**U.S. Department of Justice**

**Federal Bureau of Investigation**
*Washington, D.C. 20535*

November 18, 2021

MR. JOHN R GREENEWALD
SUITE 1203
27305 WEST LIVE OAK ROAD
CASTAIC, CA 91384

FOIPA Request No.: 1507537-000
Subject: Communist Infiltration of the Motion Picture industry

Dear Mr. Greenewald:

The enclosed 3,497 pages of records were determined to be responsive to your subject and were previously processed and released pursuant to the Freedom of Information Act (FOIA). Please see the selected paragraphs below for relevant information specific to your request as well as the enclosed FBI FOIPA Addendum for standard responses applicable to all requests.

☑ In an effort to provide you with responsive records as expeditiously as possible, we are releasing documents from previous requests regarding your subject. We consider your request fulfilled. Since we relied on previous results, additional records potentially responsive to your subject may exist. If this release of previously processed material does not satisfy your request, you may request an additional search for records. Submit your request by mail to **Initial Processing Operations Unit, 200 Constitution Drive, Winchester, VA 22602**, **or by fax to (540) 868-4997.** Please cite the FOIPA Request Number in your correspondence.

☐ Please be advised that additional records responsive to your subject exist. If this release of previously processed material does not satisfy your request, you must advise us that you want the additional records processed. Please submit your response within thirty (30) days by mail to **Initial Processing Operations Unit, 200 Constitution Drive, Winchester, VA 22602**, **or by fax to (540) 868-4997.**. Please cite the FOIPA Request Number in your correspondence. **If we do not receive your decision within thirty (30) days of the date of this notification, your request will be closed.**

☐ One or more of the enclosed records were transferred to the National Archives and Records Administration (NARA). Although we retained a version of the records previously processed pursuant to the FOIA, the original records are no longer in our possession.

If this release of the previously processed material does not satisfy your request, you may file a FOIPA request with NARA at the following address:

National Archives and Records Administration
Special Access and FOIA
8601 Adelphi Road, Room 5500
College Park, MD 20740-6001

☐ Records potentially responsive to your request were transferred to the National Archives and Records Administration (NARA), and they were not previously processed pursuant to the FOIA. You may file a request with NARA using the address above.

☐ One or more of the enclosed records were destroyed. Although we retained a version of the records previously processed pursuant to the FOIA, the original records are no longer in our possession. Record retention and disposal is carried out under supervision of the National Archives and Records Administration (NARA) , Title 44, United States Code, Section 3301 as implemented by Title 36, Code of Federal Regulations, Part 1228; Title 44, United States Code, Section 3310 as implemented by Title 36, Code of Federal Regulations, Part 1229.10.

☐ Records potentially responsive to your request were destroyed. Since this material could not be reviewed, it is not known if it was responsive to your request. Record retention and disposal is carried out under supervision of the National Archives and Records Administration (NARA) according to Title 44 United States Code Section 3301, Title 36 Code of Federal Regulations (CFR) Chapter 12 Sub-chapter B Part 1228, and 36 CFR 1229.10.

☐ Documents or information referred to other Government agencies were not included in this release.

Please refer to the enclosed FBI FOIPA Addendum for additional standard responses applicable to your request. **"Part 1"** of the Addendum includes standard responses that apply to all requests. **"Part 2"** includes additional standard responses that apply to all requests for records about yourself or any third party individuals. **"Part 3"** includes general information about FBI records that you may find useful. Also enclosed is our Explanation of Exemptions.

For questions regarding our determinations, visit the www.fbi.gov/foia website under "Contact Us." The FOIPA Request Number listed above has been assigned to your request. Please use this number in all correspondence concerning your request.

Please be advised that if you are seeking a new search for records, you may wish to narrow the scope of your request based on material that you have already received, e.g., timeframe or locality. Additionally, be advised that "unusual circumstances" may apply. See 5 U.S.C. § 552 (a)(6)(B)(iii). These "unusual circumstances" will delay our ability to make a determination on your request within 20 days. See 5 U.S.C. § 552 (a)(6)(B). Additionally, the payment of pertinent fees may apply to your request. See 5 U.S.C. § 552 (a)(4)(A)(viii). The application of "unusual circumstances" is not a determination of how the FBI will respond to your substantive request.

If you are not satisfied with the Federal Bureau of Investigation's determination in response to this request, you may administratively appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, 441 G Street, NW, 6th Floor, Washington, D.C. 20530, or you may submit an appeal through OIP's FOIA STAR portal by creating an account following the instructions on OIP's website: https://www.justice.gov/oip/submit-and-track-request-or-appeal. Your appeal must be postmarked or electronically transmitted within ninety (90) days of the date of my response to your request. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." Please cite the FOIPA Request Number assigned to your request so it may be easily identified.

You may seek dispute resolution services by contacting the Office of Government Information Services (OGIS). The contact information for OGIS is as follows: Office of Government Information Services, National Archives and Records Administration, 8601 Adelphi Road-OGIS, College Park, Maryland 20740-6001, e-mail at ogis@nara.gov; telephone at 202-741-5770; toll free at 1-877-684-6448; or facsimile at 202-741-5769. Alternatively, you may contact the FBI's FOIA Public Liaison by emailing foipaquestions@fbi.gov. If you submit your dispute resolution correspondence by email, the subject heading should clearly state "Dispute Resolution Services." Please also cite the FOIPA Request Number assigned to your request so it may be easily identified.

Sincerely,

Michael G. Seidel
Section Chief
Record/Information
Dissemination Section
Information Management Division

Enclosure(s)

**FBI FOIPA Addendum**

**As referenced in our letter responding to your Freedom of Information/Privacy Acts (FOIPA) request, the FBI FOIPA Addendum provides information applicable to your request. Part 1 of the Addendum includes standard responses that apply to all requests. Part 2 includes standard responses that apply to requests for records about individuals to the extent your request seeks the listed information. Part 3 includes general information about FBI records, searches, and programs.**

**Part 1: The standard responses below apply to all requests:**

(i) **5 U.S.C. § 552(c).** Congress excluded three categories of law enforcement and national security records from the requirements of the FOIPA [5 U.S.C. § 552(c)]. FBI responses are limited to those records subject to the requirements of the FOIPA. Additional information about the FBI and the FOIPA can be found on the www.fbi.gov/foia website.

(ii) **Intelligence Records**. To the extent your request seeks records of intelligence sources, methods, or activities, the FBI can neither confirm nor deny the existence of records pursuant to FOIA exemptions (b)(1), (b)(3), and as applicable to requests for records about individuals, PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(1), (b)(3), and (j)(2)]. The mere acknowledgment of the existence or nonexistence of such records is itself a classified fact protected by FOIA exemption (b)(1) and/or would reveal intelligence sources, methods, or activities protected by exemption (b)(3) [50 USC § 3024(i)(1)]. This is a standard response and should not be read to indicate that any such records do or do not exist.

**Part 2: The standard responses below apply to all requests for records on individuals:**

(i) **Requests for Records about any Individual—Watch Lists.** The FBI can neither confirm nor deny the existence of any individual's name on a watch list pursuant to FOIA exemption (b)(7)(E) and PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(7)(E), (j)(2)]. This is a standard response and should not be read to indicate that watch list records do or do not exist.

(ii) **Requests for Records about any Individual—Witness Security Program Records.** The FBI can neither confirm nor deny the existence of records which could identify any participant in the Witness Security Program pursuant to FOIA exemption (b)(3) and PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(3), 18 U.S.C. 3521, and (j)(2)]. This is a standard response and should not be read to indicate that such records do or do not exist.

(iii) **Requests for Records for Incarcerated Individuals.** The FBI can neither confirm nor deny the existence of records which could reasonably be expected to endanger the life or physical safety of any incarcerated individual pursuant to FOIA exemptions (b)(7)(E), (b)(7)(F), and PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(7)(E), (b)(7)(F), and (j)(2)]. This is a standard response and should not be read to indicate that such records do or do not exist.

**Part 3: General Information:**

(i) **Record Searches.** The Record/Information Dissemination Section (RIDS) searches for reasonably described records by searching systems or locations where responsive records would reasonably be found. A standard search normally consists of a search for main files in the Central Records System (CRS), an extensive system of records consisting of applicant, investigative, intelligence, personnel, administrative, and general files compiled by the FBI per its law enforcement, intelligence, and administrative functions. The CRS spans the entire FBI organization, comprising records of FBI Headquarters, FBI Field Offices, and FBI Legal Attaché Offices (Legats) worldwide; Electronic Surveillance (ELSUR) records are included in the CRS. Unless specifically requested, a standard search does not include references, administrative records of previous FOIPA requests, or civil litigation files. For additional information about our record searches, visit www.fbi.gov/services/information-management/foipa/requesting-fbi-records.

(ii) **FBI Records.** Founded in 1908, the FBI carries out a dual law enforcement and national security mission. As part of this dual mission, the FBI creates and maintains records on various subjects; however, the FBI does not maintain records on every person, subject, or entity.

(iii) **Requests for Criminal History Records or Rap Sheets.** The Criminal Justice Information Services (CJIS) Division provides Identity History Summary Checks – often referred to as a criminal history record or rap sheet. These criminal history records are not the same as material in an investigative "FBI file." An Identity History Summary Check is a listing of information taken from fingerprint cards and documents submitted to the FBI in connection with arrests, federal employment, naturalization, or military service. For a fee, individuals can request a copy of their Identity History Summary Check. Forms and directions can be accessed at www.fbi.gov/about-us/cjis/identity-history-summary-checks. Additionally, requests can be submitted electronically at www.edo.cjis.gov. For additional information, please contact CJIS directly at (304) 625-5590.

(iv) **National Name Check Program (NNCP).** The mission of NNCP is to analyze and report information in response to name check requests received from federal agencies, for the purpose of protecting the United States from foreign and domestic threats to national security. Please be advised that this is a service provided to other federal agencies. Private Citizens cannot request a name check.

## EXPLANATION OF EXEMPTIONS

### SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

(b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;

(b)(2) related solely to the internal personnel rules and practices of an agency;

(b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute (A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;

(b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;

(b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;

(b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;

(b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information ( A ) could reasonably be expected to interfere with enforcement proceedings, ( B ) would deprive a person of a right to a fair trial or an impartial adjudication, ( C ) could reasonably be expected to constitute an unwarranted invasion of personal privacy, ( D ) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, ( E ) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or ( F ) could reasonably be expected to endanger the life or physical safety of any individual;

(b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or

(b)(9) geological and geophysical information and data, including maps, concerning wells.

### SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

(d)(5) information compiled in reasonable anticipation of a civil action proceeding;

(j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;

(k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;

(k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;

(k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;

(k)(4) required by statute to be maintained and used solely as statistical records;

(k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;

(k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;

(k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

This document is made available through the declassification efforts and research of John Greenewald, Jr., creator of:

# The Black Vault

The Black Vault is the largest online Freedom of Information Act (FOIA) document clearinghouse in the world. The research efforts here are responsible for the declassification of hundreds of thousands of pages released by the U.S. Government & Military.

**Discover the Truth** at: **http://www.theblackvault.com**

FEDERAL BUREAU OF INVESTIGATION
FOI/PA
DELETED PAGE INFORMATION SHEET
FOI/PA# 1507537-0

Total Deleted Page(s) = 2
Page 229 ~ Duplicate - PG 227;
Page 230 ~ Duplicate - PG 228;

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FEDERAL BUREAU OF INVESTIGATION
FOI/PA
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FOI/PA# 1341601-0

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July 28, 1942

RADICAL ARTISTS -
WRITERS - ACTORS
- MUSICIANS DEMAND
A SECOND FRONT

NOTE: Never in the history of the Communist movement have the hidden intellectual membership "thrown all caution to the wind", and came out in the open for the very things that the Party Line are demanding at the present time.

Here is the latest list; those marked with "X" are not Communists, but left-wing liberals. The rest can all be filed as Comrades. There is a record on practically everyone of this tribe.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/2/88 BY SP2 STJ/SP 20664

Georgia Backus
Howard Bay
Maurice Becker
Alvah Bessie
Helen Beverley
William Blake
Marc Blitzstein
Millen Brand
Dorothy Brewster
John Bright
Henrietta Buckmaster
Edwin Berry Burgum
Morris Carnovsky
Charles Chaplin
Haakon M. Chevalier
Peter Lyon
Albert Maltz
De Hirsh Margolis
Ruth McKenney
Carey McWilliams
Milton Merlin
Henry Meyers
Bruce Minton
x Lucy Monroe
x Ralph Morgan
Karen Morley
Zero Mostel
Harvey O'Connor
Clifford Odets
Elizabeth Olds

RECORDED
INDEXED

Robert Crichton

Alexander L. Crosby

H. W. L. Dana

Joy Davidman

Martha Dodd

Muriel Draper

James Egleson

Edward Eliscu

Fred Ellis

Ralph Ellison

Arlene Francis

Jane Froman

Hugo Gellert

Lillian Barnard Gilkes

H. Glintenkamp

Michael Gold

Jay Gorney

Harry Gottlieb

Harry Granick

William Gropper

Dashiell Hammett

Henry Hart

Zoltan Hecht

Helen W. Heller

Sam Jaffe

Mervin Jules

John Farsavine

Elia Kazan

Mr. Ostrowsky

Hyde Partnow

Minerva Pious

Vincent Price

Samuel Putnam

Anton Refregier

Ad Reinhardt

Philip Reisman

W. L. River

Paul Robeson

Earl Robinson

Robert Rossen

Alfred Ryder

Joseph Schildkraut

Isidor Schneider

Budd Schulberg

Edwin Seaver

George Seldes

Oscar Serlin

Viola Brothers

Elie Siegmeister

Wessel Smitter

Jerome Snyder

Esteban Torres

Raphael Soyer

Christina Stead

John Steinbeck

Bernard J. Stern

5957

Rockwell Kent
Sophia Korff
Alfred Kreymborg
Louis Kronenberger
x Otto Kruger
Corliss Lamont
Chet La More
John Howard Lawson
James Lochay
Will Lee
Meridel LeSueur
Melvin Levy
Margaret Lowengrund
Ryah Lundins

Philip Stevenson
Paul Strand
Lee Strasberg
Genevieve Taggard
Chuzo Tamotzu
x Cal Tinney
Arturo Toscanini
Dalton Trumbo
James B. Turnbull
Lem Ward
Lynd Ward
Helen Wells
Gilbert Wilson
Richard Wright

58573

DEPARTMENT OF JUSTICE
OCT 8 11 53 AM '50
RECEIVED

100-138754-1

EPM:AKR

CONFIDENTIAL

September 8, 1942

SPSC/10m-S 243,857

DECLASSIFIED BY 223/573/08 ON 7/25/09

Special Agent in Charge
Los Angeles, California

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

Dear Sir:

For your information and appropriate consideration in the entitled matter, there are being transmitted herewith photostatic copies of a report dated July 28, 1942, entitled "Radical Artists--Writers--Actors--Musicians Demand a Second Front," which was made available to the Bureau by an unknown outside source.

Very truly yours,

John Edgar Hoover
Director

Tamm

Enclosure

SE

RECORDED

100-138754-1

8 SEP 10 1942

COMMUNICATIONS SECTION
MAILED
SEP 8 1942
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

EPM:AKR

CONFIDENTIAL

Date: November 9, 1942

To: SAC, Los Angeles

From: J. Edgar Hoover - Director, Federal Bureau of Investigation

Subject: Communist Infiltration of the Motion Picture Industry; Internal Security - C

Please refer to my letter of August 14, 1942, and advise as to what progress has been made in carrying out the instructions contained therein.

DECLASSIFIED ON 10/2/96 BY SP2 CLC/gaa

INDEXED & INDEXED

100-138754-2

FEDERAL BUREAU OF INVESTIGATION
NOV 13 1942
U. S. DEPARTMENT OF JUSTICE

SECTION
ED 12

9 NOV 28 1942

States Department of Justi
s Angeles, California
ovember 21,1942

Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Coffey
Mr. Ladson
Mr. Kramer
Mr. McGuire
Mr. Quinn Tamm
Mr. Nease
Miss Gandy
Files

Confidential

Director
Federal Bureau of Investigation
Washington, D. C.

58566

Re: Communist Infiltration of the
Motion Picture Industry;
Internal Security - C

Dear Sir:

Reference is made to the letter from the Bureau dated November 9, 1942 in the above entitled matter.

Please be advised that Special Agent JAMES G. FINDLAY is presently preparing a report covering many features of this investigation, and the report will be submitted as soon as it can be completed, which should be in the near future.

Very truly yours,

R. B. Hood

R. B. HOOD,
Special Agent in Charge

DECLASSIFIED ON 10/27/96
BY SP2 CLC/gpa

JGF:Mch
100-15732

RECORDED & INDEXED
491

EX-35

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14 NOV 1942

COPY IN FILE

VICTORY BUY UNITED STATES SAVINGS BONDS AND STAMPS

55 DEC 2 1942

COPIES DESTROYED 1/16/57 R-251

BEST DOCUMENT AVAILABLE

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible], CALIFORNIA FILE NO. 100-1573

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible], CALIFORNIA | 2/12/43 | 9/13,21,22,23; 9/4,5,6,11,12, 10,1/,23,24,26; 10/2,3,7,9,10,11, 17,23,24,29; 11/3,6,7,1),14,13, 20,21,25,26; 12/4,5,9,11,12,15, 19,21,23,3./44; 1/1,4,5,7,11,12/43 | [illegible] Y |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | IS - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

SYNOPSIS OF FACTS:

Investigation indicates that there are [illegible] unions in the motion picture industry; more than half are [illegible] of L., the others are independent unions. There are no C.I.O. unions in the motion picture industry. About half of the unions appear to be controlled by the communists or follow the Communist Party line for leadership purposes, nevertheless, it is a good business policy to follow along rather than resort to opposition tactics. The communist cultural group in the motion picture industry, actors, actresses, and writers, appear to be under the control and direction of the Communist Party and follow the Communist Party line in all details and revise their position without difficulty when the Communist Party changes its policy. While a number of directors and executives are well known communists, others follow the Communist Party line [illegible] without hesitation when there is a change in the Communist Party line. The communists in Hollywood have set up many Communist controlled front organizations which follow every change dictated by the foreign policy of the Communist Party of the Soviet Union with headquarters at Moscow, Russia.

- 2 -

276 591
10-18-88
SP7MAC/[illegible]
9-23-86 SP5C1D-MS 7C1U5919
1/16/86 SP5C1D-MS
SP7MAC/PSK 6/12/86
FCR#86-53
9145/CI/gtt
1/17/86
# 258036
SP8BTS/CSC 9/15/87
#263,145
CLASS. & EXT. BY SP2[illegible]
REASON-FCIM II, 1-[illegible]
DATE OF REVIEW 11/21/93

APPROVED AND FORWARDED: 5-21-93 SPECIAL AGENT IN CHARGE 9803 RDD-JA DO NOT WRITE IN THESE SPACES

5-13-96 Log# 93-50
352,344
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1 [illegible] (L.I.)
1 [illegible] 4 Los Angeles
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1 [illegible]

100-159954-4

Pg 1, 19, 78, 114, 119, 145, 148

FILE COPY

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PUBLICATION FILE

ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| LOS ANGELES, CALIFORNIA | 2/18/43 | 8/15,21,22,29; 9/4,5,6,11,12, 18,19,20,26,27; 10/2,3,7,9,10,11, 17,23,24,30; 11/3,6,7,13,14,18, 20,21,25,28; 12/4,5,9,11,12,15, 19,21,23,30/42; 1/1,2,5,7,11,12/43 | JAMES G. FINDLAY | CB |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

ENDORSEMENT: ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

SYNOPSIS OF FACTS: Investigation indicates that there are 39 labor unions in the motion picture industry; more than half are A.F. of L., the others are independent unions. There are no C.I.O. unions in the motion picture industry. About half of the unions appear to be controlled by the Communists or follow the Communist Party line for business reasons, realizing, perhaps, that it is a good business policy to follow along rather than resort to opposition tactics. The so-called "cultural groups" in the motion picture industry, actors, actresses, and writers, appear to be under the control and direction of the Communist Party and follow the Communist Party line in all details and revise their position without difficulty when the Communist Party changes its policy. Quite a number of directors and executives are well known Communists, others follow the Communist Party line and change without hesitation when there is a change in the Communist Party line. The Communists in Hollywood have set up many Communist controlled front organizations which follow every change dictated by the foreign policy of the Communist Party of the Soviet Union with headquarters at Moscow, Russia.

CLASS. & EXT. BY ... REASON-FCIM I, 1-2,4,2,3

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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1 ONI, Los Angeles
1 ONI, San Diego
1 G-2, San Francisco
1 G-2, Los Angeles
1 New York (Inf.)
1 San Francisco (Inf.)
4 Los Angeles

5-21-93 9803 RDD-JAL

5-10-96 Log #93-50

357044 SP3BTJ/LA P3-169,176,114,119,245,74

CO TO
CO. CCU
OCT 3 '23
CO
Army
Lulp-Jos
Spec. request

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

REFERENCE: Letters from the Bureau, August 14, 1942 and November 9, 1942.

58441

DETAILS:

AT LOS ANGELES, CALIFORNIA:

The Bureau instructed that a comprehensive report be prepared indicating the Communist infiltration and possible control of the motion picture industry. It was suggested that the report cover the activities of the Communists in the field of labor organizations, showing the extent to which the Communist Party has gained control and direction of the activities of that section of the skilled, unskilled and technical workers in the Hollywood studios. It has been found in this field that there are thirty-nine separate labor organizations which operate as bargaining agencies for their individual groups, with approximately 20,000 members.

The first portion of this report deals with labor organizations and groups, while the second main portion of this report deals with the activities of the Communists among the writers, actors, actresses, executives, directors, and the so-called intellectuals in general.

While both of these groups have been subject to Communist penetration, and while the methods of penetration have not been the same, it being necessary to approach the working man from a different angle than the intellectual, nevertheless both groups form a part of a broad campaign to influence the motion picture industry as a whole, and the binding and directing force is clearly traceable to the activity of the Communist Party.

It has been found that the Communist activities in the motion picture industry are not in any sense local but on the contrary they form a part of a gigantic world-wide conspiracy of control which has its origin and direction in the Communist Party of the Soviet Union.

It has been observed that the activities, whether they be in the Communist controlled labor unions, the Communist controlled cultural groups, or the Communist front organizations under Communist control, follow every change dictated by the foreign policy of the Communist Party of the Soviet Union.

In each instance when the Communist International, which has its headquarters in Moscow, Russia, sets up a policy to be followed by the Communist Parties throughout the world, these Communist groups in Hollywood have followed "The Communist Party Line". (U)

For example, from August, 1935, when GEORGI DIMITROFF in the Seventh World Congress of the Communist International, held in Moscow, Russia, laid down the formula for what was called "The Popular Front", up to the time of the signing of the pact between HITLER and STALIN on August 23, 1939, every Communist controlled organization in Hollywood labor unions, cultural groups and front organizations followed that policy. On August 23, 1939 the non-aggressive pact between HITLER and STALIN was announced to the world, within a period of sixty days these same Hollywood organizations completely reversed their position and began advocating isolation, opposition to the lend-lease policy, and called the war an imperialist war. (U)

Again on June 22, 1941 when HITLER attacked Russia and the Communist Party line was changed, these same groups changed likewise and are now for all-out prosecution of the war and pretend to be bending every effort to defeat HITLER in accordance with the announced Communist Party line.

## NATIONAL COMMITTEE, COMMUNIST PARTY, U.S.A., NEW YORK CITY, RETAINS ITS SPECIAL JURISDICTION OVER HOLLYWOOD CULTURAL GROUPS FOR PURPOSE OF PREVENTING EXPOSURE

(U)

Source A has stated that as far back as 1934 the Communist Party began to lay plans to utilize Hollywood and the motion picture industry for the Communist cause, but it was not until the fall of 1936 that a full realization of this possibility was reached. On November 13 and 14, 1936, there was held in San Francisco a conference of writers from all over the United States. It was called the Western Writers Congress. The call for this congress was issued by HARRY CARLISLE, an important functionary of the Communist Party in California at the time. He had been centering his activities in the Hollywood section. CARLISLE was a member of the National Council of the League of American Writers which was organized in the spring of 1935 in New York City. This national council was affiliated with the International Union of Revolutionary Writers whose headquarters were in Moscow, Russia. CARLISLE had also been national organizer of the JOHN REED CLUB, a Communist group which preceded the formation of the League of American Writers.

Representing the Central Committee of the Communist Party at this congress were VICTOR J. JEROME and MICHAEL GOLD. JEROME was a member of the Central Committee of the Communist Party, and GOLD is the well known Communist writer on the staff of the "Daily Worker", the official paper of the Communist Party in America, located in New York City.

Writers and personages from, or connected with, Hollywood, attended this conference as delegates, and were:

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DOROTHY PARKER, a Hollywood screen writer.
VIOLA BROTHERS SHORE, Hollywood screen writer.
DONALD OGDEN STEWART, Hollywood screen writer.
ELLA MAE WINTER, Hollywood screen writer, magazine writer, widow of LINCOLN STEFFENS, and at present wife of DONALD OGDEN STEWART.
GERALD STRANG, Hollywood screen writer.
CLARA WEATHERWAX, Hollywood screen writer.
UPTON SINCLAIR, author and screen writer.
JOHN STEINBECK, writer.
CAREY McWILLIAMS, writer and lawyer who was Commissioner of Housing and Immigration of the State of California during the Governor OLSON administration
MICHAEL QUIN (PAUL RYAN), columnist of the "People's World, the official Communist publication on the west coast.

It was at this congress that the possibilities of the motion picture industry as a field for Communism were brought to the attention of the Central Committee of the Communist Party with striking force.

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Source B furnished to the Los Angeles Bureau Office a letter received from the WESTERN WRITERS CONGRESS, Room 214, 604 Montgomery Street, San Francisco, California, dated January 27, 1937, signed by HARRY CARLISLE, Executive Secretary, on which appeared a list of the sponsors of this congress. This list is as follows:

LINCOLN STEFFENS
LOUIS ADAMIC
JOHN R. ADAMS
GEORGE P. ADAMS
HENRY G. ALSBERG
HOWARD BAKER
BETTY BALLANTINE
JOHN BARRY
ERNEST SUTHERLAND BATES
CHARLES BONNER
B. A. BOTKIN
JOHN H. BRADLEY, JR.
CALVIN BRIDGES
JOHN BRIGHT
ARTHUR BRODEUR
GILBERT BROWN
H. C. BROWN
R. L. BURGESS
WITTER BYNNER
JAMES CALDWELL
HARRY CARLISLE
OLIVER CARLSON
ARTHUR CAYLOR
HAAKON CHEVALIER
HUMPHREY COBB
HOWARD McKINLEY CORNING
CLARKSON CRANE
H. L. DAVIS
HAROLD EBY
GARLAND ETHEL
GUISEPPE FACCI
HARVEY FERGUSSON
SARA BARD FIELD
HILDEGARDE FLANNER
MARTIN FLAVIN
MIRIAM ALLEN de FORD

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ALFRED FRANKENSTEIN
ELSA GIDLOW
MICHAEL GOLD
DAVID GROWKOWSKY
JOSEPH HARRISON
ADA HASTINGS HEDGES
HOWARD HILL
CHARLES HILTON
JAMES HOPPER
HELEN HOYT
FLORENCE BEAN JAMES
ALEXANDER KAUN
HERBERT KLEIN
ROBIN LAMPSON
PROF. B. H. LEHMAN
JANET LEWIS
MABEL DODGE LUHAN
DR. LILLIAN J. MARTIN
REDFERN MASON
EDWIN JUSTUS MAYER
CAREY McWILLIAMS
ALEXANDER MEIKLEJOHN
SELDEN MENEFEE
H. G. MERRIAM
LOREN MILLER
MAX MILLER
FULMER MOOD
RICHARD NEUBERGER
ALBERT M. OTTENHEIMER
LANCASTER POLLARD
LAWRENCE CLARK POWELL
MICHAEL QUIN
PETER QUINCE
EDWARD RADENZEL
KENNETH REXROTH
HAROLD SALEMSON
WILLIAM SAROYAN
GEORGE SHAFTELL
IRWIN SHAW
VIOLA BROTHERS SHORE
UPTON SINCLAIR
TESS SLESINGER
PAUL JORDAN SMITH
JOHN STEINBECK
IRVING STONE
ROBERT TASKER
LLOYD THOMPSON
ANTHONY M. TURANO
ETHEL TURNER
FRANKLIN WALKER
CLARA WEATHERWAX
MARIE de L. WELCH
GEORGE WEST
NATHANIEL WEST
T. K. WHIPPLE
ROBERT WHITAKER
LESLIE T. WHITE
STEWART EDWARD WHITE
ALBERT RHYS WILLIAMS
GEORGE WILSON
ELLA WINTER
SOPHUS KEITH WINTER
CHARLES ERSKINE SCOTT WOOD
BERTHOLD VIERTEL
JAKE ZEITLIN

As a result of the WESTERN WRITERS CONGRESS, Source C has stated that early in 1937, VICTOR J. JEROME was sent to Hollywood to direct the activities of the Communist Party in the motion picture industry.

After his arrival here a decision was made that owing to the importance of Hollywood and the prominence of those personages, actors, actresses, writers, directors and others who were drifting over into the Communist Party and the various front organizations, it would be necessary to separate the Hollywood activities of the Party from all connection with District No. 13 of the Communist Party and place it directly under the jurisdiction and supervision of the Central Committee of the Communist Party in New York City. This arrangement applied only to those units of the Party which

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were composed of prominent actors, actresses, writers, directors, and executives. It did not apply to rank and file Communists who were members of labor unions. (U)

This decision was carried out and from that time on the Hollywood cultural faction was completely independent and had no official connection with the local management of the Communist Party. (U)

To further protect the Hollywood luminaries who were then flocking into the Communist orbit in such numbers, directives were issued that all party membership books were to be destroyed and all documentary evidence of every kind was also to be destroyed. (U)

In addition to the foregoing precautions, all units to which personages belonged were made "closed units". A "closed unit" is one which retains the same membership continuously, taking in no new members, thus preventing a leak. (U)

Members of these units, when paying their dues to the party, merely bought the required dues stamps and then destroyed them. (U)

Source D furnished to Agent a copy of a "strictly confidential" report dated January 22, 1934 which was prepared by a party who had been a member of the Communist Party and who may have been a member of the Communist Party at the time the report was made. This report was made for the "Association of Motion Picture Producers, Inc." and contains much valuable preliminary information as this was approximately two years before the Central Committee of the Communist Party, U.S.A. at New York City began to realize the possibilities of the motion picture industry to the Communist Party. This report is copied herein: (U)

[ "Subject: Activities of Individual Communists and Organizations in Hollywood. ] (U)

"The following information on individual Communists and Communist organizations, subsidiary and otherwise, operating in Hollywood, is furnished for your information. (U)

"The Los Angeles sub-district of District 13 of the Communist Party USA, now has a total of 105 units functioning in Los Angeles and immediate vicinity, with a total membership of approximately 1750 persons. This, however, does not include membership of several thousand in their numerous subsidiary and auxiliary organizations. (U)

"In Hollywood proper, there have been established six separate units of the Communist Party during the past five months, at the beginning of which there existed only one unit whose activities were somewhat limited, and the spreading of its influence to the extent of the formation of six units is a significant barometrical reading of the growth of the party in Hollywood. (U)

"While there are six units that are acknowledged, there is a seventh which might be termed a shadow unit, which is being kept secret until some time after February. This seventh unit is composed mainly of former Socialist Party members who have broken away from the Socialist Party and have become affiliated with the Communist Party and the existence of this unit will not be made known until after the state convention of the Socialist Party. Among the notable members of this latter unit, are Mr. and Mrs. NASH, having been identified as state secretary of the Socialist Party. (U)

"The former Socialist Party headquarters located at 1453 Vine St., Hollywood, has been taken over by the Communist Party and its subsidiaries. Among some of the organizations holding meetings there are the JOHN REED CLUB, the Pen & Hammer Club, and a recent newly organized social group of the motion picture workers. This headquarters is known as the Commonwealth House. (U)

"One of the Communist Party units held its meeting at the Commonwealth House on Thursday, January 11th, at which comprehensive reports on the activities of this unit and its members during the past and on its future work was rendered. The major concentration decided upon the building of the Motion Picture Workers Union. (U)

"A Mr. WOLF, an organizer of one of the Hollywood Units of the Communist Party, known both as HERMAN WOLF and HARVEY WOLF, is the organizer of the new revolutionary union, which is known as the "Motion Picture Workers Industrial Union." It appears that WOLF was formerly employed as a laboratory worker in a studio and has a wide acquaintance among the workers in the motion picture industry, and he is now applying himself assiduously to the building of this new union. (U)

"The Communist Party fraction of the new union is composed of WOLF, NEIL BRANT, the GOLDBLATT brothers (Young Communist League members) EDDY CLARK, BILL GHIER, HELMAR BERGMAN, LOU HEIFETZ, Mr. and Mrs. GORDON, Gardenia, and a few others. Not all the fraction members are members of the Communist Party, and though this is somewhat of an unusual situation, it is permitted in this instance because of the superlatively revolutionary psychology and ideas of the persons involved. They follow the party line and decisions unerringly. (U)

"From confidential reports, WOLF is being careful in his selection of members for the union and appears to be concentrating on the carpenters, painters and other laborers, and is shying away at this time from the writers. This is mainly because the inarticulate worker is more tractable than the intellectual and can be counted upon to follow the leaders' instructions or appeals in the case of an emergency. (u)

"The policy in building the new motion picture union is to carefully build up a solid membership of the studios employees, then when the membership is sufficiently strong enough, WOLF and the other party members will propose affiliation with the Trade Union Unity League and it is believed that the rank and file of the membership will have by this time been sufficiently impregnated with Communist Party psychology. After this move has been accomplished, the writers and other more temperamental of the workers will be solicited for membership. (u)

"As a means to an end, an association of motion picture employees has been organized. This organization bears the front of a social organization, but is in reality utilized as a recruiting field for the new motion picture employees union. (u)

"This social group meets with and listens to HELMAR BERGMAN and other smooth tongued Communists, and absorbs Communist germs without realizing it. WOLF refers to the social group as the "educational" group and is frank among the comrades in the party in Hollywood to admit that it was organized for the purpose of lining up prospects for the union. (u)

"Other brevities on Communist Party activities in Hollywood include the following: (u)

"The Hollywood section of the Communist Party commemorated the passing of NICOLAI LENIN at their own section, Sunday night, January 21st at the Commonwealth House, 1453 Vine St. (rear) at 8 p.m.; Dr. TASHJIAN was the chairman of the meeting, and NEIL BRANT was the main speaker. (u)

"Members of the Hollywood section of the Communist Party have received instructions from the sub-district headquarters in Los Angeles that the election campaign will be one of the major campaigns of the party this year. Every party member stands instructed to register "Communist". The old evasion of "decline to state", is definitely abolished and all party members <u>must</u> register "Communist." (u)

"The Hollywood section of the Communist Party is planning to establish the Daily Worker in Hollywood (The Daily Worker is the official organ of the Communist Party in the United States). It appears that after considerable dickering, they have made arrangements with the owner of a newsstand located at 6363 Hollywood Blvd. to stock and carry this publication and copies may be procured at this address at the present time. (u)

"One of the outstanding activities of the Hollywood section of the party is the maintenance of a propaganda group as the "Hollywood Discussion Club," which trading on the leniency of the School Board in its policy of permitting Communist subsidiaries and Communist camouflaged organizations to use the school buildings for their propaganda work, organized a committee to arrange and conduct meetings of the Hollywood Discussion Club. The committee first secured the Vine St. School for these meetings. Meetings were held in this building for a matter of several months, then it became apparent that the location was not the best so far as drawing power was concerned, and accordingly, the committee sought a more advantageous location, with the result that the school building located at the corner of Santa Monica Blvd. and Van Ness Ave. is now being utilized for dissemination of all sorts of Communist propaganda. Party members believe that larger crowds will be attracted in this location and that the party's influence will grow among those attending these meetings in the near future. (u)

"A Communist Party member named WILLIAM GHIER, who is also an actor and now employed in the studios, has conducted negotiations with the School Board for the use of the school buildings. In his applications for permits to the Board and when appearing before them, he is known as WILLIAM GREEN, and it appears from his talk or cover with members, that he wears the ultimate in the matter of facial innocence and expression, and is never suspected of being a Communist. In the past, at regular intervals, it has been necessary for him to appear before the School Board for a renewal of the permit to use the building, and at these times this mild appearing Communist used the fictitious name of Mr. WILLIAM GREEN, impressing the Board members with his integrity. (u)

"Several interesting new members have been added to the Communist Party units in Hollywood, among them being; DON GORDON, the writer, BEN PRIVAL, the artist, who has a small studio located at 6768 Hollywood Blvd., PRIVAL has been active in the John Reed Club; his wife, ZORA PRIVAL is also a party member. Another recent party

member is PAUL RYAN, who conducts the Hollywood Book Store on Hollywood Blvd. RYAN is a student and a clever writer and is, incidentally also very active in the John Reed Club. His nom de plume is MICHAEL QUIN and he is on the staff of the "Partisan", the John Reed Club publication, and is now attached to Unit #4 as Agitprop director, but will only remain until such time as this unit develops sufficiently to provide an agitprop director to take his place. By territorial division he belongs to another of the Hollywood Units. X (u)

"The "Partisan" is the official publication of the John Reed Clubs of Hollywood, Carmel and San Francisco with mailing address Box 2088, Hollywood, and is termed the "revolutionary journal of art, literature and opinion." It is published in Hollywood, Cal. and made its first appearance in Volume 1, #1, December, 1933. X (u)

"The writers and artists union of the John Reed Club meets separately every Wednesday night at the Commonwealth House, 1453 Vine St., rear. X (u)

"One of the other units of the Hollywood section of the Communist Party is concentrating on agitation among the laundry workers in the Hollywood territory. Leaflets have been distributed among workers in the Hollywood Laundry at Sunset and Tujunga, and others at the Community Laundry and the Pride Hand Laundry. NEIL BRANT is the director of the laundry activities of the Hollywood section and will present a plan of action for the units in the near future. X (u)

"Other Communist subsidiaries existing in Hollywood proper include: Two branches of the International Labor Defense, namely the Ben Boloff Branch and the Karl Leibknecht branch, German speaking. Two units of the Young Communist League, and two Young Pioneer troops, and International Workers Order, adult branch and International Workers Order, youth branch; a branch of the ICOR and a unit of the Workers Ex-Servicemen's League. Also the Communist Party has fraction members in five groups of the Bellamy Clubs; one of said groups sends delegates to the "Anti War Conference" and to the "United Front Conference Against Fascism. X (u)

"There also exists in connection with the John Reed Clubs, the block of painters engaged in frescoe and mural paintings; a branch of the W.I.R. (Workers International Relief) is in process of formation. Already there is functioning a Workers Film and Photo League, under the leadership of the W.I.R.; it is composed chiefly of petty bourgeoisie elements, but it holds alluring possibilities for exploitation by the Communists; CLARK, a cameraman and member of Unit #4 Communist Party is

assisting in the extension of this organization. There is also a branch of the National Students League in Hollywood, which was organized by the Young Communist League. (U)

"The "Red front", an organization of Communist members for use as defense squads and strong arm tactics when coming in conflict with the police, has been organized during the past several months. It is described by the Communists as the vanguard of the Communist Party and members from each of the 105 units are assigned to this organization. The "Red front" is already well organized in New York, Chicago and other metropolitan centers, and will always be found at the front in fights, demonstrations and other places where serious struggle is anticipated on the part of Communist Party leadership. (U)

"The Relief Workers Protective Union is a Communist organization of workers on county relief roll; has two locals located throughout Hollywood, as well as a Communist Party fraction working in one of the Hollywood Unemployed Cooperative Relief Association units. (U)

"Will endeavor to keep you advised from time to time of any outstanding progress being made by the Communists in their endeavor to penetrate into the motion picture industry, or any other activities that may interest you." (U)

Source D also on February 20, 1933 furnished to the Association of Motion Picture Producers, Inc., a report in which Source stated that the Communists "John Reed Club of Hollywood was a branch of the international Union of Revolutionary Writers and Artists," members of which are to be found amond the writers, actors, actresses, artists and scenic painters and others employed in the various motion picture studios. (U)

Source further stated that a communication from the "Workers International Relief" addressed to JOSEPH TURCHINSKY was available which made mention of the fact that SAM ORNITZ, a writer, was employed by one of the studios and that a copy of a letter of ORNITZ' addressed to the International Labor Defense in Los Angeles was also available. (U)

Source then stated "The Workers International Relief is a Communist subsidiary and auxiliary mass organization having a dual mission, that of rendering assistance and relief in strikes, and has charge of proletarian cultural activities, presenting propaganda films and entertainment, and the establishing of Communist children's summer camps." It further stated that the national chairman of the Workers International Relief, BISHOP WILLIAM MONTGOMERY BROWN, is an avowed Communist and its national secretary, ALFRED WAGENKNECHT, is a member of the Central Executive Committee of the Communist Party, U.S.A. (U)

Source stated that JOSEPH TURCHINSKY, to whom the letter was addressed, is an active and militant member of the Communist Party, in charge of Workers International Relief in this section. Source further stated that "The International Labor Defense with which SAM ORNITZ is connected, is another of the Communist subsidiary and auxiliary mass organizations, functioning for the defense of persons (particularly Communists) arrested for seditious activities against the Government, and the defense of Communists and sympathizers arrested for unlawful activities during strikes, demonstrations, riots, and other disturbances. (u)

CONTEMPORARY FILM DISTRIBUTORS

Source E in 1935 made a report to the employer of Source E relative to the above-named organization. This report is copied in full below: (u)

"RE: Aaron Brodsky

"There is, in Los Angeles, a group which calls itself the "Contemporary Film Distributors". Those comprising the group are AARON BRODSKY, KATE BRODSKY (his wife) CHANDLER WESTON and his wife. AARON BRODSKY is the general head of the group.

"AARON BRODSKY is the western representative of the Garrison Film Company, a company producing liberal and revolutionary motion pictures in the east. It is controlled and financed by Communists, although this fact is shrouded in secrecy. The production of these films is a part of the propaganda program of the Communist Party.

"Naturally, BRODSKY handles principally Garrison films but he is not restricted in this matter. A brief review of the circumstances leading up to BRODSKY'S present enterprise, is necessary to an understanding of the situation as it exists today.

"In 1935, AARON BRODSKY joined the Communist Party. He was also a member of the Film and Foto League, a left-wing group of Bohemian type persons who had aspirations to become actors and actresses.

"Later, the Film and Foto League was reorganized and the "New Film Group" supplanted it. After a brief existence, this organization was in turn dissolved in February, 1935. One half of the membership, interested in the production end of the business, is still loosely holding together, talking about making revolutionary or liberal pictures,

but actually doing nothing. The other part of the membership, less interested in the "arty" phase of the business than in the more lucrative "showing" of the pictures, set itself up in business. In spite of the fact that the name they adopted (Contemporary Film Distributors) gives the impression of big business, there are only four persons in the entire organization, and they are Communists.

"BRODSKY himself, makes a salary of from $150 to $200 per month, at present, on the showings of motion pictures. This salary is based on "labor charges" he makes for showing pictures to various organizations, groups, affairs, etc. When sound pictures are shown, a larger charge is made than for a silent picture. In addition to this, BRODSKY receives a 10% commission from the Garrison Film Company, when he shows a Garrison film. However, his steady income is derived from a job which he holds, but which is not known to this writer.

"Every effort is made to delude the public as to the true character of the revolutionary films, not only by BRODSKY but by the Communist Party as well - IF - it is thought that only by such deceit can they guarantee that the pictures will be shown. For instance, it is known to a few leading Communists, that a woman known as Miss WILSON, bargained with the Public Library for the showing of certain pictures. Miss WILSON assured the Library employee that these pictures had no connection whatever with the Communist Party or with Communism. She produced a card (one of which is attached hereto) showing that these pictures were to be shown in the Hollywood Women's Club. Her listener was convinced that if the pictures were to be shown in so reputable a place, they must be above criticism! But - these cards were on display in the offices of the Communist Party, and the "Modern Film Group" which purported to be presenting the pictures was actually a small group of Communists attached to the Professional Section of the Communist Party.

"Another card accompanies this article, which lists four of this same group of pictures and showing that this group of pictures was to be shown in the Industrial Section's Headquarters. The Industrial Section is a section of the Communist Party. In comparing the two cards attached, it will be found that pictures, 2, 3, 4 and 5 are the same in both instances. It is ridiculous to assume that the so-called "Modern Film Group" would have no connection with Communism or the Communist Party, with evidence like this on hand.

"It is timely to suggest that organizations, clubs, etc., which are approached by personable men or women who make attractive offers for the showing of motion pictures, should make a thorough investigation of the persons approaching them, and of the film or films offered, before making any arrangements. These Communist agents have developed a finished technique and can make a thorn appear as attractive as a rose.

"This policy has been adopted by the Contemporary Film Distributors, as well. Mrs. AARON BRODSKY is the "front" for the organization, making contacts with various organizations and groups and attending to all business arrangements. BRODSKY attends to the technical end of showing the films. Mrs. BRODSKY is the bookkeeper for the group, as well."

The first "card" referred to in the report above is identified as follows:

"The Best of Foreign Films at the Industrial Section, 546½ S. Spring St."

The second "card" is identified as follows:

"Modern Film Group presents
Five internationally important Sound Films! . . . .
Hollywood Women's Club, 7078 Hollywood Blvd."

The five films mentioned on card No. 1 are the following:

"Thunder Over Mexico"
Mexican Film by EISENSTEIN and
UPTON SINCLAIR

"Crime and Punishment",
French Film with HARRY BAUERS

"Alone" - Russian Film

"A Nous La Liberte"
French Film by Rene Clair

"The Wave"
Beautiful Film of Mexico today

The five pictures mentioned on Card No. 2 are the following:

1. "Youth of Maxim" - Russian
   Directed by KOSINTSEV & TRAUBERG

2. "Crime et Punishment" - French
   Directed by PIERRE CHENAL, with music by HONNEGER

3. "Alone" - Russian
   Directed by KOSINTSEV & TRAUBERG, music by SHOSTOKOVITCH

4. "A Nous la Liberte" - French
   Directed by RENE CLAIR

5. "The Wave" (Redes) - Mexican
   With photography by PAUL STRAND

It will be noted that four of the five pictures are listed on both cards. It is reported that all of these films are of a propaganda nature.

WORKERS' FILM AND FOTO LEAGUE

[Source F furnished to Agent a copy of a confidential report concerning the activities of the Workers Film and Foto League which held a mass meeting on February 6, 1935 at the Commonwealth House, 1453 Vine Street, Hollywood, California. Several of the Communist Party members who were most active at that time are still active in the affairs of the Communist Party in Los Angeles at the present time. SAM ORNITZ, the featured speaker on that occasion, is one of the staunchest Communists in California today. This report is as follows:

"Preliminary activities are in progress in Hollywood, for the organization of a bona fide Workers' Film and Photo League. These activities include the holding of meetings to which the public and persons interested in the production of motion pictures, are invited. Interesting talks, as well as the showing of motion pictures, are provided for entertainment. The talks are designed to inform the people of the aspirations and plans of the new organization.

"In the past, there has been in existence a small group which called itself the Workers' Film and Photo League, but this small group was handicapped for lack of funds, for want of support from technicians and was in reality a one-man organization. J. SIMINOFF owns

the camera and some of the paraphernalia, and he has done most of the photographing and other work alone. Now, however, it is planned by certain of the Communist Party members, to make a real organization out of the remnants of the old, with a Party fraction guiding the organization. Among those Party members who are active in forming the new group, are BETTY SMITH, recently arrived from New York, Mr. SALTER, also from New York, EDDIE O'TOOLE, BILL MILLER, BILL GHIER and the WALLACES.

"On Tuesday, February 6th, SAM ORNITZ was the featured speaker at one of these meetings. The meeting was held in Commonwealth House, 1453 Vine Street. Approximately 65 people were present. An admission charge of 15¢ was made.

"ORNITZ said that the purpose of the League was to eventually produce motion pictures, depicting events in the class struggle, etc. In order to produce pictures which may be put on a paying basis, it is necessary to draw into the League film technicians, camera men, grips, cutters, electricians, etc. ORNITZ warned his listeners that they must not come into the Workers' Film and Photo League with the expectation of winning personal glory or fame. They must not come in for "art's" sake. They must come into the League with the full understanding that association with the organization will place upon them the stigma of being called a Red; They must come into the organization understanding that they will have to face HYNES and his murderous Red Squad; they can expect that when they go out to photograph scenes at a demonstration, they will probably be thrown into jail and get their heads bashed in, as well. However, ORNITZ added, the members of this League will have the compensation of a conscience which rests assured in its conviction that the owner of said conscience, has done his best for the revolutionary cause. "Personally", said ORNITZ, "I don't see any fun in living unless you can take these chances. I don't know what justification there is for your living unless you are willing to be beaten up or jailed for the cause of the revolution."

"ORNITZ sneered at the type of motion pictures which is being produced. He said that the actors are tired of love scenes and "all that rubbish". They want to make revolutionary pictures, which actually deal with the class struggle. He declared that it was a revelation to him when he found that so many of the actors and extras are Red.

"ORNITZ spoke of having been in Kentucky and of seeing the hunger, misery and want of the poor people there. He said it would have been invaluable if he could have made pictures of the children with their bodies emaciated from hunger, and their little legs that looked like sticks. He added that he is under indictment in Kentucky and that he was exiled from there.

"He declared that the major studios are now considering making some Russian pictures. He told of the gradual radicalization of some of the greater lights in the picture business. He referred to "Red Square", the picture which Columbia was preparing to make. He said, in connection with this, that LAWRENCE STALLINGS was assigned to write the script for "Red Square". STALLINGS had always been viciously opposed to the Soviet Union. In fact, he became furious when the revolutionary country was mentioned in his presence. In order to gather the proper information for his assignment, he went to Russia in the company of MILESTONE, the director, who is a Russian by birth.

"After spending a little time in Russia, MILESTONE and STALLINGS returned to America. STALLINGS' sentiments towards the Soviet Union appeared to have undergone a complete change. He is now quite sympathetic towards Russia, and the script which he wrote for "Red Square" proved to be exceedingly sympathetic towards the Red Government.

"At this point, LOU HEIFETZ, who was sitting in the audience, asked ORNITZ for permission to make a statement. ORNITZ begged that he do so, and HEIFETZ said, "Comrades, I have bad news for you. I was at Columbia today and they are not going to make "Red Square". I saw the script which STALLINGS wrote and regard it as the finest piece of literary work I have seen for some time."

"ORNITZ displayed great chagrin at this announcement. HEIFETZ added further that the publicity man at Columbia said to him, "There's no use talking - we've got to sell the Americans on Russia."

"The meeting then continued in its informal way, with questions from the floor, and either ORNITZ or O'TOOLE answering them.

"Someone in the audience asked if any technicians belonged to the Film and Photo League as yet. O'TOOLE replied that there are camera men, cutters and writers in the membership at present. It might be mentioned at this point that he announced that HARRY KOMER, formerly a member of the YCL, is a cutter at M.G.M.

"Scraps of pictures which SIMINOFF had taken, were shown, at this time, but because they were shorts and were not correctly assembled the effect was bad."

LARGE FINANCIAL CONTRIBUTORS TO THE COMMUNIST PARTY AT AN EARLY DATE (1935 - 1936)

Source G furnished the Agent a copy of a report which was prepared early in 1936 for certain picture producers. This report is as follows: (U)

"From among the fabulous-salaried executives, directors, actors, scenario writers, etc., of the motion picture industry, have come the Communist Party's most liberal financial supporters. Without the huge monthly contributions of these persons, the Communist Party would have been handicapped in maintaining the extensive headquarters at 224 S. Spring Street and at 230 S. Spring Street. (U)

"These contributors are given the utmost in protection by the Communist Party. One trusted Party member acts as collector, and once each month, visits the various contributors for the purpose of making the collections. An official receipt is given. Only a trusted few of the Party members know the names of the contributors. There is one outstanding example of exposure, and that was the case of where JAMES CAGNEY'S name was broadcast after letters had been found, identifying him as a Communist sympathizer and supporter. This experience caused a tightening of the apparatus handling collections, etc. (U)

"JAMES CAGNEY'S name is among those at the head of the list of heavy contributors. He can be counted upon to make additional contributions in emergency cases, as well as to maintain his regular monthly payments. (U)

"FRANK DAVIS, assistant producer and director, whose home is at [redacted] makes a regular monthly donation of $500.00 to the Communist Party. DAVIS recently flew his own plane to Yuma, where he was married to TESS SLESINGER. TESS SLESINGER, incidentally, divorced her former husband because he did not share her radical ideas. She is a scenario writer. She, like DAVIS, is a staunch supporter of Communism. (U) b6 b7C

"Last May, FRANK DAVIS, accompanied by Mrs. BERYL LA CAVA, wife of GREGORY LA CAVA (motion picture director), went to Russia. He declared that his purpose in visiting Russia was to determine for himself, that HEARST was printing lies about that country. DAVIS said he was going to fly over the Ukraine and convince himself that starvation was unknown there. (U)

"Before leaving for New York, on the first stage of the Russian trip, FRANK DAVIS made a gift of a Ford V-8 coupe to the Los Angeles Section of the Communist Party. The Ford had been one of his personal cars and the signing over of the certificate of ownership seemed a trifling thing to him. At the time he left for Russia, he

was donating $100.00 per month to the Party. The increasing of the monthly contribution to $500.00 apparently indicates that his devotion to Communism has increased considerably since that time. (X)(W)

"It may be interesting to note here that last summer, the C.E.C. of the Communist Party sent a man known only as "LAWRENCE", from New York to Los Angeles, for the specific purpose of organizing the wealthy sympathizers into a disciplined group. These wealthy Communist sympathizers were told that the Party needed their support and would protect them. Since that time, the monthly collections have been made in an organized manner and the income of the Communist Party has been incredibly increased. A certain percentage of all collections remains in the treasury of the Los Angeles Section, some goes to the District and the balance to New York. (X)(W)

"MARION AINSLEE, scenario writer, was also among the contributors to the Party. Last summer, she was donating $50.00 per month. In September, she went to Russia to join her husband, who has been a student in the University of Moscow for about three years. He is majoring in "Organization" and upon his return to the United States, the Party will assign him to some major position in this field. MARION AINSLEE will return to America with her husband, and without a doubt, her donations will resume their regularity. (X)(W)

"SAM ORNITZ, writer, has long been identified with the revolutionary movement. His monetary contributions to the cause of revolution and the sovietization of the United States, are made through the International Labor Defense. Besides his monetary contributions, he contributes much in writing. He also speaks at various radical affairs and is mightily interested in the production of motion pictures which will act as mediums for the dissemination of revolutionary propaganda. (X)(W)

"GUY ENDORE, writer, is also listed as a sympathizer and contributor. (X)(W)

"RUTH CHATTERTON, the star, is described as being extremely sympathetic and can be counted upon to make liberal contributions when called upon. (X)(W)

"LIONEL STANDER, the comedian who is becoming so popular, is a member of the Communist Party and is probably assessed by the Party, for a considerable percentage of his large salary. (X)(W)

"FRANK TUTTLE, motion picture director, is among the devotees to the Soviet idea. The extent of his contribution to the movement, has not been learned by the writer, but it is understood that he is most liberal. His wife, TANYA, was the sponsor of a large affair held at the fashionable Trocadero, some time ago, the proceeds of which went to the Scottsboro Defense. (u)

"EDWARD G. ROBINSON, star, is an admitted Communist sympathizer. He contributes heavily. Last summer, he attended the "protest meeting" held at the Vine Street Playhouse in Hollywood, which was held for the purpose of the so-called attack upon BILL GHIER. It may be recalled that BILL GHIER, a member of the Communist Party, was assisting in the presentation of the anti-fascist play, "Till the Day I Die", at the Vine Street Theater, at that time. One night, he claimed, he was way-laid as he left the Theatre and severely beaten. Communists and sympathizers immediately arranged the protest meeting, at which GHIER, leaning heavily upon a cane and attempting to look wan, was the star. EDWARD G. ROBINSON attended this meeting, occupying a seat down front. He was among those most vociferously voicing their anger at the attack upon GHIER. (u)

"It was learned that KING VIDOR is beginning to show leftward tendencies. At a meeting of writers and press correspondents, KING VIDOR remarked that Russia is making the very best motion pictures being produced anywhere in the world today. He attributed this fact to the fact that the producers "are not hampered by having to consider box-office results", as the Soviet Union is not interested in profits.

"VICTOR SHAPIRO, publicity man at Twentieth-Century Fox, has joined the band of Communist supporters. He is willing to contribute not only money but his ability as publicity man, as well, offering all of the facilities at his command, for conversion to Communist requirements. (u)

"It has been reported that LEWIS MILESTONE is rapidly becoming a believer in the Russian precepts, and that he is willing to contribute to the cause in any way he is able to.

"It may be apropos to make some reference here to the play, "Bury the Dead." On March 29th, this play was read at the Womens' Club on Hollywood Boulevard, with FREDERIC MARCH and his wife, FLORENCE ELDREDGE, reading the major roles. Among the notables attending this reading were JAMES CAGNEY, LIONEL STANDER, ONSLOW STEVENS, DUDLEY NICHOLS (who recently refused to accept the academy award, claiming that it was not a fairly conducted procedure and that it is an empty gesture), FRANK TUTTLE and his wife and JOHN CROMWELL, the well known director who has a magnificent estate in Hidden Valley.

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[illegible] understood that there has been considerable [illegible] among the directors and actors, in attempts to secure [illegible]s. A clipping from the "Western Worker" indisputably [illegible] some of these motion picture celebrities with the powerful anti-war play. (enclosed). In the Los Angeles Times of April 19th, 1936, an article appeared, wording of which was as follows,

" 'BURY THE DEAD' TO BE PRODUCED.

" 'The reception accorded 'Bury the Dead' in New York has prompted Contemporary Theatre to produce this anti-war play in Los Angeles.

" 'Following a conference with JOHN CROMWELL and EGON BREECHER, who will co-direct, Contemporary Theatre has announced that 'Bury The Dead' will go into rehearsal immediately. According to the present plans, it will open in May.'

"GEORGE HELLGREN, who is credit manager for the loan association conducted by the Fox Studios, and who is head of the safety department as well, is a heavy contributor to the revolutionary movement. He contributes to every campaign and activity. He is employed at the Fox Westwood Studios. (u)

"CLIFFORD ODETTS, well known writer, is another Communist Party member and supporter. He came to Hollywood recently from New York and accepted a position at $2500.00 per week at Paramount Studios.

"Regarding: CLIFFORD ODETTS.

"The following was learned today from a reliable and extremely confidential source.

"CLIFFORD ODETTS is the author of the anti-fascist play, "Til the Day I Die" and of "Waiting for Lefty". These plays created a great furor when presented. For a long time, ODETTS, although a well known writer and playwright, had been struggling for a livelihood in New York.

"After the smash successes of his plays, the motion picture producers sat up and took notice of him. He was offered an enticing job at the salary of $2500.00 per week, in Hollywood. It appears that ODETTS did not even have to make up his own mind on the matter, for the C.E.C. of the Communist Party - upon learning of the offer - instructed

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ODETTS to go to Hollywood without delay and accept the writer's job. ODETTS carried out his instruction and upon reaching Hollywood, signed a contract for two years or so. ODETTS draws a salary of $2500.00 per week which is promptly confiscated by the Communist Party, and ODETTS is given a small allowance by the Party." (U)

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INTRODUCTION OF COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD MOTION PICTURE LABOR UNIONS

Source H has stated that it was not until 1934 that the Communist International (Comintern) headquarters in Moscow, Russia discovered the tremendous possibilities of the motion picture as a means of propaganda to serve the foreign policy of the Soviet Union and spread its brand of Communism everywhere throughout the world where motion pictures are shown. (U)

Source stated that up to that time, which was the latter part of 1934, the Communist Party in the United States had had no specific instructions to concentrate on the Hollywood motion picture industry with the object of capturing the labor unions of the workers in that industry and influencing others in cultural fields in Hollywood. (U)

Source stated that this is correct is borne out by what took place at a meeting of the Communist faction of Los Angeles County held at 2500 Brooklyn Avenue, Boyle Heights, in the fall of 1933 at which time SAMUEL DARCY, then the Communist Party organizer of District 13 of the Party under which the territory of Southern California operates, severely criticized one of the comrades for mentioning the possibility of penetrating the motion picture industry. DARCY said at that time that Communists had no business wasting their efforts in "swanky Hollywood". Their place, he said, was down in the industrial districts, the shipyards and the harbor where the real Communist work was to be done. (U)

Source H stated that at about the same time, or shortly before that time, a Russian motion picture director, SERGEI EISENSTEIN, had made a picture in Mexico in cooperation with UPTON SINCLAIR, called "Thunder Over Mexico". This picture was called "an epoch of revolution" by Communists and sympathizers. It was exhibited extensively in the United States and at the Lux Theater in Hollywood.

EISENSTEIN came to Hollywood at this time and was received with much acclaim by executives, writers and actors alike. He was wined and dined and shown every consideration. He was much impressed with the industry but criticized the type of pictures made. He stated that they were not sufficiently socially conscious.

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Source stated that late in 1934 EISENSTEIN returned to Russia and has never returned to the United States so far as Source is informed. Source further stated that not long after EISENSTEIN arrived in Russia an article was published in the "Communist", the official monthly organ of the Comintern in the United States. [In this article the possibilities of Communist penetration of the Hollywood motion picture industry was stressed and propaganda possibilities of the motion pictures were enlarged upon. Source further stated that in the spring of 1935 direct orders came down in mimeographed form (these communications are called "directives") from the top structure of the Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. The article emphasized the fact that the Communists must try to capture the labor unions for, if this could be done, they could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.] The article emphasized that at the same time work must be done among the cultural group, writers, artists, actors, actresses, and others, to enlist their assistance toward the Communist cause.

There is being set out below a history of activities of the Communist Party as they were applied to the labor unions in the motion picture industry in Hollywood from the year 1934 when the Communist Party decided to enter that field, until the present time.

## HOLLYWOOD STUDIO UNIONS

[Source I, who has been a member of the A.F. of L. labor unions in Hollywood for many years, has stated that the International Alliance of Theatrical Stage Employees, an autonomous group of local unions identified with the American Federation of Labor, is one of the oldest group of unions now in existence in the United States. In fact it is older than the American Federation of Labor itself.

When it affiliated with the A.F. of L. in the early nineties of the last century it was granted jurisdiction over the working crafts in the theatrical business, stage carpenters, stage electricians, property men, grips, flymen, and later when the motion pictures came into existence, the motion picture machine operators.

Source stated that when the motion picture industry came into existence it was looked upon as a branch or rather an extension of the theatrical business, differing only in principle by reason of the fact that the camera and projection machine were interposed between the actors and the audience.

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Source I further stated that by reason of this fact the I.A.T.S.E. claimed jurisdiction over all workers in the motion picture industry contending, and rightly, that their charter issued by the A.F. of L. covered this field. Shortly after the first motion picture studio was erected in Hollywood in 1911 the I.A.T.S.E. began organizing the workers in the Hollywood studios. This was about the year 1912. This jurisdiction was recognized and I.A.T.S.E. was the only union organization in Hollywood for some years.

Source I further stated that in the meantime, with the great expansion of the industry and the practice of building large outdoor sets and spectacular effects which took the place of painted backgrounds and makeshift sets, the building trade crafts, carpenters, painters, plasterers and others were casting eyes on this field and preparing to enter it.

In 1921 the I.A.T.S.E. called a strike of its workers in a dispute with the studios. Immediately the building crafts stepped in and broke the strike, and succeeded in establishing themselves as a part of the Hollywood studio union organizations where they have remained up to the present time. The I.A.T.S.E. was left with a smaller group of locals which they have succeeded in retaining.

Source I further stated that in 1933 in a dispute with the Hollywood producers, the I.A.T.S.E. called a strike. Again the building trades, especially the International Brotherhood of Electrical Workers, broke the strike by taking the place of the members of the I.A.T.S.E. This strike was purely a jurisdictional one, as was the one in 1921.

Source I further stated that as a result of this fight over jurisdiction, the workers in the motion picture industry in Hollywood became very much disgusted and began deserting the unions. Membership of all groups dropped until they could be numbered in a few hundreds instead of thousands. The result was that a very chaotic condition existed in 1933 as many of the workers had lost confidence in the A.F. of L.

He stated that up until this time the Communist Party had ignored the motion picture unions, not considering them worth bothering about. It was concentrating on factories, shipping and large industrial concerns. This was the Communist Party line at that time.

Source I further stated that suddenly awaking to the situation and taking advantage of the disorganized condition of the studio unions, the group of Communists and fellow travellers in Hollywood held a series of meetings in the fall of 1933, the result of which was a decision to enter the motion picture field, and in January of 1934 they created an organization for the purpose of entering the field. This organization was the MOTION PICTURE WORKERS INDUSTRIAL UNION. It was an independent group completely under the



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control of the Communist elements, taking orders from the local functionary of the Communist Party. (u)

MOTION PICTURE WORKERS INDUSTRIAL UNION

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Source J has informed the Los Angeles Bureau Office that the Motion Picture Workers Industrial Union was formed on or about January 1, 1934. He has stated that this union was formed for the purpose of taking over and organizing all workers of all classifications in the motion picture industry into one organization. Prior to that time, in 1933, he stated there was a strike in the motion picture industry called by the I.A.T.S.E. which had a foothold in the motion picture industry since about 1912. He stated that this strike failed and due to the failure the I.A.T.S.E. structure practically fell apart and there were left only about 160 members which gave an opportunity for a new group to step in. The result was that the M.P.W.I.U. was set up and began to function.

This union was independent - was not affiliated with the A.F. of L. (The C.I.O. at that time had not come into existence). Source J stated that although the M.P.W.I.U. was under the control and domination of the Communist Party, working through the Communist Party fraction of the union, it never affiliated with the Trade Union Unity League. Demands were made on the organizer of this union, H. G. WOLFE by LAWRENCE ROSS (the correct name of LAWRENCE ROSS was LAWRENCE ROSENFELD), the section secretary of the Communist Party, ELMER HANOFF, organizer for the Communist Party, MAYER BAYLIN, a functionary of the Communist Party, and JAMES ALLEN, organizational secretary of the Communist Party, made demands on WOLFE that the M.P.W.I.U. affiliate with the T.U.U.L. Source stated that WOLFE emphatically declined to affiliate and the union continued to function as an independent union. (u)

The officers of this union were the following persons:

HELMER BERGMAN, President, January 1, 1934 to April 1, 1934.
WILFRED W. LYON, President, April 1, 1934 to February 1, 1935.
MILDRED FLEMING, Secretary.
ETTORE CONTINI, Treasurer.
H. G. WOLFE, Organizer.
ED M. GILBERT, Member Executive Board.
DON GORDON, " " "
JOHN ALDOSCHEN, " " "
LOUIS HEIFETZ, " " "
RUDOLPH KOHL, " " "
HELMER PEDERSON, " " "
ARTHUR JOHNSON, " " "
BORIS GOLDBLATT, " " "
SAM GOLDBLATT, " " "

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HELMER BERGMAN. Source K has stated that BERGMAN was born in Sweden but is a naturalized citizen by reason of the naturalization of his father; that BERGMAN was a propagandist for the Communist Party of Russia; that he taught in the Communist Workers School in Hollywood at 1757 North Highland Avenue in 1934; that his subject was "The Communist Manifesto". (u)

Source stated that BERGMAN went to Russia in 1935 with HENRY McCARTY, a writer in Hollywood; that McCARTY paid the expenses of both on this trip; that they stayed in Russia for about three or four months. He stated that when they returned to the United States BERGMAN became the local chairman of the American League Against War and Fascism, and that in 1935 BERGMAN attended the Communist Party Section Convention which was held at 226 South Spring Street, Los Angeles. He stated that at this convention BERGMAN officially represented the American League Against War and Fascism. Source further stated that in 1936 BERGMAN met with the Soviet representatives of the Russian motion picture industry who were in Hollywood to select skilled workers for the motion picture industry in Russia. He stated that BERGMAN aided them in selecting this group to go to Russia and work in the Soviet Union. He stated that some of the persons selected to go to Russia were HELMER BERGMAN, WILFRED W. LYON, BORIS GOLDBLATT, SAM GOLDBLATT, ALLEN HUNTER, JAMES B. ALLAN, and some others, about ten or twelve in all. Of these parties BERGMAN, LYON, and the two GOLDBLATTS were leaders in the Communist Party in the Los Angeles area. He stated that BERGMAN stayed in Russia about two years. The others returned at the end of one year. He further stated that after BERGMAN returned from Russia he lectured at open forums, dinners, small community forums, discussion clubs, all of which were very pro-Soviet and pro-Communist. He stated that BERGMAN carried on this activity until about one year ago when he became inactive. He also stated that BERGMAN is a close associate of NORA HELLGREN and her husband, GEORGE HELLGREN, and that BERGMAN has made his headquarters at the HELLGREN home since 1933. (u) (u)

NORA HELLGREN. Source M has informed the Los Angeles Bureau Office that NORA HELLGREN is an outstanding member of the Communist Party; that she was born in Pennsylvania and went to Europe as a social worker; that she was also on the Ford Peace Ship Mission which went to Europe during the World War; that later she became the English secretary to CHICHERIN, the first foreign commissar in the Soviet Union. Source stated that she is very familiar with Russian affairs; that she is one of the old trusted members of the Communist Party in Hollywood; that she is about 58 years of age at the present time. He stated that her husband, GEORGE HELLGREN, was born in Chicago, Illinois of Swedish parentage; that GEORGE HELLGREN is about forty years of age and is the credit executive at the Twentieth Century Fox Studios; that he is also the credit adviser of the Motion Picture Cooperative Buyers Guild. He stated that it is his belief and understanding that GEORGE HELLGREN is not a member of the Communist Party, but that he supports everything that NORA

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HELLGREN believes in and follows the Communist Party line and is just as enthusiastic about Communism as NORA HELLGREN is, but it is believed that he has never been accepted as a member of the Communist Party.

WILLFRED W. LYON. [Source N has informed] that LYON was born in New Jersey and is about 45 to 48 years of age; that he was active in liberal and discussion groups during the UPTON SINCLAIR campaign for Governor of California in 1934; that LYON is a high precision mechanic and an expert on motion picture cameras. Source stated that LYON was employed in 1934 by the Mitchell Camera Company, manufacturers of motion picture cameras; that he organized the men in that plant and brought them into the M.P.W.I.U. Source stated that in 1936 he was selected by the representatives of the Soviet government to go to Russia and work as a motion picture mechanic; that LYON stayed in Russia about nine months and when he came back to this country he became active in the union organization in the C.I.O. Rubber Workers Union. He stated that LYON was radical for years but was not a Communist until he came back from Russia in 1937, at which time it was reported that he joined the Communist Party and had been made a member of the Section Committee of the Communist Party in Los Angeles. Source stated that it was also reported that he went to Salt Lake City more than a year ago and that it has been further reported that he has dropped out of Communism completely and has had no connection with the Communist Party in the last two years.

MILDRED FLEMING. [Source O has advised] that MILDRED FLEMING was born in the United States and is approximately forty years of age; that she was a reader in the studios and became secretary of the M.P.W.I.U. He stated that when the M.P.W.I.U. was dissolved, she became an enthusiastic member of the Motion Picture Democratic Committee and was married to STANLEY ROGERS, an art director. He stated that she is a reader in the studios at the present time. He further stated that she wrote articles for "Black and White" in 1939, a publication put out by the Young Communists League. He further stated that she was a member of the League of American Writers and very active at the Hollywood Writers School. He stated that she is a very close friend and associate of DON GORDON, a reader at Paramount, and a very active member and supporter of the Communist Party. He stated that her husband, STANLEY ROGERS, is a sponsor of the National Federation for Constitutional Liberties. Source further stated that ROGERS is also a member of the executive board of the Motion Picture Cooperative Buyers Guild.

ETTORE CONTINI. [Source P has stated] that CONTINI, the treasurer of the M.P.W.I.U., was a reader at the Universal Studios and a close friend of MILDRED FLEMING and DON GORDON. He stated that in 1933 and 1934 CONTINI was a member of the Young Communists League; that he was appointed a delegate from the M.P.W.I.U. to the American Youth Congress which met in Los Angeles early in 1934. He further stated that CONTINI became a Civil Service employee in the Los Angeles County Sheriff's Office as a stenographer

or clerk in 1935 and that he is still employed in the Sheriff's Office. Source P stated that it is believed that CONTINI has not engaged in any Communist Party activity since he has been in the Sheriff's Office.

H. G. WOLF. Source Q has stated that WOLF was born at Covington, Kentucky in 1882, that he was engaged in the theatrical business from about 1901 to about 1924 at which time he came to Hollywood and worked in the Hollywood studios until about 1933. Source stated that WOLF became the organizer of the M.P.W.I.U. January 1, 1934 and continued as organizer until 1936 at which time the union was dissolved. Source further stated that WOLF became a member of the Communist Party about November, 1933 and left the Communist Party the latter part of 1935; that from 1935 to date he has been employed as a utility worker in Hollywood and is a member of Local 724 of the Utility Workers Union, A.F. of L., Hollywood. (U)

ED M. GILBERT. Source R has advised that GILBERT was born in West Virginia and is about 45 years of age; that he is at present on the executive board of the M.P.W.I.U. Source has stated that by profession GILBERT is a set designer or draftsman and that he is now employed in various studios in Hollywood. He stated that in 1941 GILBERT was the President of the set designers guild, which is affiliated with the A.F. of L., a studio union. Source has further stated that he has been a member of the Communist Party since 1933 and has held many Communist Party fraction meetings at his home and has been otherwise very active in the Communist Party affairs; that he is a real fanatic on the subject of Communism. Source further stated that in 1935 GILBERT was the representative of the top fraction of the Communist Party to the Labor Commission of the Communist Party for the city of Los Angeles; that he was a delegate to the Conference of Studio Unions and a close associate of HERBERT K. SORRELL, and that he is and has been for a long time a member of the Motion Picture Democratic Committee. (U)

IRWIN P. HENTSCHEL. Source S has advised that HENTSCHEL was born in Montana and that he is about 38 years of age; that he is an iron worker or prop maker and is regularly employed at the Hollywood studios. Source stated that HENTSCHEL is a member of Local 44, I.A.T.S.E. in Hollywood; that he was a member of the executive board, M.P.W.I.U. and has been a member of the Communist Party since 1934. Source stated that evidence of his membership in the Communist Party and his activities in the Communist Party is contained in correspondence between ROY HUDSON, a member of the Central Committee of the Communist Party in New York City and the leading Communist in trade union work in the Party and JEFF KIBRE, the leading Communist in Hollywood trade union work at that time. (This information is contained in Exhibits No. 1 and 2 which will be attached to this report. (U)

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DON GORDON. [Source T has informed] Agent that the Communist Party name of DON GORDON is JOHN SHERWOOD and that he was born in the state of Connecticut and is about 46 years of age. Source has stated that from 1934 to 1936 GORDON was a member of the executive board of the M.P.W.I.U. He further stated that GORDON has been a member of the Communist Party since 1936; that in 1936 he solicited Source to become a member of the Communist Party. Source further advised that GORDON is at the head of the reading department of Paramount Studios at the present time. He further stated that GORDON is a member of the League of American Writers and that he has taught at the Writers School. He also stated that GORDON had contributed articles to the magazine "Black and White" published by the Young Communists League and managed by WILL ROGERS, JR., and that he was also connected with the "Clipper", the official organ of the League of American Writers.

JOHN LOOSCHEN. [Source U has advised] Agent that LOOSCHEN was born in California and that he is about 47 years of age; that he is a member of Local 946 Studio Carpenters, A.F. of L. Source further advised that LOOSCHEN was a member of the executive board and sergeant-at-arms of the M.P.W.I.U. He further advised that in 1934 LOOSCHEN was a member of the Pen and Hammer Club and that he joined the Communist Party in 1934 and withdrew about a year and a half later. Source stated, however, that LOOSCHEN is still sympathetic to the Communist party. He further stated that LOOSCHEN attended a meeting at the Embassy Auditorium about September, 1942 which meeting was for the benefit of the "People's World" and at which meeting MIKE QUIN, a "People's World" columnist, and JOHN PITTMAN, another "People's World" columnist, were the principal speakers. He further stated that ED ROBBIN, the Communist Party radio commentator, was the chairman of this meeting.

LOUIS HEIFETZ. [Source V has informed] that HEIFETZ was born in Boston, Massachusetts, and was a script writer, that he is at the present time a member of the Screen Writers Guild. Source stated that HEIFETZ has never been a member of the Communist Party, that he has been solicited on many occasions to join the Party, but he has never done so, but he always follows the Communist Party line specifically.

RUDOLPH KOHL. [Source V has informed] that KOHL is a member of Local 644 of the Studio Painters. He further advised that KOHL was a member of the executive board of the M.P.W.I.U. and was active in this union, having recruited more members into the Communists than any one individual, Source V stated that KOHL has been a member of the Communist Party since 1934. He advised that KOHL was appointed a regional director of the Hollywood Studio organization campaign of the C.I.O. in 1934 by HARRY BRIDGES, at which time the C.I.O. was endeavoring to take over the studio unions and at that time the unions were all A.F. of L. or independent. Source stated that KOHL is still an active Communist and that he attended the National Convention of Communist Party in 1939 as a delegate from California.

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HELMER PEDERSON. [Source W has advised] the Los Angeles Bureau Office that PEDERSON was born in Norway or Sweden and that he claims to be a naturalized citizen. Source stated that PEDERSON is an ex-Socialist; that he is a member of Local 946 of the Studio Carpenters, and that he is about sixty years of age at the present time. Source stated that PEDERSON was a member of the Communist Party in 1935 and 1936 and was active in Swedish clubs.

ARTHUR JOHNSON. [Source X has informed] Agent that JOHNSON was never a Communist; that he was definitely against the Communists. He stated that JOHNSON was working in the machine shop at Technicolor and that he was a member of the executive board of the M.P.W.I.U. He stated that JOHNSON saw that the M.P.W.I.U. was Communist controlled and he withdrew from the M.P.W.I.U. Source stated that he is at the present time a very active Technocrat.

BORIS GOLDBLATT. [Source Y has informed] the Los Angeles Bureau Office that GOLDBLATT was born in Russia. He is about sixty years of age and claims to have been naturalized in New York City as soon as it was possible for him to become naturalized after his arrival in the United States. Source stated that GOLDBLATT claims to have taken part in the 1905 revolution in Russia. Source stated that he works at the present time as a studio carpenter and is a member of Carpenters Union 946. He further stated that GOLDBLATT is the father of SAM GOLDBLATT and LOUIS GOLDBLATT, outstanding Communist Party functionaries in California. Source stated that BORIS GOLDBLATT was a member of the executive board of the M.P.W.I.U. and made a trip to Russia in 1935 when the Soviet Government took over a group of Hollywood workers in the motion picture industry to participate in the Russian motion picture industry. Source stated that BORIS GOLDBLATT is a staunch fellow traveller and follows the Communist Party line on all occasions, but he stated that BORIS GOLDBLATT has never been a member of the Communist Party. He stated that GOLDBLATT has confined his activities to the I.C.O.R.

SAM GOLDBLATT. [Source Z has informed] Agent that SAM GOLDBLATT was born in the United States. He also claims that his father, BORIS GOLDBLATT, was naturalized in New York City. Source stated that SAM GOLDBLATT is a member of Local 683, Laboratory Technicians, I.A.T.S.E., Hollywood. He also stated that SAM GOLDBLATT was a member of the executive board of the M.P.W.I.U. and was a member of and a leader in the Young Communists League in 1934, 1935 and 1936. Source stated that SAM GOLDBLATT is now a member of the Communist Party under the name of TED MILLER; that he is extremely active in Hollywood union matters serving the Communist Party and has supported various front organizations and the Motion Picture Democratic Committee.

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LOUIS GOLDBLATT. [Source Z has further advised that LOUIS GOLDBLATT, a brother of SAM and son of BORIS, has not been active in the motion picture field, but that he has been the secretary of the State C.I.O. Industrial Union Council at San Francisco for several years and very active in Communist affairs throughout the state, and that he left Los Angeles in March, 1942 and the reason is that he is now in Chicago, Illinois, carrying on C.I.O. organizational work.

## LINE NOW CHANGES (1935)

Source 2-A has informed the Los Angeles Bureau Office that [in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the M.P.W.I.U. In a short time this union took in a large number of members and was well on the way to becoming the leading union in Hollywood. In a short time the Communists in the union and their fellow travellers began to desert and go over into the various locals of the A.F. of L.] All of these A.F. of L. locals were mere shells.

In order to bring about the dissolution of the M.P.W.I.U. the Communists used every trick of sabotage known, such as circulating rumors that it was a company union and advising all workers to stay away from it, although they themselves had built it.

[Source stated that as a result of this the M.P.W.I.U. gradually went out of existence and in February, 1936 it was officially dissolved.]

Source further stated that this union was the forerunner and prepared the way which has enabled the Communist Party to gain control over six A.F. of L. labor unions in the Hollywood motion picture field, the number of workers in which was approximately 8,000. In addition to these six A.F. of L. labor unions, the Communist Party has gained control over six independent labor unions which were called guilds and which had approximately 2,000 members. Source stated that in addition to the A.F. of L. labor unions and the independent guilds referred to herein, there were approximately 25 other labor organizations in the motion picture industry in Hollywood with an approximate membership of 18,000 to 20,000. These 25 guilds and unions represented their members for the purpose of collective bargaining. The Communist Party did not completely control these groups but it was, incidentally, waging a campaign to take over these groups and force them into the Communist Party line for the benefit of the Communist Party.

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Source stated that this period of the life of the M.P.W.I.U. was the period during which the Communist Party of the United States advocated the changing in their program by revolutionary methods. The slogan during that period was that the American people must adopt "the revolutionary way out of the crisis."

Source stated further that this was the period of acute depression in the United States which the Communist Party was exploiting for the purpose of fomenting revolution and before the change in the Communist Party line early in 1936 which ushered in what was called:

"THE POPULAR FRONT"

At this time the position which the Communist Party took was that the New Deal was the first step toward Fascism and that President ROOSEVELT was setting himself up as a dictator, and that this was the last Presidential election we would see.

Source stated that there was a meeting held in the Hollywood Conservatory of Music about June, 1934 under the auspices of the M.P.W.I.U., at which meeting MAURICE SUGAR from Detroit, Michigan, was the principal speaker. He stated that SUGAR was brought to the Pacific Coast by the John Reed Club of Hollywood, which afterward became the League of American Writers, Hollywood Chapter, and affiliated with the International Union of Revolutionary Writers, set up in Kharkov, Russia in November 1930.

Source stated that at this meeting MAURICE SUGAR attacked the ROOSEVELT Administration and New Deal, saying:

> "This is the beginning of fascism in America; that ROOSEVELT was the coming dictator; and the N.R.A. was the 'National Run-Around'".

Source stated that the whole trend of SUGAR'S address was that no confidence could be placed in democracy and democratic principles as practiced in the United States and that the only solution was the establishment of "a workers' government".

Source further stated that the John Reed Club which brought SUGAR to Hollywood, was a Communist front organization, the dominant figure of which was HARRY CARLISLE, born in America, a member of the Communist Party and a leading Communist in Southern California at that time. He stated that other members active in the John Reed Club at that time were:

HELMER BERGMAN - Communist Party functionary
JOHN HOWARD LAWSON - Dominant Communist in Los Angeles area

NEIL BRANT - member and organizer for the U.E.R.M.W.A. (It is reported that BRANT has a Government job in Washington at the present time)

DAVIDA FRANCHIL (D. A. COREY) - A member of the Communist Party and in 1936 the organizer for the Hollywood Section of the Communist Party.

LAWRENCE ROSS (LAWRENCE ROSENFELD) - Section Secretary of the Communist Party in Los Angeles.

MELVINA GOODMAN - A member of the Communist Party.

DR. V. A. K. TASHJIAN - Chairman of the Control Commission of the Communist Party in Los Angeles.

DUDLEY NICHOLS - Fellow traveller, writer and director.

NORA HELLGREN - A high Communist Party functionary.

MAYER BAYLIN - A member of the Section Committee of the Communist Party in Los Angeles. (He was ordered deported seven or eight years ago but so far as is known he has not been deported.)

Source 2-A further stated that during the spring of 1934 CAREY McWILLIAMS spoke at a M.P.W.I.U. meeting; that McWILLIAMS is at present the Director of the Housing and Immigration in the Governor OLSON Administration, and is a sponsor for many Communist front organizations such as the American Peace Mobilization, National Federation for Civil Liberties, National Lawyers Guild, League of American Writers, National Negro Congress, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, American Civil Liberties Union, International Labor Defense, and many others. (The first official act of Governor EARL WARREN was the removal of CAREY McWILLIAMS from office.)

The same source further stated that JACK M. WEATHERWAX spoke at a meeting sponsored by the M.P.W.I.U. at the Vine Street School. His subject was the "Breakdown of Capitalism and the Need for A Workers Government". Source stated that WEATHERWAX has been exposed by the JACK TENNEY Legislative Investigating Committee of the California State Legislature, as a member of the District Committee of the Communist Party in California.

Source further stated that in the spring of 1935 orders came down from the Central Committee of the Communist Party of the U.S.A. that all independent unions should be "liquidated" and that the Communists and their influence should be transferred over into the established A.F. of L. unions and where there were no A.F. of L. unions already established, it should be the duty of all Communists to organize such workers under the A.F. of L.

Immediately upon receipt of these instructions the Communist leadership of the M.P.W.I.U. went over into the various A.F. of L. locals in Hollywood and began to work in those unions. (It should be understood that at the time that the M.P.W.I.U. was organized there were a great many legitimate local A.F. of L. unions covering a great part of the motion picture industry in Hollywood, but due to a disastrous strike called by the I.A.T.S.E. in 1933 these unions were deserted by their membership and had become mere shells.)

EFFORTS OF C.I.O. TO INFILTRATE THE STUDIO UNIONS

Source 2-A has informed Agent that at the time of the dissolution of the M.P.W.I.U. in February, 1936, there had already started a split in the A.F. of L. JOHN L. LEWIS, who at that time was preaching the dictrine of industrial unionism, had already early in 1936 split away from the A.F. of L. and formed the Committee for Industrial Organization. The theory of industrial unionism is basic in the Communist program and its sympathies were for the C.I.O. in preference to the craft unionism of the A.F. of L. Source stated that at that time the Communists had already deserted the M.P.W.I.U. and used their influence to re-build the already existing A.F. of L. craft unions in Hollywood. They found themselves building up those craft unions when secretly they were in favor of the C.I.O., therefore the only way out of this anomalous position was to take over the craft unions of Hollywood as a body, if possible, and affiliate them with the C.I.O. (X)(4)

The same source further stated that although there are many other unions in the studios, the I.A.T.S.E. group is dominant. This alliance by no means has the majority of workers under its jurisdiction, but it does have jurisdiction over the "key" crafts, cameramen, laboratory workers, sound men, the majority of electricians, grips, property men, projectors, prop makers, etc. He stated that in addition to this it has jurisdiction over the projectors in the motion pictures everywhere and it is this latter fact that makes this alliance the strongest union structure in the industry.

Source stated that the I.A.T.S.E., being the strongest unit in the industry, the Communists began their attacks upon this group. They reasoned that if they could capture the I.A.T.S.E. the rest would be easy. (X)(4)

Source further stated that in the fall of 1937 HARRY BRIDGES, regional director of the C.I.O., on the West Coast, appointed RUDOLPH KOHL, a member of the Communist Party in Hollywood, as regional director for the Hollywood Section. At the time he was appointed KOHL was a member and had at one time been the business representative of Local 644, Studio Painters, A.F. of L. This local was not a unit in the I.A.T.S.E.

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KOHL'S duties were to direct the campaign to take over the I.A.T.S.E. into the C.I.O. KOHL at the time was a member of the A.F. of L. union. (U)

COMMITTEE OF MOTION PICTURE ARTS AND CRAFTS
(C.O.M.P.A.C.)

Source 2-B has stated that about December, 1937 another organization, the Committee of Motion Picture Arts and Crafts (C.O.M.P.A.C.) was set up in the motion picture industry which was conceived and dominated in the usual Communist Party manner. The purpose of this organization was to [illegible] the workers of every type and kind in the studios, using the prevailing acute unemployment problem as a base. Although its activities were presumably directed towards solving the unemployment problem by means of division of work and the creation of jobs and other means, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party, particularly to create sympathy for the C.I.O. (U)

Source stated that at first meetings of the heads of this group outright opposition to the I.A.T.S.E. was expressed and plans were devised to weaken the influence of the I.A.T.S.E. This organization was working in connection with the attempt of the C.I.O. to enter Hollywood. RUDOLPH KOHL, the appointee of HARRY BRIDGES heretofore mentioned, was leader in all of its activities. JEFF KIBRE, a well known Communist leader mentioned in connection with this same attempt, was also active.

Source further stated that the controlling individuals in this organization were:

JACK HOLEN, Chairman, a member of Painters Union #644. (He is now dead)
CHARLOTTE DARLING was secretary.
ED M. GILBERT, whose Communist Party connections and activities have been set out above.
LIONEL STANDER, who in 1934 introduced himself to the M.P.W.I.U. as a member of the Communist Party and who was active in the Hollywood Anti-Nazi League, American League for Peace & Democracy, and North American Aid to Spanish Democracy.
GEORGE E. BODLE, fellow traveller who is a member of the National Lawyers Guild and a follower of the Communist Party line. (at present Assistant Director of the Man Power Commission on the Pacific Coast)
LILLIAN HELLMAN, member of the League of American Writers, American Peace Mobilization who sent the call of the Fourth Writers Congress of the League of American Writers and a fanatical follower of the C.P. line

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HERBERT BIBERMAN, National Vice-President of the American Peace Mobilization and director of the Southern California American Peace Mobilization; member of the Hollywood Anti-Nazi League, League for Peace and Democracy, Motion Picture Democratic Committee who personally picketed the White House with the American Peace Mobilization two days before HITLER attacked STALIN on June 22, 1941. BIBERMAN is a member of the League of American Writers and has appeared on a very large number of programs. He has followed the Communist Party line unhesitatingly.

IRWIN P. HENTSCHEL, whose record appears supra.

HERBERT K. SORRELL, business representative of the Studio Painters Union No. 644, President of the Conference of Studio Guilds, ex-President of the California State Non-Partisan League, a member of the Communist Party as exemplified by Communist Party Membership Book for 1938 No. 60622, which gives his Communist Party name as HERBERT STEWART, and the minutes of the Section Committee; also the minutes of the Section Committee of the Communist Party for 1938 show that he was a member of the Communist Party in 1938.

Professor NORMAN T. BYRNE of Los Angeles City College, and a member of the Hollywood Anti-Nazi League. BYRNE conducted the Hollywood Peace Forum, the organization which took the place of the Hollywood Anti-Nazi League. Source stated that BYRNE also spoke before many forums, churches, schools, and clubs which follow the Communist Party line and his meetings were always advertised in the "New Masses" and over a period of eight or ten weeks in 1939 and 1940.

Source further stated that the C.O.M.P.A.C. remained in existence only eight or nine months, during which time it acted as a transmission belt for the Communist Party, drawing studio workers into such political setups as the Motion Picture Democratic Committee, American League for Peace and Democracy, Hollywood Anti-Nazi League, and the laying of the foundation for the organization which was to take its place, the United Studio Technicians Guild (U.S.T.G.)

Source further stated that the C.O.M.P.A.C. died a natural death about September 1, 1938.

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THIRTY-FOURTH CONVENTION OF THE I.A.T.S.E., CLEVELAND, OHIO
JUNE 6 to 9, 1938

Source 2-C has stated that RUDOLPH KOHL, who had been appointed regional director of the C.I.O. for Hollywood by HARRY BRIDGES, failed in his efforts to handle the situation favorable to the Communist Party. Source stated that KOHL made no progress toward winning the studio workers over to the C.I.O.; that a few months before the C.O.M.P.A.C. went out of existence JEFF KIBRE appeared on the scene. During that time KIBRE became a member of the I.A.T.S.E. and worked about one month in the Property Department. He stated that KIBRE began to take part in union activities and made speeches to the various unions and within about thirty days he emerged as the adviser to the executive board of Local No. 37, I.A.T.S.E., which local had a membership of approximately 3500. (u)

KIBRE also became the leader and director of what was called "The I.A.T.S.E. Progressives". Source stated that the term "Progressives" is one that is used by Communists when working in trade unions to conceal their real affiliations. KIBRE then used his influence, with the support of other Communists, to work in the international convention of the I.A.T.S.E. held in Louisville, Kentucky from June 3 to 6, 1940. Photographic copies of letters which appeared in the record of the convention proceedings is attached hereto as Exhibit No. 1. These letters show the Communist activity directed by KIBRE. This exhibit also shows the connection with and instructions from ROY HUDSON, a member of the Central Executive Committee of the Communist Party, U.S.A., and directing head for all trade union work of the Communist Party in the United States. (See Exhibit No. 1, Page 8). (u)

Source stated that further evidence of KIBRE'S connections with the Central Committee of the Communist Party in New York is shown in KIBRE'S letters to BOB REED (Exhibit 1, Page 3) in which KIBRE solicited the advice of JACK SATCHEL, a member of the Central Committee of the Communist Party, U.S.A. (u)

Source stated that further connections of KIBRE with the District Committee No. 13 of the Communist Party is shown in a copy of a letter to WALTER LANTER, State Trade Union Director of the Communist Party for California. (Exhibit No. 1, Page 9). (u)

Further connections of KIBRE with the Communist Party are shown in the copy of his letter to LOUIS GOLDBLATT, a member of the District Committee of the Communist Party and State Secretary of the C.I.O. at San Francisco at that time. (Exhibit No. 1, pages 4 and 5) (u)



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Further connections of KIBRE with Communist Party functionaries are shown in a letter from MAC WEISS, Acting State Assistant Secretary of the Communist Party in Ohio to ROY HUDSON, above mentioned. (Exhibit No. 1, pages 7 and 8) (u)

Further evidence of such connections of KIBRE with the Communist Party, U.S.A. is shown in the affidavit of EZRA F. CHASE, a member of the Communist Party in Los Angeles at that time who stated under oath that "JEFF KIBRE has been for some years past a member of the Communist Party . . . and was assigned to "special" work in the studio unions. More specifically, the I.A.T.S.E. Local No. 37 and to the organizing of special studio units of the Communist Party of the U.S.A." (Exhibit No. 1, Page 12) (u)

Source 2-C further stated (u) that due to the exposure of the activities of KIBRE and IRWIN P. HENTSCHEL at the Cleveland Convention in 1938, when their connections with HARRY BRIDGES were exposed (Exhibit No. 2, Pages 7, 8 and 9) their efforts failed and as a result of this failure the international officers of the I.A.T.S.E., GEORGE E. BROWNE, President, and WILLIAM BIOFF, BROWNE'S West Coast representative, retained control of the Hollywood locals of the I.A.T.S.E. This control exercised by BROWNE and BIOFF over the I.A.T.S.E. locals had been established on January 2, 1936 when a closed shop agreement and full recognition of the I.A.T.S.E. was entered into by the Motion Picture Producers Association and I.A.T.S.E., which agreement is still in effect.

At this juncture it must be stated that BROWNE and BIOFF have been convicted on a charge of extortion at New York City in Federal Court in which the charges alleged that they had obtained several hundred thousand dollars from the motion picture producers under threats of calling strikes, and are now serving long sentences in Federal prison, and other charges are still pending against them.

The I.A.T.S.E. as the bargaining agency for its members and the Motion Picture Producers Association maintain the same relations as were set up in 1936.

## I.A.T.S.E. LOCALS NOW IN HOLLYWOOD

Source 2-D has informed (u) Agent that immediately following the victory of the I.A.T.S.E. in the September 20, 1939 election, Local No. 37 was broken up into seven separate locals and Local 37 went out of existence.

Source has further stated that the seven locals which were formed from the former membership of Local 37 are the following, giving the approximate membership:

No. 1. Affiliated Property Machinists No. 44; membership 1,500.
No. 2. Motion Picture Studio Grips No. 80; membership 1,700.
No. 3. Studio Set Electricians 728; membership 1,100.
No. 4. Studio Projectionists No. 165; membership 500.
No. 5. Studio Laborers and Utility Workers No. 727; membership 1,000.
No. 6. Make up Artists No. 706; membership 1,000.
No. 7. Motion Picture Costumers No. 705; membership 1200.

Source further stated that separate and distinct from Local No. 37 there are the following three I.A.T.S.E. locals which had been automous since their formation in 1929 and 1930 and were never at any time a part of Local No. 37, which was the first I.A.T.S.E. local in Hollywood, going back to about 1912. They are the following:

No. 1. International Photographers Local 659; 650 members.
No. 2. Sound Technicians Local No. 695; 1,000 members.
No. 3. Laboratory Technicians Local No. 683; 1,350 members.

Source further stated that after the breaking up of Local No. 37 I.A.T.S.E. into seven units and the failure of KIBRE and the Communists to capture these unions, they switched their tactics and began setting up an independent organization which was to be a bridge over which the studio workers could cross into the C.I.O. The name of this organization was the UNITED STUDIO TECHNICIANS GUILD. (U.S.T.G.) (U)

UNITED STUDIO TECHNICIANS GUILD (U.S.T.G.)

Source 2-E has stated that due to the failure of the Communists to gain control of the Hollywood locals of the I.A.T.S.E. by action of the National Convention at Cleveland, it became necessary to change tactics. Within sixty days after the Cleveland Convention, June 6-9, 1938, the Communists began setting up an organization under the leadership of JEFF KIBRE which they called the United Studio Technicians Guild. Source stated that although JEFF KIBRE directed and practically controlled the U.S.T.G. he denied membership in this organization and throughout the life of this group he retained his membership in Local 37 of the I.A.T.S.E. (U)

Source further stated that the purpose of the U.S.T.G. was to take in all members of the I.A.T.S.E. locals in Hollywood and have the U.S.T.G. supplant the I.A.T.S.E., the ultimate object being to affiliate the U.S.T.G. with the C.I.O. under HARRY BRIDGES. Source further stated that the

campaign began in September 1938. It had the support of all Communist influence in Southern California. Source stated that the investigation of BROWNE and BIOFF and the ensuing publicity made it possible for the leaders of the U.S.T.G. and those who were sympathetic to meet the members of I.A.T.S.E. locals and point out to them that they were controlled by a "bunch of racketeers and gangsters" and that the only way to get honest unionism was to join the U.S.T.G. Source stated that the organization grew with amazing rapidity and within a period of nine months the membership had reached approximately 2200. Aside from this there were thousands of others who were sympathetic but were not members of the I.A.T.S.E. He stated that at this particular time the U.S.T.G. was well on the way to taking over the Hollywood unions and would have succeeded had it not been that the I.A.T.S.E. had secured and made public the letters and communications which showed that the U.S.T.G. was a Communist directed movement, that KIBRE was a member of the Communist Party, that he was the stooge of HARRY BRIDGES, and that he was taking orders from the top structure of the Communist Party represented by ROY HUDSON of the Central Executive Committee of the Communist Party, U.S.A. (See exhibits No. 1 and 2 attached hereto.)

Source stated that further evidence of Communist control of this group was in the activities of the following individuals who were members of the executive board of U.S.T.G.:

SAM GOLDBLATT. Source 2-F stated that GOLDBLATT was a member of the Laboratory workers at Fox Studios and that he is a member of the Communist Party; that GOLDBLATT was formerly a member of the Young Communists League; that he made a trip to the Soviet Union and worked there for about a year in motion pictures; that he is a close associate of NORVAL CRUTCHER and works with CRUTCHER; that his father, BORIS GOLDBLATT, was in Russia with him; that his father was born in Russia; further that his brother LOUIS GOLDBLATT, the right hand man of HARRY BRIDGES, has a long Communist Party record under the name of TED MILLER and that LOUIS GOLDBLATT worked with JEFF KIBRE in his efforts to capture the studio unions. (W)

JOSEPH KRONEBERGER. Source 2-G has stated that KRONEBERGER is a member of the Communist Party under the name of JERRY BROWN; that he was active in the Motion Picture Democratic Committee. He was also active in the Laborers Non-Partisan League and Hollywood Anti-Nazi League and other Communist front organizations. (W)

JUNIUS NIELSON. Source 2-H has informed that he is well acquainted with NIELSON and that to his personal knowledge he knows that NIELSON was charged with Communist activity in the A.F. of L. union and that he was expelled from Local No. 724 of the Studio Utility Workers on the charge that he was active in the Communist Party. (W)

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ISADOR BESBECK. Source 2-I has stated that BESBECK was well known to him personally and that he knows that BESBECK was charged with Communist activity in Local No. 37 of the I.A.T.S.E. in the latter part of September, 1939 and that he was expelled from that union on that charge. (X)(u)

J. H. MacISAACS. Source 2-J stated that to his personal knowledge he is a member of Hollywood labor unions, that MacISAACS was charged with Communist activity before Local No. 37 of the I.A.T.S.E. and that he was expelled from that union in the latter part of September, 1939 on said charge. (X)(u)

(X)(u) Source 2-K reported the following to the Los Angeles Bureau Office: that the following parties were members of the executive committee of the U.S.T.G. and so far as known were not Communists although they were active followers of JEFF KIBRE of the Communist Party line.

LOUIS KRIEGER
GEORGE H. DAVIS
CHARLES G. GUTHRIE
CHARLES W. ROSS
HERMAN LIPNEY
HOWARD J. ROBERTSON, Chairman of USTG.

Source further stated that about the first of August, 1939 ALEX SAUNDERS, who had been the secretary of the U.S.T.G. from its inception, made affidavit relative to the control of the U.S.T.G. by HARRY BRIDGES. This affidavit was filed with the National Labor Relations Board of the Los Angeles section and has to do with the election that was held on September 20, 1939 to determine the bargaining agency for the U.S.T.G. election. Source stated that it was shown that he was a Canadian and that he later returned to Canada and in June, 1940 he was reported as being in the Canadian Army. Source stated further that his picture appeared with HARRY BRIDGES in some paper at the time. The paper is not known but it probably was the "People's World".

(X)(u)

EDWARD HEIN. Source 2-L has stated that HEIN was a member of Local 37 of the I.A.T.S.E. and that he succeeded SAUNDERS and was made "office manager". Source further stated that HEIN remained in that position for a period of two weeks only, at which time he resigned and made an affidavit, the meatier part of which is as follows:

> "During the two weeks I worked there I became convinced of the fact that the U.S.T.G. was not a true democratic union organized by and for the best interests of its members, but on the contrary was dominated and controlled by CHARLES J. KATZ, an attorney, and JEFF KI both non-members of the U.S.T.G., and by SAM GOLDBLATT and a few personally interested other parties whom I do not know."



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Source stated that the above affidavit was signed August 24, 1939 before MILTON TAYLOR, a notary public.

Source further stated that HEIN testified before the TENNEY Investigating Committee that the office was deluged with Communist propaganda such as the "People's World" and Communist inspired leaflets.

Source further stated that at a hearing of the JACK TENNEY Committee, HEIN testified that during his term as office manager of the U.S.T.G. the office was deluged with Communist pamphlets, leaflets, magazines and newspapers and in his opinion the organization was under the control of the Communists (The Communist connection of JEFF KIBRE has been set out above).

Source stated with respect to CHARLES J. KATZ that he is one of the attorneys for the Communist Party and one of the attorneys for HARRY BRIDGES; that he was formerly associated with LEO GALLAGHER, leading Communist Party attorney; that KATZ is also a member of the National Lawyers Guild, the Hollywood Anti-Nazi League, the League for Peace and Democracy, the Motion Picture Cooperative Buyers Guild, the North American Committee to Aid Spanish Democracy, the Motion Picture Democratic Committee, the National Federation for Constitutional Liberties, and others. Source further stated that the exposure of the above mentioned facts turned the tide away from Communist influence and the great majority of members of the U.S.T.G. recognized it as a Communist controlled union and would have nothing further to do with it.

Source further stated that the U.S.T.G. before the communications above mentioned were published, feeling that the situation was well in hand had already called for a National Labor Relations Board election. He stated that the election was held on September 20, 1939 and undoubtedly because of the exposure of Communist influence over the U.S.T.G. it lost the election by a two to one vote. He further stated that if the U.S.T.G. had been successful in this election it would have meant that eventually the C.I.O. would have gained control of all of the labor unions in Hollywood and of the entire motion picture and theatrical business because he stated that the I.A.T.S.E. is the key union organization in this industry, that the I.A.T.S.E. is still an international group of unions within the A.F. of L. and has approximately 80,000 members in the United States and Canada.

Source further stated that JEFF KIBRE, having been exposed a second time as working in the interests of the Communist Party, resigned as adviser to the executive board of Local No. 37, I.A.T.S.E. in Hollywood and left that field. He stated that the next that he heard of KIBRE that he was the organizer of the Fishermen's Union at San Pedro, California in June, 1941. He further stated that he is informed that KIBRE at

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the present time is the international representative of the Fishermen's Union - C.I.O. on the Pacific Coast.

Source further stated that the Communists, having failed to capture the Hollywood local of the I.A.T.S.E. by the device of setting up the U.S.T.G. as a separate union, they went back into their own various locals apparently as good members. He stated that there were a few expulsions by the I.A.T.S.E. of some of the leaders of the U.S.T.G., but these were few. He stated that the great majority were taken back into the various unions and that the past was forgotten.

STUDIO PAINTERS LOCAL NO. 644

Source 2-M has reported that Local 644 of the Studio Painters gained a foothold in the studios in the early twenties. Source stated that this union had a precarious existence from its inception until about 1933 when as a result of a strike in that year its membership followed the other studio workers in desertion of the A.F. of L.

Source further stated that when the M.P.W.I.U. was formed in 1934, which organization as we have seen above was the first Communist controlled union in the studios, it laid the foundation for the Communist activity which followed. Source stated that the Painters came into the M.P.W.I.U. in large numbers; that RUDOLP W. KOHL who was not a member of the Communist Party at that time but who about six months later joined the Communist Party, had instituted a membership drive among the Painters and drew into the M.P.W.I.U. several hundred of the painters. Source further stated that while they were members of this union over a period of about a year, many of them became thoroughly indoctrinated with Communist ideas.

Source further stated that when the Communist Party line was changed in the spring of 1935 and the independent unions, of which the M.P.W.I.U. was one, were to be liquidated, RUDOLPH W. KOHL left the M.P.W.I.U. and influenced all painters to do likewise.

Source stated that as a consequence of this order the painters went over into Local 644 almost in a body. He further stated that about this time the following incident occurred: KOHL recruited about 120 members into the M.P.W.I.U. in a period of about ten days; that within one week after he had done this he received orders from GEORGE MAURER, in charge of the Labor Commission of the Communist Party in the Los Angeles Section, that the Party line had been changed and informed them that he had been advised that he must not recruit any more members of M.P.W.I.U. but that he must go back into the A.F. of L. and build up that union. Source stated that



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KOHL by this time having become a good Communist Party member, promptly obeyed; that he went over to the Studio Painters Local No. 644, leaving the other painters behind in the M.P.W.I.U. Source stated that this caused a lot of confusion but eventually KOHL convinced them that his leaving them temporarily was for the best interests of the workers and after a short period he succeeded in justifying his action by getting them over on his side again. (U)

Source stated that KOHL, who was recognized as a sort of leader among his group, began actively working to build up Local 644; that he succeeded and shortly thereafter he was elected Business Representative of that union and held the position for several years. Source further stated that during this time due to KOHL'S influence this union became the leading Communist dominated group in the Hollywood studios. He further stated that it has continued to be controlled by the Communist elements up to the present time. Source further stated that KOHL continued to be the leader of this union until the painters strike in 1936 at which time HERBERT K. SORRELL, by taking an extremely active part in the strike, emerged as the strong figure in that union. Source further stated that in 1937 SORRELL supplanted KOHL in the leadership of this union. (U)

Source stated that KOHL in the fall of 1937 was appointed by HARRY BRIDGES as regional director for the C.I.O. in the Hollywood studios. He stated that his efforts in that capacity failed and the C.I.O. attempt failed so KOHL went back to work in the studios as a painter and KOHL was succeeded by JEFF KIBRE and the U.S.T.G. in the next attempt of the Communist Party to take over as herefore related. (U)

HERBERT K. SORRELL

Source 2-N has informed the Los Angeles Bureau Office that SORRELL having supplanted KOHL as the leader of Painters 644 and as this union was spearhead of Communist penetration, having been developed out of the M.P.W.I.U., he, SORRELL, became the leader of the Communist factions in the Hollywood unions. (U)

Source stated that while SORRELL was exercising this authority the Motion Picture Producers Association (M.P.P.A.) represented by their labor committee man, PAT CASEY, saw in SORRELL and his leadership an opportunity to develop another labor structure within the A.F. of L. which would contest the power and authority of the I.A.T.S.E. as the I.A.T.S.E. was still under the same leadership of BROWNE and BIOFF.



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Source further stated that CASEY favored SORRELL in all negotiations regarding labor to such an extent that SORRELL could get almost anything he wanted from the M.P.P.A. Source stated that in these negotiations SORRELL went outside the jurisdiction of his own union and managed to secure representations from other unions and secured with the help of CASEY wages and working conditions that the regular business representatives of those unions could not secure for themselves.

Source stated that as a result of these favors at the hands of CASEY and the combined efforts of Communist sympathizers, SORRELL soon emerged as a leader of certain unions mentioned heretofore which leaned toward the Communist position.

Source further stated that the build-up of SORRELL at one time reached the stage where CASEY proposed to E. J. MANNIX, an executive of M.P.P.A. that SORRELL be set up as the labor czar in Hollywood to handle for the unions all their affairs. Source stated that CASEY had made the statement that SORRELL "was easy to do business with and better results could be obtained under such an arrangement." However this suggested arrangement was turned down by Mr. MANNIX and LOUIS B. MAYER, executives of the M.P.P.A. This was in the spring of 1941.

Source further stated that SORRELL was working at this time in conjunction with the Communist Party is borne out by his testimony before the TENNEY investigating committee of the State Legislature in Los Angeles when SORRELL stated that JACK MOORE, Secretary of the Communist Party in Los Angeles County, was in the habit of calling upon him in the union office and giving him directions for his union activities.

Source further stated that SORRELL having developed as a leader of those locals which had strong Communist fractions in them, the next move was to set up an organization which would tie all of these locals into one body under the domination of SORRELL. In fall of 1941 the Conference of Studio Unions was formed.

## CONFERENCE OF STUDIO UNIONS

Source 2-O has stated that this so-called "Conference of Studio Unions" is a small, compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which has been taken over and is now under control of the Communist Party operating through its members in those unions which have captured key positions. (U)

In reality this "Conference of Studio Unions" is the organization set up in the Hollywood studio labor groups to act as the control and steering committee to coordinate and direct Communist union

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activities looking toward the taking over of all studio workers and their unions into the Communist Party orbit. It is the organization upon which the Communist Party relies for eventual complete domination of motion picture workers. (U)

The unions which have already been taken over and which are under Communist influence and which are represented by this conference are:

(1) STUDIO PAINTER, LOCAL 644 of the International Brotherhood of Painters, Decorators and Paperhnagers of America.

(2) Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.

(3) SCREEN OFFICE EMPLOYEES GUILD, an affiliate of Studio Painters, Local 644, above.

(4) SCREEN CARTOONISTS GUILD, an affiliate of Studio Painters, Local 644, above.

(5) SCREEN SET DESIGNERS GUILD, an affiliate of Studio Painters, Local 644, above.

(6) STUDIO MACHINISTS, LOCAL 1185 of the International Association of Machinists.

All of the unions above named are affiliated through their international and national bodies with the American Federation of Labor. Each affiliated union must pay a per capita tax of five cents.

The membership of above groups is approximately eight thousand (8000).

The Conference of Studio Unions was set up at a specially called meeting of the Studio Painters Union on November 2, 1941.

The organization is governed by a President, Chairman, Vice-Chairman and Secretary-Treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative.

HERBERT K. SORRELL is president of the Conference of Studio Unions. He is also business representative of Studio Painters, Local 644.

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NORVAL D. CRUTCHER, is Chairman. He is also Secretary-Treasurer of Laboratory Technicians, Local 683.

D. T. WAYNE is Vice-Chairman. He is also business representative of Studio Machinists, Local 1185.

RUSSELL L. MCKNIGHT is Secretary-Treasurer. He is also President of Laboratory Technicians, Local 683 and Editor of "FLASHES", the official publication of Local 683.

Other delegates or representatives composing the Conference are:

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

GLENN PRATT, business representative of Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild.

ED MUSSA, business representative of Screen Set Designers Guild.

BERNARD LUSHER, Secretary Screen Office Employees Guild.

BLANCHE COLE, Screen Office Employees Guild.

DAVE HILBERMAN, Vice-President Screen Cartoonists Guild.

ED M. GILBERT, Screen Set Designers Guild.

CARL HEAD, Studio Painters, Local 644.

WILLIAM BALL, Studio Painters, Local 644.

JOSEPH STERNAD, President Screen Set Designers Guild.

GEORGE E. BODLE, was, up to a few weeks ago, the attorney for the organization. (He has been appointed to the War Manpower Commission for this district).

LOUIS R. STEIN, has taken the place of BODLE as attorney for the conference.

While the stated object of this "conference" is "To bring about joint economical action and closer unity of the unions, to conduct

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individual autonomy of the crafts," the real purpose is to act as a closely knit governing body secretly coordinating the activities of the member unions with the "party line" of the Communist Party. (u)

The group acts, in reality, as a "top fraction" of the Communist Party to interpret the line and guide all activities in the direction of the political position of that party. (u)

The actions, resolutions and recommendations of the organization coincide with the line of the Communist Party in detail.

It has passed resolutions and sent copies to the President of the United States demanding a second front at once.

It has passed resolutions demanding the immediate independence of India.

It has passed resolutions protesting the deportation of HARRY BRIDGES, and has sponsored and circulated pamphlets to this effect.

It has passed resoluations, and put out to the public, pamphlets on the negro question identical with the present program of the Communist Party on that issue.

It is an integral part of Labor's Unity for Victory Committee, a Communist inspired group.

It is affiliated with, and has supported financially, the United Citizens for Victory Committee, also a Communist inspired group.

It is a sponsor for the War Symphony Committee, a recent Communist front organization in Southern California.

It passed resolutions demanding the release of EARL BROWDER when he was imprisoned in Atlanta prison.

It sponsored the "Open Letter to the American People", written by DALTON TRUMBO.

This conference and the group of unions it represents are recognized by the responsible A.F. of L. leaders in Hollywood as constituting the Communist "Bloc", and as the wedge being driven by the Communist Party into all labor organizations in the motion picture industry with the ultimate objective of taking over control of all workers in the industry.

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HERBERT K. SORRELL, the president of the organization, and virtual dictator of the group, is a Communist of long standing, and a member of the Party. At a meeting of the TENNEY Committee of the State of California investigating subversive activities, his connections with the party were proven. When shown documentary proof of his attendance at a convention of the Los Angeles section of the Communist Party, he admitted that he had attended, but stated that "he did not know it was a Communist convention."

At the same inquiry he admitted his connections with JACK MOORE, the local Secretary of the Communist Party at that time.

SORRELL is business representative of Studio Painters, Local 644. This union is one of the first organizations in the labor field in Hollywood to go over to Communist control. The control of this union since 1935 has been by members who were active in the Motion Picture Workers Industrial Union in 1934. This latter group was completely Communist dominated. Its attempt to take over the Hollywood studio workers failed.

NORVAL D. CRUTCHER, the Secretary of Laboratory Technicians, Local 683 is a Communist Party member, and has been active in Communist circles since 1934.

D. T. WAYNE, business representative of the Studio Machinists is a close fellow traveller of the Communist Party line and a satellite of SORRELL. This union is virtually an outgrowth of the Motion Picture Workers Industrial Union.

RUSSELL L. MCKNIGHT, Secretary-Treasurer of the conference, is president of Laboratory Technicians, Local 683, and the Editor of "FLASHES", the official publication of that union. This publication follows the Communist Party line; was isolationist before Russia was attacked, and violently patriotic immediately after. It quotes extensively from "IN FACT", a Communist publication, and the magazine "FRIDAY" (now defunct). It has reprinted articles from many other Communist publications; has run articles by known Communists and fellow travellers such as LAL SINGH, CAREY MCWILLIAMS, SAM KALISH, DR. HERBERT B. ALEXANDER, GEORGE SELDES, SAM GOLDBLATT, and others.

Other delegates making up the conference who are communists and fellow travellers are;

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

GLENN PRATT, business representative of the Screen Office Employees Guild.

BERNARD LUSHER, Secretary Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild, and ex-field representative of the local Labor Relations Board.

DAVE HILBERMAN, Vice-President of Screen Cartoonists Guild.

ED M. GILBERT, a member of the Communist Party of long standing.

ED MUSSA, business representative of the Screen Set Designers Guild.

GEORGE E. BODLE, the attorney for the conference has been involved in Communist activities for years. His position is well known.

While the Conference of Studio Unions ostensibly operates in the union field, it is part of an interlocking combination of all Communist front organizations in Hollywood, of which there are some thirty or more.

Its specific duties are, however, to work in the trade union field and act as a liaison between the Communist Party and Hollywood Studio Unions.

[Source 2-O has stated (u) that the local union from which all of this activity originally started was Studio Painters Local No. 644, the history of which has heretofore been given. As stated it received its impetus for Communist activity from the M.P.W.I.U.

[Source 2-O has stated (u) that the other unions forming this conference are the following:

LABORATORY TECHNICIANS #683. [Source 2-P has stated (u) that this union is a local and a part of the I.A.T.S.E., that it was organized and granted a charter by the I.A.T.S.E. in 1929. He further stated that it has functioned as a regular and conservative local until 1941; that its membership is composed of workers who develop and process the film for motion pictures. He further stated that the department over which this local union has jurisdiction and control of the workers is one bottleneck which could disrupt the entire industry under a given set of conditions. He stated that the tremendous expense of producing a picture is finally reduced to an image on a narrow strip of film 33 mm in width. He stated that this narrow strip of film, which represents the entire efforts of the industry, must be processed, much of it in a dark room in this department. From

this department the product then spreads out fanwise throughout the world.

Source stated that it has always been the contention of the Communists that if they could succeed in getting control of the workers in this department the industry would be at their mercy. Source stated that the Communists and fellow travellers working in this union since 1936 utilizing their usual tactics of slander, false rumors and finally accusations that the regularly elected officers were secretly conniving with BROWNE and BIOFF, they finally succeeded in 1941 in causing anti-Communist officers of the union to resign in disgust and the Communist element in the union took over control which they now exercise. He further stated that this union has followed the Communist Party line from isolation to the present war; has passed all resolutions identical with those of the Communist program and is affiliated with Hollywood Writers Mobilization for Defense, Labor's Unity for Victory Committee and has issued pamphlets protesting the proceedings of deportation of HARRY BRIDGES; resolutions advocating a second front had been adopted; the independence of India has been urged and resolutions on the negro question ; was sponsor for the War Symphony Committee; works in connection with the League of American Writers, and supports every phase of Communist front activity. (u)

Source further stated that the officers of this union, #683, I.A.T.S.E., are the following:

RUSSELL L. McKNIGHT, President. He is editor of "Flashes", the official paper of the union.

MELVIN G. YOUNG - Vice-President.

PAUL JAFFE - Recording Secretary.

NORVAL CRUTCHER - Secretary-Treasurer.

JOHN R. MARTIN - Business Representative.

CHARLES GREENBERG - Sergeant-at-arms.

RALPH BLANCHARD - Member of the Executive Board.

FRANK REGAL - Member of the Executive Board.

ARTHUR LEVENHAGEN - Member of the Executive Board.

DOROTHY ALEXANDER - Member of the Executive Board.

GEORGE SHAW - Member of the Executive Board.

THEODORE FOGELMAN - Member of the Executive Board.

SAMUEL HORN - Member of the Executive Board.

Source 2-P has stated that everyone of the persons named above, with the exception of CHARLES GREENBERG, is either a Communist Party member of a fellow traveller. They all follow the same line in its devious changes. Source further stated that previous to this time this union announced in its official publication, "Flashes", that the war was one of imperialism, made no appeals for national defense, ridiculed the passage of the Selective Service Act, and supported the general isolationist policy of the Communist Party at that time. (U)

Source stated that "Flashes" did then as it does now quote from such Communist publications as "In Fact" and "Friday", and reprints in substance articles appearing in the "People's World", the official publication of the Communist Party on the Pacific coast. Source further stated that it has invited to speak before its membership such well known Communist Party members and fellow travellers as:

CAREY McWILLIAMS
SAM KALISH
DR. HEBERT B. ALEXANDER
DALTON TRUMBO

Source further stated that since HITLER'S attack on STALIN this union has completely reversed its political viewpoint and is now all out to win the war. Source stated that it has passed resolutions demanding a second front, independence for India, protested the deportation of HARRY BRIDGES, and issued pamphlets to that effect, and follows implicitly every detail of the Communist Party demands.

SCREEN OFFICE EMPLOYEES GUILD

[Source 2-Q has stated (U) that this union was originally organized as an independent group in about 1937. He stated that after being in existence some three or four years it came under the influence of HERBERT K. SORRELL and the Communist elements within it and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters, and is now affiliated through Local 644 with the International Brotherhood of Painters, Paperhangers, and Decorators of America.]

[Source further stated that this union has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regular established office workers union in the Los Angeles area where these workers rightfully belong. This group has affiliated itself with the International Painters organization. The reason for this odd combination is the preference for the Communist leadership of SORRELL over affiliation with regular A.F. of L. Office Workers Union.]

[Source 2-Q has stated that the following are the officers of this union:

MARGARET BENNET - President

BLANCHE COLE - Recording Secretary

BERNARD LUSHER - Financial Secretary

CLAIRE HARGAN - Treasurer

JACK REID - Warden

BARBARA ALEXANDER - Conductor

GLENN PRATT - Business Representative

Source further stated that the officers named constitute the executive board. He further stated that the officers of this union and the union as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activities mentioned above regarding Local 683. Source further stated that GLENN PRATT, the business agent of this union, has recently entered the Officers Training School of the Army and ED M. GILBERT of the Screen Set Designers Union has been elected to take PRATT'S place as the business agent of this union. GILBERT is a member of the Communist Party.

## SCREEN CARTOONISTS GUILD LOCAL NO. 852

[Source 2-R has informed that this guild has jurisdiction over cartoonists, sketch artists, and animators engaged in making animated cartoons in the motion picture industry. [Source 2-R has stated that this guild was organized about 1939 originally as an independent group. He further stated that in 1941 the guild succumbed to the influence of SORRELL and was issued a charter by Local 644, Studio Painters, and therefore is now affiliated with the International Association of Painters, Paperhangers and Decorators of America.

Source stated that this affiliation of the cartoonists with the painters and paperhangers was brought about by the help which SORRELL rendered to this guild in getting better working conditions and wages and which help was made possible by the favoriteism shown SORRELL by PAT CASEY. was an important factor in winning the confidence of this guild by SORRELL.

Source further stated that this same process was employed by SORRELL in all the other unions and guilds which were members of the Conference of Studio Unions.

[Source 2-R stated] X(u) that the officers of this guild are the following:

JACK ZANDER - President

DAVE HILBERMAN - Vice-President

ERIC LARSEN - Treasurer

PEPE RUIZ - Financial Secretary

AL ARMATUZIO - Warden

A. C. CAMER - Conductor

WILLIAM POMERANCE - Business representative

[Source 2-R has stated] X(u) that the officers of this guild and the guild as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activity mentioned above regarding Local 683.

## SCREEN SET DESIGNERS GUILD

[Source 2-S has stated] X(u) that this guild has jurisdiction over set designers, draftsmen, and illustrators, that the workers composing these crafts over a period of years have had various organizations, none of which were successful. Source stated that at one time they were classed as scenic artists and formed a union on that basis but it soon went out of existence. Source further stated that further attempts were made which likewise failed. He also stated that it was not until 1939 that they formed a stable organization. Source further stated that in the fall of 1941 this organization affiliated with Painters Union Local No. 644, thus coming under the influence of HERBERT K. SORRELL and this Painters Union No. 644 which had been dominated by Communist influence since 1935 as has heretofore been shown.

Source further stated that the membership of this guild is limited, being only approximately 300 members. He stated that as a consequence this guild does not have the usual number of paid officials. He stated that the business of this guild is transacted at the office of its attorney, GEORGE E. BODLE, 608 South Hill Street, downtown Los Angeles; however since BODLE has been appointed as Assistant Director of the War Manpower Commission on the Pacific coast in charge of Southern California district, this guild is now located at 9441 Wilshire Boulevard, Beverly Hills, telephone CRestview 1-4051.

Source 2-S has stated X(u) that the present officials of this organization are the following:

JOSEPH STERNAD - President

ED MUSSA - Business representative

LESLIE THOMAS - Executive board member

LEW GOULD - Executive board member

ART LONERGAN - Executive board member

FRITZ WILLIS - Executive board member

ED M. GILBERT - Executive board member

Source further stated that the officers and executive board members above named handle all of the affairs of this guild and the general membership does not even have a vote in the affairs of the guild.

Source further stated that the officers of this guild and the guild as a whole follow the Communist Party line and in so doing have passed the same resolutions and engaged in the same activities mentioned above regarding Local 683.

Source 2-S has stated that of the officers named ED M. GILBERT is known to be a member of the Communist Party and has been to the knowledge of source a member of the party since 1933. Source has stated that in 1934 and 1935 GILBERT was a member of the executive board of the MPWIU mentioned above. He further stated that in 1935 GILBERT was made chairman of the top fraction of the Communist Party in the Hollywood studio units, being appointed to that position by GEORGE MAURER who was in charge of the Labor Commission of the Communist Party of southern California X (u)

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STUDIO MACHINISTS LOCAL NO. 1185 (S.M.L.)

Source 2-T has informed (X/u) that the Studio Machinists Local No. 1185 is, as are all of the other locals that make up the Conference of Studio Unions, a unit of the international group affiliated with A.F. of L. He further stated that this local is one of the unions of the International Association of Machinists.

Source 2-T has further stated (X/u) that workers who belong to this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of like character.

Source further stated that this union came into existence as an outgrowth of the M.P.W.I.U. heretofore mentioned; that in 1934 and 1935 the majority of the machinists in the Hollywood studios were members of this Communist dominated M.P.W.I.U. Source has stated that it had taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation; that it had also taken in all of those workers employed in the Mitchell Camera Company, the largest manufacturer of motion picture cameras in the United States. Source has further stated that while this plant was not a part of the motion picture studios proper, its products were used solely in the production of motion pictures. He has further stated that this union also had taken into its ranks a large percentage of skilled mechanics in the studios proper.

Source further stated that the Communist program and party line at that time was accepted by the machinists members of that union almost wholeheartedly. He further stated that the leaders of this group and the individual to whom the machinists group within the union looked to for leadership was WILFRED W. LYON, who is referred to above as President of the M.P.W.I.U. and who later made a trip to Soviet Russia to work in the motion picture industry there and who was selected by the delegates from the Soviet Union in 1936 to go to Russia for that purpose.

Source further stated that when the Communist Party line changed in the fall of 1935 and all Communists were instructed to join the A.F. of L. unions, this group of machinists left the M.P.W.I.U. and applied for a charter from the International Association of Machinists, an international affiliated with the A.F. of L. Source stated that a charter was granted and about 1937 this local No. 1185 was created in Hollywood.

Source 2-T further stated (X/u) that the union followed the usual procedure of new unions in building up its membership; that at the same time Communist influence was at work in the union and by the summer

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of 1941 this union under the leadership of its business representative, D. T. WAYNE, had gone over officially into the group called the Conference of Studio Unions, dominated as above stated by HERBERT K. SORRELL. Source further stated that the original meeting called to set up the Conference of Studio Unions was authorized officially by this Local 1185 and Local 644 of the Studio Painters. He further stated that at this meeting SORRELL and D. T. WAYNE represented their respective unions as the original base for this conference.

Source further stated that this union No. 1185 is represented in all of its transactions by this business representative, D. T. WAYNE. No other officer appears in any negotiations for the union or apparently take part in any of its political activity. He stated that WAYNE is the Vice-President of the Conference of Studio Unions.

[Source 2-T stated that this union acting through its spokesman, D. T. WAYNE, has affiliated with the same organizations and pursued the identical line as has Local 644 Studio Painters. He has stated that Mr. WAYNE is completely under the domination of HERBERT K. SORRELL.

[Source 2-T has further stated that this union has followed the same procedure as to resolutions and protests as has Local 683 Laboratory Technicians mentioned above. He has stated the union follows the Communist Party line as an integral part of the Conference of Studio Unions.

Source 2-T has stated that this Conference of Studio Unions is the group of A.F. of L. unions which has penetrated the Studio Union A.F. of L. structure and planted the Communist Party line by boring from within, which has been the tactics used for twenty years by the Communist Party and practiced in the earlier days by WILLIAM Z. FOSTER who from 1920 to 1928 was the secret agent of the Communist Party, U.S.A. in charge of organized labor activities, during which time he denied he was a Communist and posed as a legitimate labor leader.

[Source 2-T has stated that it was not to be implied that this Conference of Studio unions controls the majority of A.F. of L. workers in the studios. There are many other A.F. of L. locals not Communist controlled, but this small group composing this Conference are more or less key unions. He further stated that they have the backing of the entire Communist structure and the sympathy of the large number of fellow travellers in the cultural group, and due to this fact they possess strength out of all proportion to the number of locals and membership.

[Source 2-T has further stated that the publication in which the affairs of this Conference of Studio Unions are handled is the monthly paper "Flashes", issued by Local 683 of the Laboratory Technicians.

Source has also stated that this union uses the daily "Variety", a trade paper which is extremely partial to the activities of this conference and to HERBERT K. SORRELL. This source further stated that RALPH RODDY, who is in charge of labor dues for "Variety", apparently is a fellow traveller and follows the party line. These newspapers will be treated under separate headings.

## HOLLYWOOD GUILD COUNCIL

[Source 2-U has reported that the guilds making up the Hollywood Guild Council are the bargaining agencies for what is known as "the cultural groups, writers, artists, directors, readers and publicists." These guilds although not affiliated with A.F. of L. or any other labor group are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. Those guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc.]

## WORKS FOR THE FORMATION OF THE HOLLYWOOD GUILD COUNCIL

Source 2-U has further stated that after the defeat of the Communist controlled United Studio Technicians Guild (U.S.T.G.) at the National Labor Relations Board election held on September 20, 1939 as above related, the Communist elements not being able to function within the I.A.T.S.E. proceeded to set up another organization outside the A.F. of L. As a base for their operations they created another organization "The Hollywood Guild Council". This council was composed of representatives or delegates from what is called "the cultural groups". They are the following:

| Guild | Approximate membership in 1941 |
|---|---|
| Screen Directors Guild | 350 |
| Screen Readers Guild | 250 |
| Screen Publicists Guild | 200 |
| Screen Set Designers Guild | 350 |
| Screen Office Employees Guild | 900 |
| Screen Cartoonists Guild | 500 |
| Total | 4,000 |

Source 2-O further stated that the Hollywood Guild Council was set up in the fall of 1939, shortly after the U.S.T.G. was dissolved; that when this guild council was organized the Screen Set Designers Guild, Screen Office Employees Guild, and Screen Cartoonists Guild, were not affiliated with the A.F. of L. This affiliation was not made until the fall of 1941. The others never were affiliated with the A.F. of L.

Source further stated that the purpose of this Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. They attempted to draw into the council many of the A.F. of L. locals but were not successful. The activities were confined to these various guilds which had always been more or less subject to Communist infiltration.

Source further stated that the leading group and the one which practically controlled the Hollywood Guild Council was the Screen Writers Guild. All of the activities of this council had their origin in the Screen Writers Guild. The officers and leading figures in the Screen Writers Guild are almost all members of the League of American Writers. This League of American Writers has been in control of the Screen Writers Guild for many years and has succeeded during that time in having its members placed in key positions in this guild.

The political viewpoint of the League of American Writers has dominated the Screen Writers Guild completely. The other guilds mentioned never played a great part in the Hollywood Guild Council for the reason that they were not so easily organized. To a large extent they lent their names and appointed delegates to the council. It might be said that they "trailed along."

Source 2-U further stated that the activities of the Hollywood Guild Council extended from the fall of 1939 to June 22, 1941, at which time HITLER invaded Russia, which automatically ended the HITLER-STALIN pact. He stated that this period was one in which the line of the Communist Party was isolationist and anti-war and anti-preparation for defense. He further stated that the Hollywood Guild Council during this period fell into line with that position. However it accomplished very little, being overly conscientious in its activities.

Source further stated that immediately after the invasion of Russia this council had no further place as a propaganda group inasmuch as the majority of the representation of the guilds were writers, directors, artists, etc. They transferred their activities from a position of isolation to one of violent patriotism. He further stated that after the change in the Communist Party line caused by the invasion of Russia was made clear, which took approximately three to four weeks, the directing heads of the guild council

began an intensive campaign in support of the war. They transferred their activities to other fields, the principal one of which became the Hollywood Writers Mobilization for Defense.

Source further stated that the Hollywood Guild Council did not go to other organizations as a body but the individual members went as individuals and joined and supported such organizations as the Writers Mobilization for Defense, The Citizens Unity for Victory Committee, Laborers Unity for Victory Committee, The Committee for the Care of Children in Wartime, the United Russian Relief, Committee for Medical Aid to Soviet Russia, American-Russian Council for Friendly Relations, The Hollywood Canteen, Victory Bond Drive, and many other forms of war activity.

Source stated that as a result of this transfer of activities to these other groups by the leaders of the council, it became inactive and at the present time it remains as a mere name only.

Source further stated that so far as it has been possible to ascertain the Hollywood Guild Council did not make public the names of the indivicuals who were its leaders and directors. The council never took direct action as a body but it acted as a sort of steering committee or advisory club for the various guilds that made up the council. Source stated that the following persons were the most active in the affairs of the Hollywood Guild Council:

SHERIDAN GIBNEY - President, Screen Writers Guild, 1941.

ROBERT ROSSEN - Secretary, Screen Writers Guild, 1941.

LESTER COLE - Treasurer, Screen Writers Guild, 1941.

MARY McCALL, JR. - Member Screen Writers Guild, 1941.

JOHN HOWARD LAWSON - Member of Screen Writers Guild, 1941.

JEROME CHODOROV - Member of Screen Writers Guild, 1941.

ALLEN SCOTT - Member of Screen Writers Guild, 1941.

ED M. GILBERT - President, Screen Set Designers Guild, 1941.

GLEN PRATT - Business Representative, Screen Office Employees Guild, 1941.

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DAVE HILBERMAN - Vice-President, Screen Cartoonists Guild, 1942.

FRANK TUTTLE - Screen Directors Guild, 1941.

DON GORDON - Screen Readers Guild, 1941.

LESLIE MASON - Screen Publicists Guild, 1941.

Source 2-U further stated that the approximate membership of the Hollywood guilds affiliated with the Hollywood Guild Council was 4,000, the majority of whom were members of the Screen Writers Guild and Screen Office Employees Guild. He further stated that the Hollywood Guild Council is now practically inoperative due to the war conditions and the further fact that since it was set up the Screen Office Employees Guild, the Set Designers Guild, and the Screen Cartoonists Guild became affiliated with the A.F. of L. in the fall of 1941 and are now a part of the Conference of Studio Unions as noted heretofore.

Source further stated that some of the guilds mentioned above were affiliated with the Hollywood Guild Council and are independent groups and have no connection with national unions.

SCREEN WRITERS GUILD
1655 No. Cherokee Avenue,
Hollywood, California

Source 2-V has reported that the Screen Writers Guild is an independent organization not affiliated with the American Federation of Labor; although it calls itself a guild it is a labor union and is the bargaining agency for writers in the Hollywood motion picture industry.

Source 2-V has stated that the Screen Writers Guild was organized in 1934, that it is the first union group in the cultural field to come under domation of the Communists and fellow travellers. In fact it was organized by a group of writers who were then members of the John Reed Club of Hollywood, a Communist front organization that afterwards became the Hollywood chapter of the League of American Writers in 1935. Source stated that prominent among this group of original organizers were:

HOWARD LAWSON
SAMUEL ORNITZ
DUDLEY NICHOLS
GUY ENDORE
HARRY CARLISLE

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All of the above have long records of Communist activity in the Hollywood motion picture industry.

Source further stated that the Screen Writers Guild ever since its inception has taken the leadamong the organized cultural union groups in the Hollywood motion picture industry in following the Communist Party line in all its devious changes. He further stated that this guild was mainly responsible for setting up the Hollywood Guild Council, a Communist dominated group. Although not affiliated with the Conference of Studio Unions, it has probably acted in support of that body which, as has been shown, is another Communist controlled group of A.F. of L. local Hollywood unions. Source further stated that this guild is the sponsor and moving force in the Hollywood Writers Mobilization for Defense; that it sponsored the publication "Communique" which was published and distributed from its headquarters. He further stated that it is one of the sponsors of the Hollywood Canteen which was recently set up for the purpose of furnishing entertainment for the armed forces. He further stated that its officials and members have been active in every form of Communist and Communist front activity in southern California for years.

Source 2-V has further stated (u) that the Communist domination of the Screen Writers Guild has been so continuously obvious that in 1936 a small group of writers revolted against this domination and attempted to oust the Communists from control. This revolt was led by a small group of writers, most active of whom were JAMES K. McGUINESS, JOHN LEE MAHIN, HOWARD EMMETT ROGERS, PATTERSON McNUTT, BESS MEREDITH, HERMAN J. MANCKIEWICZ, ROBERT RISKIN and SAMSON RAPHAELSON.

Source further stated that one of the foremost "red baiters" as he was called at the time was Mr. MANCKIEWICZ, one of the highest paid writers in Hollywood. Source stated that MANCKIEWICZ ran a full page advertisement in the Hollywood Reporter, a trade daily, which he headed as follows:

"PROPOSED CHARTER
FOR
LOCAL NO. 1, SONS AND
DAUGHTERS OF 'I WILL ARISE'
SCREEN WRITERS
UNION"

He signed the communication:

"Writers of Hollywood unite!
You have nothing to lose but your brains!
HERMAN J. MANCKIEWICZ,
Grub Street, Beverly Hills, California.
In the Year of the Terror, One,"
New Theater June, 1936. P.25

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Source 2-V further stated that despite the fact that this small group had exposed the Screen Writers Guild as being Communist controlled, it lost the fight and the guild continued as usual. Source stated that again in 1941 another revolt against the Communists in the organization took place. Some of the same group tried again; notably Mr. ROGERS and Mr. McGUINESS were active. This time they succeeded in forcing the resignation of JOHN HOWARD LAWSON, DONALD OGDEN STEWART, and RING LARDNER, JR. from official positions. These three have long been known for their Communist activity. He further stated that the resignations of LAWSON, STEWART and LARDNER were merely concessions to a state of affairs, as at this time Communists and fellow travellers were still suffering from the effects of the HITLER-STALIN pact, but source stated that after Russia was attacked by HITLER and the Communist Party line changed and permitted Communists to pose as good, loyal American citizens and at the same time denounced anyone as "fascist" or "Nazi" who brought up the question of Communism, the Communist elements became bold and again openly took the reins of the Screen Writers Guild.

Source further stated that the close connection between the League of American Writers and the Screen Writers Guild is evidenced by the membership of many of the officials and members in both organizations. He further stated that members of the League of American Writers are in complete control of the Screen Writers Guild.

Source 2-V reported to the Los Angeles Bureau office that the following parties were elected officers of the Screen Writers Guild on November 12, 1942:

| | |
|---|---|
| MARY McCALL, JR. | President |
| LESTER COLE | Vice-President |
| FRANK PORTER | Secretary |
| FRANCIS EDWARD FIRAGOH | Treasurer |
| HAROLD BUSHMAN | Executive board member |
| HUGO BUTLER | Executive board member |
| MARC CONNELLY | Executive board member |
| PARUL JARRICO | Executive board member |
| GORDON KAHN | Executive board member |
| HARRY JURNITZ | Executive board member |
| GLADYS LEHMAN | Executive board member |
| JANE MURFIN | Executive board member |
| WALDO SALT | Executive board member |
| ALLAN SCOTT | Executive board member |
| JAY GORNEY | Alternate executive board member |
| FELIX JACKSON | Alternate executive board member |
| TALBOT JENNINGS | Alternate executive board member |
| JOHN LARKIN | Alternate executive board member |
| NAT PERRIN | Alternate executive board member |
| BETTY REINHARDT | Alternate executive board member |
| MARGUERITE ROBERTS | Alternate executive board member |

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Source 2-V and 2-W further stated that the following officers of the guild are followers of the Communist Party line as indicated below:

MARY McCALL, JR., President of the Screen Writers Guild, is supported by the Communist elements in the organization; was elected November 12, 1942 as President; was active in the Hollywood Anti-Nazi League, a Communist front organization, until the signing of the STALIN-HITLER pact; spoke under the auspices of the Hollywood League for Democratic Action, a Communist frontisolationist organization, on February 21, 1940, at the Philharmonic Auditorium, Los Angeles, in which the program was "Hollywood Accepts MARTIN DIES". She stated at this meeting "MARTIN DIES was worse than Communism". She was one of the members of the Screen Writers Guild who wired a demand to Congress on March 5, 1940 that it eliminate the DIES Committee. She sponsored the Russian anniversary celebration at the Shrine Auditorium on November 8, 1942. She was a member of the committee on arrangements. She is a member of the Hollywood Writers Mobilization for Defense, a member of the League of American Writers, and teaches at the Hollywood Writers School and follows the Communist Party line explicitly.

LESTER COLE, Vice-President of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers of the letters of "150", "400", which were part of the struggle between STALIN and TROTSKY for control of the Communist Party. He was a signer of the call for the Fourth Congress of the League of American Writers, which was a supporter of the American Peace Mobilization. He is an instructor in the Hollywood Writers School, a Communist dominated school run by the League of American Writers. He has been a follower of the Communist Party line for many years.

FRANCIS EDWARD FIRAGOH, Treasurer of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers for the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization for Defense.

HAROLD BUCHMAN is a member of the executive board of the Screen Writers Guild. He is also a member of the League of American Writers, a member of the Hollywood Anti-Nazi League, and a member of the Hollywood Writers Mobilization for Defense.

MARC CONNELLY is a member of the executive board of the Screen Writers Guild and is a member of the League of American Writers. He signed the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Writers Mobilization for Defense. He teaches at the Hollywood Writers School. He follows the Communist Party line. He was a member of the arrangements committee for the Russian anniversary celebration November 8, 1942 at the Shrine Auditorium in Los Angeles.



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PAUL JARRICO, member of the executive board of the Screen Writers Guild, is a member of the League of American Writers. He teaches at the Hollywood Writers School and is a member of the National Federation for Constitutional Rights, a Communist front organization. He is a member of the Hollywood Writers Mobilization for Defense. He signed the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

GORDON KAHN is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He was an associate editor of "The Clipper", the official organ of the League of American Writers, Hollywood chapter. He was a member of the Motion Picture Cooperative Buyers Guild, a Communist front organization. He was one of the signers of the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

HARRY JURNITZ is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He is also a member of the Hollywood Writers Mobilization for Defense.

WALDO SALT is a member of the executive board of the Screen Writers Guild and a member of the League of American writers. He was an associate editor of "The Clipper", the official organ of the League of American Writers, Hollywood chapter. He is a member of the Motion Picture Cooperative Buyers Guild, a Communist Party front organization. He was one of the signers of the call for the Fourth Congress which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

ALLAN SCOTT is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School and is a member of the Hollywood Writers Mobilization for Defense. He follows the Communist Party line strictly.

JAY GORNEY is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School. He was a co-author of the plays "Meet the People" and "Zero Hour", both of which were isolationist and were sponsored by the American Peace Mobilization. They were produced by the Hollywood Theater Alliance, a Communist front group, and directed by HERBERT BIBERMAN, a well known Hollywood Communist. GORNEY follows the Communist Party line strictly.

Source 2-V conpiled a list of the members of the Screen Writers Guild who are Communists and/or fellow travellers in the League of American Writers and who have been identified for many years as engaged in Communist activity.

| | |
|---|---|
| JOHN HOWARD LAWSON | PHILIP EPSTEIN |
| SAM ORNITZ | SIDNEY BUCHMAN |
| DUDLEY NICHOLS | PHILLIP DUNNE |
| TESS SLESINGER | EDWARD CHODOROV |
| FRANK DAVIS | JEROME CHODOROV |
| DOROTHY PARKER | LILLIAN HELLMAN |
| ALLAN CAMPBELL | CEDRIC BELFRAGE |
| MARION SPITZER | MAC BLITSTEIN |
| MADELINE RUTHVEN | HARRY CARLISLE |
| H. S. (HY) KRAFT | VERA CASPERAY |
| LESTER COHEN | MOLLY CASTLE |
| GUY ENDORE | ARANUD D'USSEAU |
| JERRY SACKHEIM | EDWARD ELISEU |
| VIOLA BROTHERS SHORE | JOSEPH FIELDS |
| DONALD OGDEN STEWART | MARTIN GRANT |
| ELLA MAE WINTERS | ARTHUR KOBER |
| JOHN BRIGHT | ALBERT MALTZ |
| ROBERT TASKER | ROBERT MELTZER |
| JOHN WEXLEY | W. L. RIVERS |
| ROBERT ROSSEN | GEORGE SKLAR |
| THEODORE DREISER | ORSON WELLES |
| JULIUS EPSTEIN | VICTOR A. YAKHONTOFF |

Source 2-V has stated that all of the above are active members of the League of American Writers and the Screen Writers Guild; that they are all identified either as members of the Communist Party, fellow travellers, or members of such front organizations as the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, Hollywood Peace Forum, Hollywood Theater Alliance, United Refugees Committee, Hollywood Committee for Writers in Exile, Rescue Ship Mission, Hollywood Writers Mobilization for Defense, Consumers United, Motion Picture Cooperative Buyers Guild, National Federation for Constitutional Rights, SCHNEIDERMAN-DARCY Defense Committee, United Spanish Aid Committee, HARRY BRIDGES Defense Committee, American Peace Mobilization, American-Russian Institute, American Society for Cultural Relations with Russia, Committee to Aid Agriculture workers, League of Women Shoppers, Western Writers Congress.

## SCREEN DIRECTORS GUILD

Source 2-X has reported that the Screen Directors Guild of Hollywood was organized in February, 1936 for the purpose as stated at that

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time to bring the directors of motion pictures into line with other labor unions in the industry. This source also furnished information relative to the various parties who are active in the affairs of this guild.

This effort was made by a small group of motion picture directors who professed the "progressive" position, and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. In reality the term "progressive" meant sympathy for the Communist cause which was then just beginning to make headway among the intellectuals of the Hollywood motion picture industry.

The names of those composing this small group were:

| | |
|---|---|
| KING VIDOR | JOHN CROMWELL |
| LEWIS MILESTONE | WILLIAM WELLMAN |
| FRANK TUTTLE | ROUBEN MAMOULIAN |
| WILLIAM K. HOWARD | GREGORY LACAVA |
| JOHN FORD | CLARENCE BROWN |
| FRANK BORSAGE | EDWARD SUTHERLAND |
| HOWARD HAWKS | H. BRUCE HUMBERSTONE |
| WESLEY RUGGLES | |

The difficulty in organizing these directors whose salaries ran into thousands of dollars per week and reducing them to a status of trade unionists was no small one.

The position and duties of the director of motion pictures place him closer to the producer or employer than to the worker. At times his interests lead him actually into the production field where he becomes an employer of a kind.

For these reasons the Screen Directors Guild is in no sense strictly a bargaining labor union although the Communist theoretician claims that it is, but the directors as a class have not yet discovered the fact. Actually the Screen Directors Guild occupies an anomalous position among Hollywood labor organizations which plays at going through the motions of a labor union. The high salaries of the directors and their preferred position among the elite of the motion picture world contradicts any questions of "wages and working conditions".

This leaves the Screen Directors Guild with but one basic reason for existence which, to a small group within the organization, is all in all. This reason is ideological, or, as this group would express it if driven into a corner, "cultural". By "cultural" is meant production of motion pictures sympathetic to the cause of Communism and the political economy of Soviet Russia. (u)

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This is no implication that the entire membership of the Screen Directors Guild, or even the majority, are of this viewpoint, or that the organization as a body reacts in that direction. It is the usual small group within the organization that works to steer it into this type of activity.

The Screen Directors Guild, of necessity, confined within narrow bounds as a bargaining agency. Also, any political activity it is free to adopt is circumscribed.

Yet in spite of those restrictions the Screen Directors Guild has sponsored such organizations as the Hollywood Writers Mobilization, a Communist inspired project, the Hollywood Canteen, likewise controlled by Communist elements, the War Symphony Committee, and others. It was affiliated with the Hollywood Guild Council mentioned heretofore.

There is considerable Communist activity among the individual members of the directors guild, but they function as individuals and take part in outside organizations and groups.

The Communist Party has for years made every effort to take into its folds motion picture directors. They have recognized the strategic position of the director in injecting propaganda into a picture. In this they have been somewhat successful heretofore.

But at the present time the field is wide open. The position of Soviet Russia as an ally, and the large number of pictures now being made based on the war situation, permits those directors so inclined to inject into the picture such Communist propaganda as would not have been possible heretofore. And for the making of such pictures the Hollywood producers invariably select those directors and writers who are sympathetic to the Soviet union and the Communist cause.

The officers of the Screen Directors Guild are the following:

GEORGE STEVENS - President

ERNST LUBITSCH - First Vice President

NORMAN TAUROG - Second Vice President

WILLIAM A. SEITER-Secretary

TAY GARNETT - Treasurer

J. P. McGOWAN - Executive Secretary

MABEL WALKER WILLEBRANDT - Counsel

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Board of Directors: (in addition to the above)

DAVID BUTLER
EDWARD H. GRIFFITH
HOWARD HAWKS
A. EDWARD SUTHERLAND
WILLIAM A. WELLMAN
GEORGE CUKOR
HENRY HATHAWAY
MARK SANDRICH
RICHARD WALLACE
SAM WOOD

Alternates to the Board:

FELIX FEIST
REEVES EASON
IRVING PICHEL
LESLEY SELANDER

Of the above officials few have been openly active or have expressed publicly sympathy for Communism or its philosophy.

GEORGE STEVENS. [Source 2-X has reported (u) that GEORGE STEVENS is President of the Guild; that he has been identified with some of the Communist front organizations. He represented the guild in the United Citizens for Victory Committee, and spoke at a meeting in the Philharmonic Auditorium in September of 1942. He has had some connections with the Hollywood Theatre Alliance, a Communist inspired project, and has affiliated with various Russian Relief drives. His activities have been of a mild nature.

ERNST LUBITSCH has been looked upon as a fellow traveller but directed the picture "Ninotschka", which was anti-Communist satire. This would cancel out any Communist leanings previously held. For directing this picture he was attacked by the Communists in the industry and out.

Of NORMAN TAUROG, WILLIAM A. SEITER, TAY GARNETT, and J. P. McGOWAN, there is no record of any activities.

Of the Board of Directors the same can be said, with the exception of IRVING PICHEL, one of the alternates.

IRVING PICHEL. [Source 2-X has stated (u) that Mr. PICHEL has long been active in circles allied to the Communist Party. Sponsor and active in the Hollywood Anti-Nazi League, and sponsor of the United Spanish Aid Committee, both strictly Communist front organizations. He teaches at the Hollywood Writers School, conducted by the League of American Writers. While PICHEL has been identified with the foregoing organizations he seems to know when to draw back and not go too far. However, he follows the Communist Party line, but safely.



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None of the rest of the officials of the Screen Directors Guild have been involved to any serious extent in Communist activities as appears at this time; however this does not mean that the Communist Party has ignored the motion picture director. On the contrary there has been an intensive campaign to influence the directors and it has been successful to quite an extent. But in doing this a different tactic was used than those which were applied to other groups and labor unions. It would not serve the purposes of the Communists nearly so well if they were to control the Screen Directors Guild from the top by electing their members and fellow travellers to the offices in the guild. It would be much better to influence the individual director and use him where he would serve their purpose by his control of the picture as it was produced. Besides there would be a danger if any of the directors became publicly known as Communists and sympathizers--their position in the industry would not allow of it, particularly if they should be in control of the Guild.

The following members of the Screen Directors Guild in Hollywood are known followers of the Communist Party line:

FRANK TUTTLE. Source has stated that TUTTLE is a member of the Communist Party (BURT-HONEYCOMBE). He has been active in almost every Communist inspired group operating in Hollywood; Sponsor of the Hollywood Anti-Nazi League. He has been active in the Hollywood Peace Forum which succeeded the Anti-Nazi League and became isolationist when the Communist Party line changed. He is a member of the Hollywood League for Democratic Action, a Communist anti-war group following the Communist Party line. TUTTLE spoke at a mass meeting of a group at the Olympic Auditorium on April 6, 1940, in Los Angeles, which meeting was to "Keep America Out of the War". He is a member and active in the Motion Picture Democratic Committee, a Communist group that changed to isolation when the Communist Party line changed. He is a member of the Zukas Defense Committee-defense of Communist ZUKAS sentenced by Yorty Committee investigating subversive activites. He was a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately $300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this $300,000 was never accounted for to anyone. (U)

ORSON WELLES is a member of the original "Group Theatre", New York, Communist controlled theater project affiliated with the New Theatre League, a branch of the International Union of Revolutionary Theatres. He is a member of the League of American Writers. He signed the Fourth call for Writers Congress which was a support of the American Peace Mobilization. He is chairman of a committee from Hollywood demanding that deportation proceedings against HARRY BRIDGES be dropped. He is active in the Rescue Ship Mission, a Communist collection agency for funds never accounted for. WELLES is now very patriotic, having changed with the Communist Party line. He was also



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a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately $300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this $300,000 was never accounted for to anyone.

JAY LEYDA is now Technical Director on "Mission to Moscow", a picture now being made by Warner Brothers. He has a long record of Communist activity. He was director of propaganda via the theatre for International Union of Revolutionary Writers in Moscow in 1934-35. He is associate editor of "New Theatre", a publication controlled by the Communist Party, issued in New York from 1935 to 1939. He was associated with the Film Library of the Modern Museum, Rockefeller Foundation in New York in 1940. He was discharged for Communist activity in July, 1940 by IRIS BARRY, Curator, as a result of popular pressure. He has been engaged in many other activities.

HERMAN SHUMLIN is a former Broadway producer, now a Hollywood director. He has followed the Communist Party line faithfully for many years. He is a member of the "Group Theatre" in New York, and active in all of its affairs. He was sponsor for the "Theatre Committee for Defense of the Spanish Republic". He was a member of the Hollywood Citizens Committee for Federal Theatre, and a member of the Executive Board of the Theatre Arts Committee (T.A.C.). He was a supporter of the American Peace Mobilization. He has engaged in many other activities, all of which followed the Communist Party line from the Popular Front to Isolation, to violent patriotism.

JOHN FORD has shown Communist sympathies to a limited extent. He is identified as attending Communist social gatherings in Hollywood luminaries homes. (BURT) Sponsor for the Steinbeck Committee for Agricultural Workers, a Communist controlled group (met at the Philharmonic Auditorium, Los Angeles, March 21, 1940). The activities of FORD were of a mild nature, and in all probability he is an innocent. He was third Vice-Chairman of the Motion Picture Democratic Committee.

JOHN CROMWELL is one of the original organizers of the Screen Directors Guild. He is a member of Hollywood's Committee to Protect Civil Liberties, a completely dominated group. He is sponsor of the Hollywood Committee for Writers in Exile", a Communist project.

HERBERT BIBERMAN is one of the leading Communists in the Hollywood section. He is a member of the National Council of American Peace Mobilization. He picketed the White House for the American Peace Mobilization, and is local chairman of that organization, as well as of the Hollywood Peace Forum. He was involved in an attempt by the United Studio Technicians

Guild to take over Hollywood unions for the Communist Party. He is a contributor to "New Masses", New Theatre magazine. He is a member of the Hollywood Anti-Nazi League and Motion Picture Democratic Committee. There are many other instances of Communist activity on his part. He is now patriotic in conformity with the Communist Party line.

LEWIS MILESTONE follows the Communist Party line. He supported the New Theatre League, which is affiliated with the International Union of Revolutionary Theatres, with headquarters in Moscow, Russia. He wrote articles for the New Theatre magazine in March, 1937. He is a member of the Executive Board of the Motion Picture Spanish Aid Committee, a Communist front organization. He signed a letter of "150" which was protest against investigation of Moscow trials. This fact is proof that MILESTONE was interested in inner workings of the Communist Party. He is a sponsor of the Hollywood Theatre Alliance, a Communist organization. He has engaged in many other activities.

E. A. DUPONT is editor of the Hollywood "Tribune", a Communist publication issued in 1939. This publication was short lived as the HITLER-STALIN pact caused its death.

WILLIAM DIETERLE is a follower of the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist front organization, and of the Hollywood Anti-Nazi League. He gave interviews to the "Daily Worker", the Communist Party's official publication (1939). He was named as a member of the Communist Party by IVAN COX in December of 1937.

JORIS IVENS has long been identified with Communist activities. He is an original member and active in the New Theatre League, an affiliate of the International Union of Revolutionary Theatres. Contributor to the New Theatre magazine, and director of "Documentary" films. He is a sponsor of the Motion Picture Guild, a Communist controlled organization for the making of propaganda films (1939).

PARE LORENTZ has engaged in activities practically the same as IVENS.

DUDLEY NICHOLS was formerly a screen writer and member of the League of American Writers. He is now a producer and director. He has a long record of Communist and Communist front activities while connected with the League of American Writers.

HERBERT KLINE is one of the original group that set up the New Theatre League. He is editor of the New Theatre magazine. He is one of the original founders of the League of American Writers in conjunction with EARL BROWDER, MICHAEL GOLD, etc. He is now in Mexico making so-called "documentary" films. He has a long record of Communist activities.

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GARSIN KANIN follows the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist Party front. He is a contributor to "New Masses", a Communist publication. He signed a resolution to support the "Peoples Front" in England, about April 1, 1941. The "Peoples Front" in England corresponded to the American Peace Mobilization in the United States. EARL BROWDER and other known Communists were also signers of this resolution. He sponsored the Hollywood Theatre Alliance, a Communist undertaking.

There are others among the directors of Hollywood who have evinced sympathy for the Communist cause, but it is of a milder nature and follows the same general pattern.

SCREEN PUBLICISTS GUILD - 1735½ No. Vine Street, Hollywood, California

Source 2-Y has stated in substance the following with respect to the officers and activity of certain individuals in the Screen Publicists Guild. The officers are:

LESLIE MASON - President
TEET CARLE - Vice-President
DAVID McCOIG - Secretary
TED TAYLOR - Treasurer

The Executive Board members are the four above named and the following:

| | |
|---|---|
| WILLIAM BELCHER | ROBERT JOSEPH |
| WILLIAM BLOECHER | BESSIE KAMINS |
| JERRY BRETTINGRAM | DON McELWAINE |
| JOHN CAMPBELL, JR. | CAMERON SHIPP |
| CHARLES CASHON | JOHN DEL VALLE |
| NAT JAMES | ARTHUR ZELLNER |

Source has stated that none of the above named officers have been identified as being members of the Communist Party or as having taken part as individuals in any Communist activity of the usual Hollywood variety, yet the organization as a body has affiliated itself with known Communist inspired groups.

Source has stated that this union has been represented by its President LESLIE MASON who has acted as a delegate and as a member of or as sponsoring the following: The Hollywood Guild Council; Labors Unity for Victory Committee; Hollywood Writers Mobilization for Defense, which was a part of the Screen Writers Guild; and the League of American Writers. He has also sponsored the Hollywood Canteen which is sponsored generally by Communist elements.

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Source has stated that the only other member of this guild who has at times represented the organization as a delegate is DON KING who is considered by conservative labor unions in Hollywood to be a fellow traveller but he has never engaged in any decided activities. He further stated that the number of members in the union is not large, approximately 350; that on this account it has had very little influence on the larger groups or those engaged in Communist front activities.

SCREEN READERS GUILD, 1655 North Cherokee Street, Hollywood, California

Source 2-Z has reported as follows on this guild. He has stated that the following are the officers:

JOHN WEBER - President

LILLIAN BERQUIST-Vice-President

JESSIE BURNS - Corresponding Secretary

RUTH FASKEN - Recording Secretary

BILL COLE - Treasurer

HAL LEVY - Member Executive Board
BERNARD GORDON- Member Executive Board
WESLEY HAINES - Member Executive Board
LEWIS CLAY - Member Executive Board
FRANK CLEAVER - Member Executive Board
WILLIAM SHENKER- Member Executive Board

Source has stated that the Screen Readers Guild is not a large group, perhaps not over 250 to 300 in all. He further stated that some are employed regularly at the various studios, while others do what is called free lance reading. Their duties are to read books, magazines and all forms of published material and make synopses from which stories or scenes may be adapted to the motion pictures.

Source has further stated that the readers have been to a large extent influenced and dominated by the Screen Writers Guild. The reason for this is that the readers consider themselves potential writers and their ambitions lie in that direction. For this reason the Screen Readers Guild follows the lead of the Screen Writers Guild in all matters. It is affiliated with the Hollywood Writers Mobilization for Defense, the Hollywood Guild Council, and is active in supporting any political activities and fronts which the Screen Writers Guild advocates.

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SCREEN DIALOGUE DIRECTORS GUILD

Source 3-A has stated that this organization is an independent group not affiliated with the A.F. of L. and that it came into existence in 1936. He stated that it was an attempt to organize into a guild or union that might be termed an anomalous section of the directors guild. It was composed of a small section of this group whose activities are of a rather specialized nature, direction of the dialogue in the picture. These duties naturally develop into the domain of the director of the picture and therefore the status of the dialogue director is somewhat vague.

Source stated that as a body this guild has never affiliated with the usual Communist efforts to consolidate groups such as the Hollywood Writers Mobilization for Defense, the Conference of Studio Unions, or any of the other Communist inspired groups. He further stated that this guild is not at the present time taking a part as group in any of the usual undertakings for war purposes such as the Hollywood Canteen, Russian Relief, etc.

Source stated that the original organizers and those most active in the organization in the past are and have been the following:

| | |
|---|---|
| WILLIAM L. BROSSEAU | TED STANHOPE |
| STANLEY J. GRANDON | JAMES LERNER |
| ED L. DAVENPORT | MILTON SACKSON |
| LESTER SCHAFFER | RICHARD LaPAN |
| EDWARD E. KAYE | EDWARD J. CORNEL |
| EUGENE BAILEY | |

Source has stated that with the exception of RICHARD LaPAN none of the above have been identified with Communist activities. He stated that LaPAN was for some years a member of the Communist Party in Hollywood and did important work for the party among the prominent Hollywood luminaries, but he stated that LaPAN broke with the party about five years ago and since that time has become violently opposed to it. He further stated that LaPAN at the present time is not employed at the studios and so far as he knows LaPAN has abandoned all political activity.

AMERICAN GUILD OF MUSICAL ARTISTS

Source 3-B has reported that this organization is not strictly a Hollywood group but is national in its scope and is composed of prominent musicians, soloists, directors and others. He stated that it is not a Hollywood union in the sense that it acts as a bargaining agency, as all members of this organization are also members of the American Federation of Musicians, affiliated with the American Federation of Labor, wh[illegible] bargaining agency for musicians. Source further stated t[illegible]

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not been active in Communist circles but has supported some organizations suspected of being Communist front organizations, such as Russian War Relief; that it has furnished musicians free of charge to such organizations as the Russian War Relief. He further stated that it is one of the sponsors of the Hollywood Canteen and furnished a great deal of the music, and perhaps all of the music, that is given at the Canteen for entertainment purposes. He stated positively that it has not sponsored such organizations as the Hollywood Writers Mobilization for Defense.

[Source 3-C has stated (U) that Screen Actors Guild is the only labor union in Hollywood which does not function under a charter from an international group affiliated with the A.F. of L. Being the only group of its kind, that is a union of Screen Actors, it exists only in Hollywood and for this reason it functions by a direct charter from the A.F. of L. through the Actors Equity Association.

SCREEN ACTORS GUILD

[Source 3-C has stated (U) that KENNETH THOMPSON, Executive Secretary of the Screen Actors Guild, performs his duty as Executive Secretary of the Guild and does not take part in any activities outside the needs of the guild as a labor union. He does not object to the Communists functioning in the union, neither does he support them. He has never been referred to as a Communist or fellow traveller. JEFF KIBRE in 1939 stated with respect to THOMPSON: "THOMPSON is vacillating and cannot be held in line."

[Source 3-C stated (U) that the following are the officers of this guild:

KENNETH THOMPSON - Executive Secretary

JAMES CAGNEY - President

GEORGE A. MURPHY - First Vice-President

PAUL HARVEY - Second Vice-President

WALTER ABELL - Third Vice-President

LUCILLE GLEASON - Recording Secretary

PORTER HALL - Treasurer

WALTER ABELL - Member, Board of Directors
JAMES CAGNEY - Member, Board of Directors
EMMA DUNN - Member, Board of Directors
GEORGE A. MURPHY - Member, Board of Directors

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LLOYD PIDGEON - Member, Board of Directors
ELIZABETH RISDON-Member, Board of Directors
FRANCHOT TONE - Member, Board of Directors
CHARLES TROWBRIDGE - Member, Board of Directors
JANE WYMAN - Member, Board of Directors.

Source 3-C has stated that the affairs of the Screen Actors Guild are conducted in a different manner from the rest of the unions in the Hollywood motion picture industry. He stated that all matters are in the hands of the elected officers and Board of Directors; that this union does not hold membership meetings regularly; that it has a called meeting when something special is called in order that the membership may vote on some specific question, but he stated that this occurs only on rare occasions and that the only regular meeting is the one which is called once per year for the purpose of electing officers.

Source further stated that due to this arrangement whereas the membership acting as a body can take no action on such affairs, Communist Party members, fellow travellers, and sympathizers among the Hollywood Actors carry on their work through other organizations such as "fronts". They act as individuals without the official sanction of the union, the Screen Actors Guild.

JAMES CAGNEY. Source 3-C stated that CAGNEY has contributed large sums of cash to the Communist Party. This feature is being treated elsewhere in this report.

GEORGE A. MURPHY. Source has stated that MURPHY is the First Vice-President, is very friendly with the C.I.O. and PHIL A. CONNALLY, President of the C.I.O. and Secretary of the L.A.I.U.C. He stated that he considers MURPHY very sympathetic to the Communist cause but that he would not be willing to call him a fellow traveller.

Source further stated that PAUL HARVEY, WALTER ABELL, LUCILLE GLEASON and PORTER HALL have not been active even in any front organizations.

FRANCHOT TONE. Source stated that FRANCHOT TONE has been very active in Communist front organizations, has contributed large sums of money to the Communist Party, and has been very active in matters in which the Communist Party has been involved.

RICHARD LaPAN. Source stated that LaPAN in about 1935 or 1936 was the collector for the Communist Party amongst the motion picture people. At that time LaPAN stated that he had collected large sums of money from JAMES CAGNEY and others in the Screen Actors Guild. He stated that in 1934 LAWRENCE ROSS was Secretary of the Communist Party in Los Angeles County

and on one occasion he sent a hurried call to Hollywood insisting that LOUIS HEIFETZ see JAMES CAGNEY at once and get $200.00 as he needed it immediately. A presumption grew from this bit of information that CAGNEY might at any time be subject to call for Communist funds. (X)(u)

Source 3-C has stated that the following members of the Screen Actors Guild have taken part in and supported Communists and Communist controlled front activities in the Hollywood section over a period of six or seven years to his own personal knowledge: (X)(u)

| | |
|---|---|
| LUCILLE BALL | IDA LUPINO |
| ROMAN BOHNEN | FREDERICK MARCH |
| VIRGINIA BRUCE | PHILIP MERIVALE |
| MORRIS CARNOVISKY | MAURICE MURPHY |
| DOROTHY COLMINGORE | CLARENCE MUSE |
| FRANCES FARMER | IRVING PICHEL |
| HELEN GOHAGEN | LUCIAN PRIVAL |
| JOHN GARFIELD (correct name JAKE GARFINKEL) | LOUISE RAINER |
| | PAUL ROBESON |
| | GALE SONDERGAARD |
| STEWART HAMBLEN | ART SMITH |
| WALTER HUSTON | LIONEL STANDER |
| FRED KEATING | FRANCHOT TONE |
| VICTOR KILLIAN | ORSON WELLES |

(X)(u)

A. F. of L. LOCAL UNIONS NOT MENTIONED HERETOFORE

(X)(u)

Source 3-D has stated that the following sixteen unions which have not heretofore been mentioned in this report are A.F. of L. unions and should be mentioned here in order that all unions in the motion picture industry may be accounted for. He has stated that of this number nine form a part of the I.A.T.S.E. group affiliated with the A.F. of L. through the national organization of the I.A.T.S.E. They are the following:

AFFILIATED PROPERTY CRAFTSMEN LOCAL 44.

INTERNATIONAL PHOTOGRAPHERS LOCAL 659.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695.

MAKEUP ARTISTS LOCAL 706.

MOTION PICTURE COSTUMERS LOCAL 705.

MOTION PICTURE SET ELECTRICIANS LOCAL 728.

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MOTION PICTURE STUDIO GRIPS LOCAL 80.

MOTION PICTURE STUDIO PROJECTIONISTS NO. 165.

STUDIO LABORATORY AND UTILITY WORKERS LOCAL 727.

Source has stated that the following A.F. of L. local unions are not a part of the I.A.T.S.E. group but are affiliated with the A.F. of L. through their various international bosses:

| Local | Approx. Membership |
|---|---|
| STUDIO DRIVERS (TEAMSTERS) LOCAL 399 | 1,000 |
| STUDIO PLASTERERS LOCAL 755 | 550 |
| STUDIO CARPENTERS LOCAL 946 | 2,200 |
| STUDIO UTILITY WORKERS LOCAL 724 | 1,600 |
| AMMERICAN FEDERATION OF MUSICIANS LOCAL 47 | 500 |
| INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL NO. 40 | 1,300 |
| BUILDING SERVICE WORKERS LOCAL 99 | 500 |

[Source has stated in the above-named unions it cannot be said that there is any large amount of Communist infiltration. A campaign for this purpose has been carried on for the past five or six years but has not been successful. He has further stated that in no one of these unions has any of the officers been won over to the Communists cause; however, among the membership of some of these unions Communists and their sympathizers had been active prior to June 22, 1941, the date on which HITLER attacked STALIN. Since that time, however, he states that Communist Party instructions have been that there is to be unity with the A.F. of L. and that no serious attempts should be made to capture official positions in those unions. He stated, however, that this does not mean that they have dropped their activity; in fact it has been intensified but it has been turned in numerous directions. He stated that the purpose now is to utilize the present structure of these unions and influence the membership to support such extra-union activities as aid to Russia, resolution for a second front, independence of India, support for the various projects put out by the Communists such as nurseries for the children of war workers, labor management committees and all war activities determined by the position of the Communist Party line toward the Soviet Union.]

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AFFILIATED PROPERTY CRAFTSMEN NO. 44 (I.A.T.S.E. Affiliate)

Source 3-E has advised that none of the officers of this union are Communists or fellow travellers and for that reason same are not being listed.

Source 3-E, however, has stated that the following members of this union are listed as Communists: FRED HANSHELL, Communist Party name FRANK OAKES, and IRWIN P. HENTSCHELL, whose Communist Party name is JOHN F. MEYERS. It will be noted that HENTSCHELL has been mentioned heretofore in Exhibit No. 1 and Exhibit No. 2 in the correspondence between JEFF KIBRE and ROY HUDSON and other officials of the Communist Party in connection with their activities at the 34th Annual Convention of the I.A.T.S.E. held at Cleveland, Ohio, June 6-9, 1938, in which ROY HUDSON questioned the loyalty and ability of HENTSCHELL.

HUGH P. MASON. Source 3-E has stated that MASON was registered for voting purposes as a Communist in 1936. It has also appeared at the JACK TENNEY Legislative Committee testimony that MASON attended the Communist Party fraction meetings and that Communist Party meetings were held in his home.

Source 3-E has stated that the following members of Local No. 44 have been listed by the officials of the union as having carried on and supported Communist propaganda at union meetings:

| | |
|---|---|
| HARRY CHERNIN | WILLIAM M. DOUGLAS |
| WILLIAM WILFROD | ARTHUR FRIEDSON |
| LOUIS HAZEY | ROBERT AMES |
| JOHN C. PELTON | MURRY PASCH |
| ROY W. VICKEY | GEORGE HAINES |

INTERNATIONAL PHOTOGRAPHERS LOCAL NO. 659 (I.A.T.S.E. affiliated With A. F. of L.

Source 3-F has stated with respect to the possible Communist infiltration into the International Photographers that there has been no infiltration of Communists into the officials of this group. He stated the only member of this group who seems to have Communist connections is JAMES WONG HOWE, a Chinaman. He stated that HOWE was a member of the Motion Picture Cooperative Buyers Guild and that he was a member of the Hollywood Anti-Nazi League and it is considered that he has been very sympathetic to the Communist cause but it is not known definitely that he has ever been a member.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695 (I.A.T.S.E. affiliated With A.F. of L.

Source 3-G has informed the Los Angeles Bureau office that there is no evidence that there is any Communist infiltration into this union to such an extent as to have any influence whatever on the union's activity as a body. Source has stated, however, that HAROLD SMITH, the business agent of this union, has been identified as consorting with Communist elements in Hollywood. He further stated that SMITH was voted for office at the Labor National Convention of the I.A.T.S.E. at Columbus, Ohio in June, 1942 and was part of what was termed the Communist bloc from Hollywood. He was a delegate from his union to Labors Unity for Victory, a Communist front meeting held in the Los Angeles Central Labor Council Hall, September 14, 1942.

Source stated that SMITH is not what would be called a stable man by the Communists. He uses them and they use him for certain purposes but it can be said that the Communists do not control him.

Source further stated that the other officers of this union have not been implicated in Communist activities and union as a body has not supported Communist proposals which follow the Communist Party line.

MAKE UP ARTISTS LOCAL NO. 706 (I.A.T.S.E. Affiliated With A. F. of L.

Source 3-H has reported that the membership of this union is comparatively small and is made up of old time actors and for that reason any Communist activities have fallen on barren ground. He stated that the only member of this union who is a fellow traveller is RAYMOND LOPEZ. He stated that LOPEZ was a member of the Communist Party and active in the M.P.W.I.U. mentioned heretofore and for some seven or eight years has carried on Communist propaganda and has been identified with Communist front organizations. He further stated that LOPEZ is a man of little force and does not have the ability to influence anyone.

MOTION PICTURE COSTUMERS LOCAL NO. 705 (I.A.T.S.E. AFFILIATED WITH A.F. OF L.

Source 3-I has stated that J. C. EDWARDS is the business agent of this union. He has stated that EDWARDS is not a Communist nor a sympathizer with Communism; that this union has an approximate membership of 600, which is composed principally of persons of foreign extraction, such as can be found in the garment industry. Source has stated that while the tendency of these types is to lean toward the left, the fact that they are exceedingly well paid in the motion picture industry overrides completely any political viewpoint they might desire to adopt.

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MOTION PICTURE SET ELECTRICIANS LOCAL NO. 728
(I.A.T.S.E. affiliated with A.F. of L.)

[Source 3-J has informed] (u) that the officers of this union appear to have no communist connections; however he has stated that among the membership there has been some who have been active. The following individuals have been reported as having supported the U.S.T.G. and the Communist program to take over the Hollywood Studio Unions:

JERRY (J.N.) FATKIN. Source has stated that FATKIN is an electrician who is on call to the various studios when needed. He stated that FATKIN supports all proposals advanced in the interest of the Communist Party line at all meetings of the union.

ROY H. RICE. [Source 3-J has stated] (u) that RICE is a steward in the union and that he is on call as a set electrician; that it is reported that he is an associate of FATKIN in following the Communist Party line in all union meetings.

Source has stated that MIKE ELLISON, BILL GORSMAN and GEORGE KATZMAN, members of this union, have cooperated with FATKIN and RICE at all times in following the Communist Party line.

[Source 3-J further stated] (u) that within the last few months there has developed an internal situation within this union which may result in this membership group going over to the Conference of Studio Unions dominated by Communist influence under the leadership of HERBERT K. SORRELL. He further stated that PAT CASEY, the Labor Relations Man between the studios and the unions, is in favor of lining up with the Conference of Studio Unions. He stated, however, that GUY BUSHING, the secretary of this union, is opposed to any Communist infiltration, but the business agent, A. J. MORAN, seems to favor collaboration with Communist controlled unions at the studios. He stated, however, that it cannot be stated that MORAN is a Communist but at times he has been known to sympathize with Communist programs and has advocated following some activities which are a part of the Communist Party line.

[Source 3-J has stated] (u) that the following parties who are members and not officers of this union are known to have Communist sympathies:

| | |
|---|---|
| JOEL KRONISH | HERMAN LIPNEY |
| FRED HOUNSCHELL | WILLIAM SHARK |
| GEORGE MEROHOFF | CHARLES GUTHRIE |
| WILLIAM KANE | GEORGE KATZMAN |
| GEORGE DAVIS | RICHARD LIVINGSTON |
| WILLIAM GORSMAN | T. V. SHEFFIELD |
| ED HARPER | H. C. JUMP |
| JOSEPH KRONENBE[illegible] | |

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MOTION PICTURE STUDIO GRIPS LOCAL NO. 80 (I.A.T.S.E.
Affiliated with A. F. of L.

Source 3-K has informed the Los Angeles Bureau Office that none of the officials of this union have any Communist connections. He further stated that the whole union is patriotically opposed to all Communist influence.

MOTION PICTURE PROJECTIONISTS LOCAL NO. 165 (I.A.T.S.E.
Affiliated with A. F. of L.

Source 3-L has informed Agent that this local is a small group with only about 200 to 250 members. He stated that the officers are free from Communist connections. He further stated that there is one member, EDWARD LEVEGUE, who is a member of the Communist Party under the name of HERBERT FORD. He stated that LEVEGUE was a member of the M.P.W.I.U. in 1934 and 1935 and at that time was very sympathetic to Communism and later joined the Communist Party and has informed that he retains his membership in the Communist Party.

LABORERS AND UTILITY WORKERS LOCAL NO. 723 (I.A.T.S.E.
Affiliated with A. F. of L.

Source 3-M has informed Agent that this union is one of the I.A.T.S.E. group and that at one time this union had jurisdiction over utility workers and laborers in the studios, but within the last few years another union, the Studio Utility Employees Ho. 727, affiliated with the International Hod Carriers, Building and Common Laborers Union Of America, affiliated with A. F. of L., has taken over most of this type of workers, which has left this union with only about 250 to 300 members. He stated that as a result there is no Communist activity in the union at all as it is expected that sooner or later this union will voluntarily go out of existence.

AMERICAN FEDERATION OF MUSICIANS LOCAL NO. 47

Source 3-N has reported to the Los Angeles Bureau Office that this union is an affiliate of the American Federation of Labor and represents all organized musicians in the Los Angeles section as the bargaining agency. He stated that this union is not strictly a Hollywood union but it does encompass all musicians who work in the studios in Hollywood.

Source 3-N stated that the officers of this union at the present time are the following: J. K. (SPIKE) WALLACE, is the President and business representative.

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JOHN GROEN - Vice-President

FRANK B. PENDLETON - Recording Secretary

| | | |
|---|---|---|
| AL C. MYERS | - | Financial Secretary. |
| JOHN M. BOYD | - | Trustee |
| H. C. GREEN | - | Trustee |
| RICHARD DICKERSON | - | Trustee |
| ZARHN BICKFORD | - | Member Board of Directors |
| JACK BAPTISTE | - | Member Board of Directors |
| ART GINDLER | - | Member Board of Directors |
| MAURI H. PAUL | - | Member Board of Directors |
| GEORGE H. SMITH | - | Member Board of Directors |

The officers are also Members of the Board of Directors.

Source 3-N stated that this union is one of the largest groups of the A.F. of L. in southern California, having a paid up membership of approximately 8,000. He further stated that although this organization has a clause in its constitution which demands expulsion from the union of any member or members who are Communists, who advocate Communism or any other subversive doctrines, or who engage in subversive propaganda, the union as a body has cooperated with known Communist groups in the Los Angeles locality.

Source further stated that the Musicians Local No. 47 from about 1937 to 1940 was conducted in a conservative manner; that JACK TENNEY was President of the union during that time. He stated that the union has a hall at 1417 Georgia Street, which is owned by the union. He further stated that TENNEY was elected to the California State Legislature in 1938 and he afterward became a member of the Sam Yorty Assembly Investigating Committee and in 1941 TENNEY succeeded YORTY in the committee which was afterwards known as the Tenney Legislative Investigating Committee and was also known as the Anti-Subversive Committee of the California State Legislature.

Source stated that TENNEY ceased to be the President of the union in 1940 and J. K. WALLACE was elected to succeed him. He further stated that after TENNEY went out of office as President, WALLACE, SAM ALBERTS, MISCHA ALTMAN, HENRY ALBERTI, and a man by the name of BAN became active in the union; that ALBERTI, ALTMAN and BAN have been identified as members of the Communist Party up until 1940. He stated that prior to that time ALBERTS was not known as a Communist Party member but was considered a fellow traveller.

Source 3-N has further stated that the Communist line activities of this union are expressed through its President, J. K. WALLACE who sits in the forefront to support the Conference of Studio Unions, which is completely Communist controlled and under the leadership of HERBERT K. SORRELL, a well known Communist. He further stated that the union passed a resolution about October 1, 1942 demanding the opening of a second front. He further stated that WALLACE as a delegate to Labors Unity for Victory

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Committee, a Communist dominated group, went on record as saying that his union had gone on record as supporting the Committee for the Care of Children in Wartime, a Communist sponsored group. He further stated that as an individual WALLACE'S name appears on a pamphlet written by DALTON TRUMBO, a well known Communist writer in Hollywood, as a sponsor. He further explained that this pamphlet was a protest against the deportation of HARRY BRIDGES. He further stated that WALLACE, speaking for this union, has led the attack on the activities of the Anti-Subversive Committee and JACK TENNEY personally. (TENNEY was elected to the State Senate in the November, 1942 election.)

[Source 3-N further stated that WALLACE and this union take credit for the establishment of the Hollywood Canteen, which behind the scenes is controlled by a group of Communists and fellow travellers in Hollywood. He stated that this canteen furnished entertainment and refreshments for the armed forces without charge. He further stated that the general impression is that WALLACE is not a Communist Party member but he sponsors Communist activities and is a close associate of HERBERT K. SORRELL and has made statements for his union that it will support demands made by SORRELL and his Conference of Studio Unions in any demands that they will make on the motion picture industry.

STUDIO DRIVERS LOCAL NUMBER 399

[Source 3-O has stated that there has been an intensive campaign carried on by the Communists to penetrate and overtake this union, a campaign which was led by known Communists, fellow travellers and sympa-hizers. This local union was considered by them to be a key union in that roup of A.F. of L. locals not a part of the I.A.T.S.E. bloc. In this they ere correct for the reason that if they could succeed in capturing this group t would provide an important wedge to penetrate the teamsters group on the est coast.

The campaign reached its height in 1941. At this time theheads of the union, Mr. JOSEPH TUOHY, Business Representative, and RALPH CLARE, Secretary, who, with all other officials of the union, are opposed to radical activities, succeeded in expelling two of the Communist leaders from the union on charges of Communism. The two leaders were GENE BRADY and BEN BUDMAN, whose record appears in the files of the Los Angeles Bureau office.

These expulsions tended to stop activity and at the esent time it is of little importance, although there is a sizeable group Communists and fellow travellers in the union. However, they are strictly dercover and give little trouble.

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Their names are:

L. J. McCORMICK
(Husband of LARUE McCORMICK)
ROY McKEAN
AL CAYA
STANLEY PARKER
HARRY ALLISON
JOHN STRONG
HARRY STONE
VERNE SPERRY
JACK GANNON
GOLDIE GREEN
ADRIAN BEALL
CHARLES TEEL
L. D. SAMPSON
LEON SILVER
FRANK TALBOT
FLOYD PRATT
FRANK COLLIER
WILEY HILL
JAMES DeSHON
CECIL BEAVER
GEORGE COLEMAN
(Correct name HYMIE EDELMAN)
VINCENT LARSEN
JACK KESSLER
HARRY STERNBERG
SOL GOLDBERG

[Source 3-O has collected (u) the information about these members himself, personally, through other members of the union. He stated that they were active in the U.S.T.G. in 1939; that they supported the Motion Picture Democratic Committee, which was a Communist front organization. He stated that they also objected to the expulsion from the union of BEN BUDMAN and GENE BRADY because of their Communist activities. The expulsion was made by a vote in an open hearing of the union. AL CAYA acted as the spokesman at the first hearing. At the second hearing, which took place in 1941, BRADY and BUDMAN sought the advice of GEORGE SHIBLEY, an attorney at Long Beach, California who has been involved in Communist activities and is a member of the Lawyers Guild and whose practice is confined to individuals and organizations of a Communist viewpoint and the men mentioned above voted against expulsion. They did not support the American Peace Mobilization or other fronts outside their labor union.

STUDIO PLASTERERS LOCAL NUMBER 755

[Source 3-P has stated (u) that this union is one of the conservative bloc of unions. BEN HARTINEZ is the business representative of the union and has been cooperative in combating Communist activity in the Hollywood unions.

[Source 3-P has stated (u) that there are no Communist activities in this union of any consequence; that the membership is limited and it is not one of the larger key unions; that the membership is approximately 400.

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Source 3-P further stated that the only members of the union who have shown Communist tendencies are: (u)

RUDOLPH PARDUCCI
HENRY GREUTEST
HAROLD F. WILSON (u)

He further stated that their activities have been confined to conversations with their own union members. He further stated that this union's membership is composed of Italians largely and that the work which they do is ornamental plaster cast work.

STUDIO CARPENTERS LOCAL NUMBER 946

Source 3-Q informed (u) Agent that this union is apparently free of any outward Communist activities. He stated that it is an old line group, the members of which are for the most part men identified with the picture industry for many years. He further stated that the membership of this union tended to lean toward the conservative side. He also stated that it had been reported that there had been some Communist agitation in the past but at the present time it does not show. He stated that the officers of the union are in no way involved in radical activity of any kind; however their position is one of neutrality toward Communist activity.

Source 3-Q further stated (u) that at a meeting of this union in June, 1941 of various conservative heads of Hollywood unions to combat Communist activity the representatives of this group would not cooperate. Attempts were later made to get their representatives to do so but without results. He further stated that the membership of this union is approximately 2,200 and that the position which the officers took on the situation with respect to Communists was one of aloofness, contending that there was no problem within the organization they represented.

STUDIO UTILITY EMPLOYEES LOCAL NO. 724

Source 3-R informed (u) Agent that the membership of this union is approximately 1,600 and that there is no serious attempt by the Communist element to penetrate this group. Attempts have been made in the past but such attempts were entirely unsuccessful.

Source has stated that the officials of the union are in no way implicated in any radical activity; in fact it is one of the organizations in the Hollywood industry that has been aware of what has been going on and has consistently taken steps to prevent any Communist activity within the ranks of the membership.

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In addition to the conservative position of the union officials another factor operates to prevent Communist activity. And that is that the membership is composed of common laborers who drift in and out of the union. There is a large turnover in membership and as a consequence it is impossible for the Communist elements to concentrate on the members to build up a permanent faction.

The officials of the union, particularly LEW HEIM, Business Representative, and H. C. ROHRBACH, JR., Secretary, have cooperated with other conservative union leaders in Hollywood unions to put down, or prevent Communist activity in the unions.

HOLLYWOOD UNIONS FREE OF COMMUNIST PARTY INFLUENCE

Source 3-S has stated (U) that the following motion picture unions in Hollywood, California, have, so far as he has been able to ascertain, remained entirely free of Communist Party influence. They are the following:

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS, A.F. of L. LOCAL 40, Approximately 900 members

BUILDING SERVICE WORKERS NO. 99, A.F. of L., approximately 500 members

SOCIETY OF MOTION PICTURE INTERIOR DECORATORS, INDEPENDENT - approximately 250 members

MOTION PICTURE HAIR STYLISTS GUILD - Independent approximately 250 members

ARTISTS MANAGERS GUILD - Independent - approximately 100 members

SCRIPT CLERKS GUILD - Independent - approximately 250 members

UNIT MANAGERS GUILD - Independent - approximately 100

FIRST AID MEN AND WOMENS UNION - Independent - approximate 150 members

SOCIETY OF MOTION PICTURE FILM EDITORS - Independent approximately 650 members

Source 3-S stated (U) that two of the above named A.F. of L. .B.E.W. Local No. 40 which has about 900 members, and the Building



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Service Workers No. 99 with an approximate membership of about 500, have not shown any activity along Communist lines as organizations. The officials of these unions have not been identified with any form of Communist activity to his knowledge.

(u)

Source 3-S further stated that the seven independent unions named are small groups loosely organized and have not joined with any other unions in any activity of any sort so far as communism is concerned. He stated that they function as small independent groups in efforts to better their working conditions. He further stated that these unions could not be considered key groups and it therefore appears that there has not been intensive concentration on them by the Communist Party. It has always been a contention of the Communist element in Hollywood that if they could get control of the key unions, particularly those which are a part of the Conference of Studio Unions and several other I.A.T.S.E. locals, not yet a part of the latter group, they would have the situation well in hand, and then could force the remainder of the unions to fall in line with their wishes.

## GENERAL SUMMARY OF THE LABOR UNION SITUATION IN THE HOLLYWOOD MOTION PICTURE INDUSTRY

(u)

Source 3-T has assisted in summing up the labor union situation as it exists in Hollywood and has pointed out the various efforts which have been made by the Communists and the Communist Party to get control of the various unions and guilds, and has gone a little farther and has shown the way in which the motion picture guilds and unions have endeavored to follow the Communist Party line which he has stated has been "without deviation". He has further pointed out that while the motion picture unions and guilds are at the present time on the surface at least for an all out war effort, that one who is familiar with their tactics can readily see that the Communist Party at the present time is losing no opportunity to further the interests of the Communist Party at the present time.

This summary is as follows:

"In its attempt to take over and control the motion picture industry in Hollywood, plans for which were laid down about twelve years ago, the Communist Party has consistently pursued policies and methods which were adjusted to different group interests and which varied in application according to the different changes in the party line of the Communist International (Comintern).

"In Hollywood there were two main lines of procedure; one for influencing the so-called cultural groups, writers, actors, artists, directors, etc., and another for penetration and the capturing control of the studio trade unions. Tactics used were not the same, although there was under cover coordination of all communist interests and controlled groups.

"As has been shown heretofore, the initial attempt to enter the trade union field in the motion picture industry was the formation of the Motion Picture Workers Industrial Union. This union, although not affiliated with the Trade Union Unity League (T.U.U.L.), was set up along the same lines of that basic communist organization and had the same object in view.

"At the time of the formation of the M.P.W.I.U. in 1934 the line of the Communist Party was to form independent unions, mould them into revolutionary unions and work for the eventual overthrow of capitalist democracy by means of violent revolution.

"This line of the Communist Party is clearly laid down in THE COMMUNIST, the official monthly organ of the Communist Party of the United States for June 1930, at Page 509, where it is stated:-

> 'We should keep in mind that the Party has also at its disposal other organizations, schools of the class struggle, schools of Communist strategy and tactics, where it can and in fact should recruit workers by the thousands who are insufficiently prepared, and in need of preliminary schooling. Such are, first of all, the revolutionary trade unions.'

Again, on page 512 it stated:

> 'The TUUL is an independent leader in the economic struggles of the working class. It is an uncompromising foe of the A.F. of L. Its task is to mobilize the masses, win them to its side, embrace them organizationally within its own folds and to destroy the A.F. of L.'

"This was the first method of penetration of the Hollywood motion picture industry by way of the Motion Picture Workers Industrial Union which was completely Communist dominated and which followed the Communist Party line implicitly.

"At the Seventh World Congress of the Communist International held in Moscow July 25th to August 20th, 1935, at which Congress EARL BROWDER was one of the delegates from the United States, a decision was made to alter the methods and tactics of the world Communist movement. What was called at that time the 'United Front', later called the 'Popular Front', was set up. All the various Communist parties throughout the world were ordered to conform and change their methods and tactics.

"In the trade union field this united front tactic called for the abandonment of revolutionary tactics, substituting therefor the boring-from-within process whereby all Communists were to join and work within the then existing trade unions, which meant in the United States the American Federation of Labor. They were to try and capture the leadership and key positions in the unions and bend the organizations over to the Communist Party line which had now become 'support of bourgeois democracy, opposition to fascism, etc.'. This change in the Communist Party line was determined by the foreign policy of the Soviet union which was then advocating 'collective security' against the tendency toward fascism.

"This line for action of Communists in trade unions was laid down by GEORGE DIMITROF, head of the Communist International, at this Congress as follows:

> 'Hence, the main task of the Communist Parties of the West at the present time is to develop the campaign for unity in the trade union movement and to bring it to its consummation; to see to it that all Communists, without exception, join the trade unions, there to work systematically and patiently to strengthen the solidarity of the working class in its fight against capital, and thus attain the conditions that will enable the Communist Parties to rely upon the trade unions.' (Report of DIMITROF to Seventh World Congress - Page 44)

"EARL BROWDER, on his return to the United States from this Congress, repeated this formula at the November (1935) Plenum of the Central Committee of the Communist Party of the United States, as follows:

> 'The Seventh World Congress formulated a new tactical line because new conditions have arisen, not because the old line was wrong. The Communists are Marxists, Leninists and Stalinists. We adopt such tactics as best suit the concrete conditions. We will adopt new

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tactics again when changing conditions demand it. What Communists do not change, of course, is their strategic aim---the proletarian revolution and socialism. Naturally, the Seventh World Congress made no change in that at all. On the contrary, it equipped the working class vanguard with such a tactical line as will enable them to fight most effectively for this aim in the present world conditions.'

(BROWDER'S report - Page 6)

"Then, respecting the trade union situation, specifically, BROWDER had this to report:

'Our party faces a great responsibility in the present trade union situation.....in order more fully to carry through this role, we must complete the organization of the unorganized Communists, those who are eligible but have not yet joined the trade unions. All party organizations must consider it one of their tasks to bring the Communists into the organized trade union movement.'

(Pages 53-54, BROWDER Report)

"As a result of this decision of the Seventh World Congress held in Moscow, Russia, and the subsequent report of EARL BROWDER to the Central Committee of the Communist Party of the United States, the Motion Picture Workers Industrial Union of Hollywood, a revolutionary trade union, was quietly dissolved in February, 1936, and all Communist Party members, fellow travellers and sympathizers obediently went over and joined the then existing A.F. of L. unions in the Hollywood motion picture industry and began to work according to instructions based upon the Moscow decisions.

"Then followed the various maneuverings heretofore described---the formation of such groups as Conference of Motion Picture Arts and Crafts (COMPAC), United Studio Technicians Guild (USTG), Conference of Studio Unions, and a host of smaller groupings, all of which was determined by the Communist Party line.

"During this period and up to the signing of the STALIN-HITLER pact on August 23, 1939, the Communist Party made tremendous strides both in capturing unions and gaining influence all through the motion picture industry. Concealing their identity by pretending support of democracy, registering politically as members of the Democratic party, and carrying out the Trojan horse tactics of the Communist International, their influence spread among the rank and file of the trade unions.

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"However, with the announcement of the STALIN-HITLER pact there was a lull in the progress. For the duration of that pact, August 23, 1939 to June 22, 1941, the Communists confined their operations in the unions mainly to collective bargaining for the members, dropping the outward Communist political agitation almost completely. Politically, they were in very bad odor. But however, this bad odor affected them politically they retained their hold on the union groups because the Hollywood motion picture producers, through their labor representative, PAT CASEY, favored the Communist controlled unions. This enhanced the prestige of the Communist controlled leadership which was thereby enabled to hold on during that rough period.

"The change in the Communist Party line that came with this signing of the STALIN-HITLER pact on August 23, 1939, a change which demanded that Communists abandon support of democracy as exemplified by the Popular Front, and work for isolation, oppose national defense, conscription, Lease-Lend aid to Britain, in effect give aid and comfort as far as possible to Nazi Germany and the Axis powers, was followed by the Communist controlled Hollywood unions cautiously. They took the then Communist position that it was an imperialist war and America should have none of it. But this line was followed in a very cloudy and ambiguous manner. However, some of the unions went so far as to support the American Peace Mobilization.

"In the main, however, such support was an individual matter with some of the leaders of the Communist persuasion within the unions. But it was very limited for the reason that it is an important part of Communist strategy that Communist union leaders must always be protected from exposure. They are instructed to confine their activities mainly to their union affairs, particularly during a period when the party is under such fire as it was during the period of the HITLER-STALIN pact. The party line was carried more openly at this time by the cultural groups, and "front" organizations with which many of the Communists were working secretly.

"With HITLER'S attack on Russia on June 22, 1941, a new period was ushered in. The change in the position of Soviet Russia and its subsidiary, the Communist International, from one of collaboration with the Axis powers to one of antagonism, and the subsequent alliance of Russia with Great Britain and the United States was immediately reflected in the union activities of the Hollywood motion picture industry.

"From a position of opposition to the war in every respect, the Communist controlled groups now suddenly became violently patriotic and began shouting for all-out support of democracy, the war, national defense, second front, and in favor of everything they had condemned just a few weeks before. This is the situation as it prevails at this time.

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"And it is on this situation which the Communist Party relies to eventually control and dominate the Hollywood studio unions. By assuming the garb of ultra patriotism, giving all support to every project for national defense and taking part in all efforts to prosecute a successful end to the war, it is outwardly going along with the tide. But at the same time it is working feverishly undercover to build the party influence, recruit members into its ranks and to take advantage of every channel and avenue to build membership and influence.

"In this it, the Communist Party, is following out the basic principle of the Seventh World Congress of the Communist International, which EARL BROWDER clearly stated in his report on this Congress given at Madison Square Garden in New York City, on October 3rd, 1935, when he stated:

> 'If, nevertheless, war breaks out, it is their duty to work for its speedy termination, and to strive with all their might to utilize the economic and political crisis produced by the war, to rouse the political consciousness of the masses of the people and thereby hasten the downfall of capitalist class rule.'

(BROWDER'S report - Page 7)

"The tactics pursued by the Communists and fellow travellers within the Hollywood unions, and the cultural groups as well, are, at the present time, not easily distinguishable. Masking their efforts, as has been said, behind an all-out war effort, they are utilizing all their forces in work among the thousands of workers in all categories. Their activities take the form of agitation for the second front, Russian relief, sympathy for the Soviet system of government, freedom for India, negro equality, defense of HARRY BRIDGES, pressure to have Communists placed on the War Manpower Commission, Civilian Defense, Rationing Boards, and all government appointed agencies, entertainment of and propaganda among the armed forces, etc. etc. All this is part of the Communist Party line at this time.

"All attempts to capture leadership and key positions in the unions by the usual tactics of slander, innuendo and false accusations against the conservative leaders have been temporarily abandoned. In their place have been substituted the program activities mentioned above and an approach to these conservative leaders for cooperation with the Communist Party line.

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"In this program the Communists in the unions have the fullest support from the cultural groups, writers, actors, directors and the Hollywood "intelligentsia" generally who follow the Communist Party line. These latter have great influence and prestige. Of all groups in the Hollywood sector these cultural groups are the most susceptible to Communist influence. Having greater latitude as theoreticians and artists their necks are generally found to be much farther out than those of the Communist trade unionists who are instructed to play a much closer game.

"To summarize the present union situation in Hollywood it must be stated that while the campaign to take over the remaining unions from the top, not yet under Communist control, has now been halted, the foundations for a future coup by the Communist Party, its fellow travellers and sympathizers is now being laid. Utilizing the position and prestige of Soviet Russia in the war effort, the Communist Party is building a strong following among all departments of the motion picture industry, a feat not particularly difficult at this time due to the peculiarities of the industry, its strong racial factors and foreign ties.

"Due to the war situation the picture may appear confusing; but it will become somewhat clearer if it is borne in mind that the leaders of the Communist International have stated many times with authority, that 'support of bourgeois democracy is not a principle; on the contrary, it is only a tactic to be applied under certain conditions.' This principle is clearly set forth in the report of EARL BROWDER quoted above.

"The tremendous influence of Hollywood and the motion picture on the ways and customs of the people of the United States and the world must not be underestimated. The Communist International has understood this for many years and has been laying plans accordingly. It is fully aware of this influence and for that reason has concentrated on both the trade unions and the cultural departments.

"On the surface the increasing influence of the Communist Party and its fellow travellers is not so apparent, amalgamated as it is with the war effort. But behind the scenes this influence is growing and has now become so strong that it is able to influence the type of picture being made, or prevent anything being put into a picture which is considered contrary to the Communist Party line.

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"Despite all protestations by the Communists and their fellow travellers that they now stand for complete support of democratic processes, that they are for all-out support of the war, and despite the fact that they now appear in the garb of ardent American patriots, they are working furiously behind the scenes to build the party and its influence in order that they may render service to the Soviet Union and its foreign policy, even though that policy should lead to direct antagonism to the interests of the government of the United States.

"This principle is clearly understood by all members of the Communist Party and trusted fellow travellers. It was clearly stated by EARL BROWDER in his speech in Madison Garden, New York City, on October 3rd, 1935, quoted above.

"A statement made by a Communist of some importance in the Los Angeles section, EUGENE LINDER, within the last thirty days, to the effect that they expected, within the next five years, to bring about the proletarian revolution, is indicative of the party position.

Source 3-T has stated that LINDER has been a Communist Party member since 1934, at which time he attended meetings at Unit J-6, Hollywood Sub-section. He further stated that in 1937 LINDER made a trip to Russia in company with one GIBBS, and attorney LEO GALLAGHER joined them or at least joined LINDER in Europe and toured several countries of Europe with LINDER. He stated that on LINDER'S return to the United States he delivered a series of lectures on the advantages of the Soviet union and the justice of Communism. X1 (W)

Source further stated that LINDER was the chairman of the Saturday Discussion Club, a Communist propaganda forum which holds meetings in Clifton's Cafeteria on Olive Street in Los Angeles, at the same time that he, LINDER, was employed on the Adult Educational Project of the Works Projects Administration. X1 (W)

Source 3-T stated X1 (W) that LINDER taught sociology and economics at the Belmont, Fairfax, and Hollywood high schools in Los Angeles, as well as at several so-called discussion clubs and open forums and various women's clubs.

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## COMMUNIST INFILTRATION AND COMMUNIST CONTROL IN THE SO-CALLED CULTURAL, POLITICAL, PROPAGANDA AND FRONT ORGANIZATIONS IN THE MOTION PICTURE INDUSTRY IN HOLLYWOOD

The first section of this report dealt with the infiltration of Communists and Communist influence and control into the labor unions and guilds in the motion picture industry in Hollywood, California.

This, the second section of this report, [deals with the control and attempted control by the Communist Party of the U.S.A. under general directives from the Communist Party of the Soviet Union over certain groups of directors, writers, actors, actresses and highly paid technicians, the so-called intellectuals employed in the motion picture industry in Hollywood. [The purpose of this control is to utilize the motion picture as a powerful instrument of propaganda and cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world.]

### COMMUNIST CULTURAL ACTIVITIES IN HOLLYWOOD

[Source 3-O, who was a member of the Communist Party in Hollywood for a number of years and who has been very active in Hollywood activities for many years, has stated that the Communist cultural entry into Hollywood was not a spontaneous movement by certain persons in the industry who were in sympathy with "social causes" and who, living in an artificial world of make-believe wished a vicarious thrill by playing at being the dreaded revolutionary in real life, on the contrary this program of Communist infiltration of the Hollywood motion picture industry with the object of taking over and influencing it in the interests of the Communist world revolution, was planned in 1934 and those plans were laid far afield from the local scene. This is not to say that some of those who later became involved in Communist activities among the cultural groups in the industry were not romantic dabblers in what has become since about 1936 a sort of fad with the intelligentsia of the film world, but that group of Communist Party wheel horses which has been working constantly in the interests of the Communist Party and Communism, is in dead earnest, and when properly understood in the light of its place and functions as part of a gigantic world conspiracy, there can be no denial that it has been extremely successful.

In an attempt to measure the progress of Communist activities and influence in the motion picture industry, it must be done by keeping in mind the role to be played, which is to influence the minds and emotions of the great masses of people of the United States and the world. It must also be remembered that here in the United States alone the motion picture reaches approximately 85,000,000 people each week, that being the average weekly attendance. [While there has been an immense program of infiltration into the

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studio labor unions, as has been shown, it is among the intellectuals, particularly the writers, directors, actors and artists, the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching; and this is only natural, for, despite all claims and pretensions that Communism as propagated by the world Communist Internationale (Comintern) is a "workers' movement" and meant to free the "toiling masses" from the wage slavery of capitalism and its operations, in reality this is not true, and never was. The Communists, and all radical movements, in fact, are movements led by frustrated and satiated intellectuals who, under the guise of liberating the working classes, seek to set themselves up as a privileged class in a new society of which they will be the directing heads.

The makers of the Russian Revolution in 1917, the model for Communists everywhere, were all intellectuals--they never worked a day in their lives at manual labor. This fact is proven further when we see the Communist leaders of labor unions here in the United States as intellectuals, or striving to be such. The reason for this is that what is called Marxism, Leninism, and Stalinism--a combination of terms used by Communists everywhere--is based on theory, and that theory calls for intensive intellectual concentration. It is only from this basis of reasoning that the Communist activities of the highly paid writers, directors, actors and artists, whose salaries in many cases amount to thousands of dollars a week, can be explained. This attitude is borne out by the statement of LAURA BURT to the State District Attorney in Los Angeles in 1940 when she stated:

> "We attended a housewarming in the home of HELEN GAHAGEN and MELVYN DOUGLAS at which there were a number of screen people present. We complimented Miss GAHAGEN on their home and she said, 'I don't know why we put so much money in it because when revolution comes we will lose it all, and the revolution is bound to come because conditions in this country are so terrible it is inevitable.'"

The initial move of the Communist Internationale to get control over international artists, writers and those in the creative fields of the arts began about the year 1930. The necessity for this action had long been recognized in the Soviet Union as a policy of the state to control the minds of the people. But it was not until 1930 that the international structure, the Communist Internationale (Comintern) was delegated to make this program everywhere throughout the world. It was in this year that the international union of revolutionary writers, which has had such tremendous influence on writers in the United States, held a congress in Kharkov, Russia. The effects of this congress, attended by delegates from the United States, are apparent right now in Hollywood. Many of the writers now employed in the Hollywood motion picture industry were schooled in the organization which

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sprang from this congress, and those writers who were so schooled are still carrying on for the Communist Party as vigorously as ever.]

[About this same time, that is in 1930, another organization was set up in the Soviet Union. It was called the International Union of Revolutionary Theatre. The headquarters were in Moscow. It likewise was the parent of a multitude of sub-organizations in the United States called "Workers' Theaters", "Theater Groups", "Little Theater", and others. All of these projects were under the firm control of the Communist Party.]

The president of this international union of revolutionary theatre was HEINRICH DIAMENT, theater director in Russia. Others of influence were:

PEARL ATTACHEVA
ANATOLI GELEBOR
SERGEI EISENSTEIN
IRWIN PISCATOR
SERGI TRETYAKOV
CHAN IWAN
JAY LEYDA

All of the above are Russians and are internationally known in theatrical circles as being authorities on theatre and theatre business. The plans of this group were to set up in the United States schools of the theater patterned after those of MEYERBOID and STANISLAVSKY, Russian authorities on the use of the theater as a weapon for revolutionary propaganda. Such were the plans laid down in Moscow, Russia to be sponsored by the Communist Party in the United States.

Shortly after this International Union of Revolutionary Theatres was set up in Russia, there sprang up in the United States in all the major cities a multitude of so-called "theater groups". There were such organizations as:

"Theater of Action"
"ARTEF"
"Theater Collective"
"Chicago Group Theater"
"New Theater Players of Hollywood"
"Negro People Theaters of the South"
"Rebel Players"

All of the above groups were under Communist Party control and followed the pattern of the "Revolutionary Theater" as above stated. There were also set up at the same time the following:

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"Film and Photo League"
"Workers Dance League".

These two latter organizations at their inception were separated from the theater groups but they also were Communist inspired and controlled.

In April, 1932 the Communist leaders in New York called a national theater conference. It was composed of delegates from all of the aforementioned groups. At this conference there was created what was called the LEAGUE OF WORKERS THEATER. This league brought together all groups into one centrally controlled organization and was known as the American section of the International Union of Revolutionary Theatre. It published a magazine called "The Workers' Theater".

In 1934 the name of the League of Workers' Theater was changed to the NEW THEATER LEAGUE and the magazine was re-named "New Theater". The structure and Communist control remained. It was the same set up under a new name.

Previous to this change in names there had been very little attention paid to the Hollywood motion picture industry but now that sound was introduced and the talking motion picture was firmly established which was changing the technique of the motion picture to one more adaptable for propaganda purposes, the Communist Party began an intensive campaign to penetrate the industry.

The consolidation of all of these theater groups into one organization with its headquarters in New York made it possible to direct all activities more efficiently. This supervision of all of these group theater activities which were in effect schools for writer, actors, directors, artists, etc., many of whom later were employed in Hollywood was successful and as a result the initial infiltration in Hollywood was mainly from this source.

NATIONAL EXECUTIVE BOARD OF THE NEW THEATER LEAGUE - 1935

| | |
|---|---|
| ANITA BLACK | TONY KRABER |
| PHILLIP BARBER | JOHN HOWARD LAWSON |
| JOHN BOND | WILL LEE |
| BEN BLAKE | MARK MARVIN |
| VICTOR CUTLER | ALBERT MALTZ |
| HARRY ELION | LISTON OAK |
| ALICE EVANS | ROBERT RILEY |
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| BEN IRWIN | MOLLY DAY THATCHER |
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DORIS YANKAUER

While the above lists of names represent all sections of the United States, among them will be found some that are now employed in Hollywood and carrying on activities which are in tune with the Communist Party line. They are the following:

HERBERT KLINE, Director, Communist Party member, associated with JOHN STEINBECK. Now in Mexico City making a picture.

JOHN HOWARD LAWSON, writer, member of League of American Writers and a Communist Party member.

ALBERT MALTZ, writer, member of the League of American Writers and a Communist Party member.

ALBERT BEIN, writer, member of the League of American Writers, member of the New Theater League and a fellow traveller.

MICHAEL BLANKFORT, writer, member of the League of American Writers, and a member of the Communist Party.

LANGSTON HUGHES, writer, a member of the League of American Writers and a member of the Communist Party.

SAMUEL ORNITZ, writer, member of the League of American Writers, a member of the American Peace Mobilization and many other front organizations, and a member of the Communist Party for many years.

CLIFFORD ODETS, writer, a member of the League of American Writers, active in the American Peace Mobilization and a member of the Communist Party.

PAUL PETERS, writer, a member of the League of American Writers and a fellow traveller.

PAUL ROBESON, actor and singer. Very active in American Peace Mobilization and a member of the Communist Party.

BERNO SCHNEIDER, director, an ardent fellow traveller.

GEORGE SILAR, writer, a member of the League of American Writers, very active in American Peace Mobilization and an active member of the Communist Party.

JAY LEYDA, director, member of the American Peace Mobilization; at the present time directing the picture "Mission to Moscow", and an ardent member of the Communist Party.

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Others now in Hollywood connected with the motion picture industry who were affiliated with or supported the activities of the New Theater League, are the following:

DUDLEY NICHOLS, writer and director, member of the League of American Writers and a fellow traveller.

VIOLA BROTHERS SHORE, writer, member of the League of American Writers, and a very active member of the Communist Party.

MARC BLITZSTEIN, writer and composer, member of the League of American Writers, member of the American Peace Mobilization.

LESTER COLE, writer, member of the League of American Writers, member of the American Peace Mobilization and an active member of the Communist Party.

LILLIAN HELLMAN, writer, a member of the League of American Writers, a member of the American Peace Mobilization, an active member of the Communist Party, and the wife of ARTHUR KOBER.

ARTHUR KOBER, writer, member of the League of American Writers, member of the American Peace Mobilization, a member of the Communist Party and the husband of LILLIAN HELLMAN.

LESTER KOENIG, writer, member of the League of American Writers and a fellow traveller.

HERBERT BIBERMAN, director, Los Angeles director of the American Peace Mobilization; picketed the White House until a few days before HITLER attacked STALIN on June 22, 1941; a member of the Communist Party.

ORSON WELLES, writer and director, a member of the League of American Writers, a member of the American Peace Mobilization; active in the HARRY BRIDGES defense committee.

LEWIS MILESTONE, director and a fellow traveller.

HERMAN SHUMLEIN, director, member of the American Peace Mobilization and a member of the Communist Party.

JOHN CROMWELL, director, a fellow traveller.

WILLIAM DIETERLE, director, and a member of the Communist Party.

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FRANK TUTTLE, director, a member of the League of American Writers, a member of the American Peace Mobilization, and a member of the Communist Party.

KING VIDOR, director, fellow traveller who follows the Communist Party line ardently.

JORIS IVENS, director, follower of the Communist Party line.

PARE LORENTZ, director, a follower of the Communist Party line.

J. EDWARD BROMBERG, actor, a member of the American Peace Mobilization and an ardent member of the Communist Party.

JOHN GARFIELD, actor, a fellow traveller and an ardent follower of the Communist Party line.

MAURICE CARNOVSKY, actor, a fellow traveller and a follower of the Communist Party line.

ROMAN BOHNEN, actor; follower of the Communist Party line.

FRANCES FARMER, actress, fellow traveller.

GALE SONDERGAARD, actress, member of the American Peace Mobilization and a member of the Communist Party.

JOHN HEXLEY, writer, member of the League of American Writers, a teacher in the writers school, and a follower of the Communist Party line.

IRWIN SHAW, writer, member of the League of American Writers, sponsor of Contemporary Theater, and a follower of the Communist Party line.

FREDERIC MARCH, actor; very active in the Mooney defense committee; a member of the Communist Party.

FLORENCE ELDREDGE, actress, member of the Hollywood Anti-Nazi League and a member of the Communist Party.

DONALD OGDEN STEWART, writer, member of the League of American Writers and former president of that organization. A member of the Hollywood Anti-Nazi League; very active member of the American Peace Mobilization, and a member of the Communist Party.

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JAMES CAGNEY, actor; a member of the American Peace Mobilization, and a fellow traveller who follows the Communist Party line.

LIONEL STANDER, actor; member of the Hollywood Anti-Nazi League, a member of the League for Peace and Democracy, and a member of the Communist Party.

ART SMITH, a follower of the Communist Party line; now in Mexico City.

JEAN MUIR, actress; member of the Hollywood Anti-Nazi League, and follower of the Communist Party line.

ROUBEN MAMOULIAN, director; member of the Hollywood Anti-Nazi League and other fronts and a fellow traveller.

The above described activity of the Communist Party operating through the New Theater League and its offshoots is by no means the extent of its activity in the Hollywood cultural section. It will be seen in reports on separate organizations heretofore made and hereinafter given, that the persons mentioned in connection with the New Theater League appear in each and every one of the numerous front organizations and Communist controlled labor unions and groups sponsored by the cultural groups and labor unions. Instead of being a group here and a group there operating separately, it is an interlocking system with tentacles in every organization, political, cultural, front, or labor unions, all activities of which stem from the spearhead, the Communist Party.

The method of operation, the tactics for infiltration, and the general procedure as described above are basically the same in all of the work of the Communist Party, whether it be in Hollywood, labor unions, front organizations, local, state or national government, or social groups. The general line is laid down in Moscow, the national groups carry it out through the network where it eventually takes effect in every section of the world. The changes in the party line are reflected in the United States nationally and locally with an incredible efficiency.

As an example of this which we have seen the elimination of the Hollywood Anti-Nazi League, the program of which was one of opposition to Naziism, and support of the democratic processes, and the almost immediate substitution of the Hollywood League for Democratic Action, the program of which was just the reverse. This change from one organization to another was determined by the foreign policy of the Soviet Union which changed with the consummation of the STALIN-HITLER pact, August 23, 1939. It will also be noted from separate reports hereinafter that the same officials of the Hollywood Anti-Nazi League were the same as they were for the Hollywood League for Democratic Action.

The Hollywood motion picture industry is and has been, as it will be seen, one of the outstanding barometers of change in the Communist Party line.

CONTEMPORARY THEATRE, INCORPORATED
(Communist Front Organization)

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(u)

Source 3-V, who is familiar with the Communist build-up in Hollywood has stated that with the setting up of the NEW THEATRE LEAGUE in 1934, and the publication of its official magazine, the "New Theatre", and the subsequent creation of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS in the spring of 1935, the real penetration of the Hollywood motion picture industry by the communist party began.

The publication of a series of sensational articles dealing with certain prominent personages in and out of the picture industry in this magazine, "New Theatre", drew the attention of all Hollywood intellectuals to Communist methods and ideology. The most sensational of these articles was one , "The Sacred Cow of Hollywood". This was a vicious, unwarranted and almost obscene attack on LOUELLA PARSONS, a Hollywood correspondent and columnist. In the article she was painted as a servile hireling of Mr. WILLIAM RANDOLPH HEARST who was then, and still is, the bogey man of the American Communists. This article was published in the August, 1935, number of the "New Theater". So sensational was the article that in some cases copies of the magazine sold for as much as five dollars. The author of the article which was signed "JOEL FAITH" was reported to be one CHARLES (CHUCK) DAGGETT, then a reporter on a theatrical trade paper, "Variety".

Some few months previously the first American Writers Congress was held in New York City, April 1935. Out of this congress came the Hollywood Chapter of the League of American Writers. At this first congress EARL BROWDER, MICHAEL GOLD and other top Communist functionaries were in attendance and practically guided the proceedings. The foregoing events were the initial stimuli that brought about the rush of so many of the Hollywood intelligentsia to join the ranks of the revolution, as interpreted by the Communist Party at that time. As part of the Communist Party program, and under the auspices of the New Theatre League, there was set up in Hollywood an organization called "CONTEMPORARY THEATRE, INCORPORATED". The headquarters were located at 2905 Sunset Boulevard. (u)

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The aims and purposes of CONTEMPORARY THEATRE, INCORPORATED were officially stated as follows in a prospectus dated March 8, 1936:

> "The Contemporary Theatre is building the New Theatre in Los Angeles—a theatre with a progressive, artistic and social outlook. It is a non-profit cooperative enterprise of playwrights, actors, technicians and audience. We are devoted to the production of the best



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available plays dealing with the struggles and conflicts of our times.]

"We believe that vital drama and vital theatre must meet squarely the ideas and forces that determine human existence.

"The vigorous theatre of the past interpreted man's struggle against fate, the disasters of nature; his efforts to break through restricting moral codes. The stage interpreted these forces and involved its audience in the struggle to conquer them.

"Today the theatre faces the tumultuous drama of a whole society struggling against the chaos of the world. Today a vigorous theatre must dramatize the deep-going conflicts of our times, the economic, emotional and cultural problems that confront the majority of the people.

"The Contemporary Theatre is dedicated to such a purpose. Its plays will speak directly to this majority whose lives are usually ignored or caricatured on the stage.

"We believe that the powerful sweep of the NEW THEATRE movement which is profoundly rooted in the lives and struggles of all those who work for wages, carries along with it the seed of history in the making which is indeed of momentous interest to every theatre worker and every theatre-goer. Audiences demand rich, mature and indigenous plays of American life, and the Contemporary Theatre in its work intends to give these to them."

While the foregoing program announced publicly, taken at its face value is rather innocuous and mild, the same prospectus from which it was taken recommended such plays as:

"PEACE ON EARTH", by GEORGE SKLAR and ALBERT MALTZ, which had a run of five weeks in Los Angeles. This play is described as a powerful "anti-war drama". It was definitely revolutionary in content and followed the Communist Party line at that time.

"SAILORS OF CATTARO", by FREDERICK WOLF. This play also was revolutionary and in one scene portrayed an actual uprising.

"Waiting for Lefty", "Awake and Sing", "Paradise Lost", and "Until the Day We Die", all by CLIFFORD ODETS. All four of these plays are in the same category, that

following the Communist Party line. They speak for themselves.

GEORGE SKLAR, ALBERT MALTZ and CLIFFORD ODETS are all members of and active in the League of American Writers and have followed the Communist Party line for many years. SKLAR and MALTZ signed the call for the Fourth Writers Congress, which was an endorsement of the American Peace Mobilization. FREDERICK WOLF is a foreign revolutionary writer, an Austrian, and known internationally as a supporter of Communist causes.

The Hollywood sponsors of CONTEMPORARY THEATRE, INCORPORATED were:

DOROTHY PARKER - Writer and Member of the League of American Writers, long a fellow traveller

HERMAN SHUMLIN - Now a Hollywood Director. Formerly a Broadway producer. He has long been a close follower of the Communist Party and its political line; was endorser of the American Peace Mobilization.

HERBERT BIBERMAN - A Hollywood screen director, long identified with the Communist movement; was West Coast Director of the American Peace Mobilization, and was picketing the White House almost at the time HITLER attacked Russia. He is a Communist.

JOHN FORD - Hollywood director. Identified as member of the Communist Party in Burt testimony, D.A. 1940. Follows the Communist Party line and sponsors front organizations.

DUDLEY NICHOLS - Member of the League of American Writers, signer of the Fourth Call of the Writers Congress, which was an endorsement of the American Peace Mobilization. He has been long a fellow traveller.

KING VIDOR - Hollywood director and fellow traveller.

SAM SPEWACK - Hollywood writer and fellow traveller.

GILMOR BROWN - Director of Pasadena Little Theatre.

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EMANUEL EISENBERG – Chairman of Contemporary Theatre, Incorporated. He is listed as a short story writer and reviewer for various magazines, one of which was "New Theater". EISENBERG is not reported to have been connected with the Hollywood Motion Picture Industry at that time, but came into the locality from New York.
(Above from Prospectus 3-8-36)

Other Hollywood motion picture people active in the affairs of the organization were:

DONALD OGDEN STEWART – Writer; member of the League of American Writers and a Communist.

LIONEL STANDER – Actor and a Communist.

FREDERIC MARCH – Actor and a Communist.

FLORENCE ELDRIDGE – Actress and a Communist Party line follower.

JOHN CROMWELL – Director and a Communist Party line follower.

JAMES CAGNEY – Actor and a Communist Party line follower.

LEWIS MILESTONE – Director and a Communist.

JOHN HOWARD LAWSON – Writer and a member of the League of American Writers; also a Communist.

CLIFFORD ODETS – Writer; member of League of American Writers and a Communist.

ARTHUR KOBER – Writer; member of League of American Writers, and a Communist Party line follower.

IRWIN SHAW – Writer; member of League of American Writers and a Communist Party line follower.

FRANK TUTTLE – Director and a Communist.

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JEAN MUIR - Actress and a Communist Party line follower

HERBERT KLINE - Director and a Communist Party line follower.

All of the above are reported to have attended a meeting of the Contemporary Theatre, held at the Hollywood Women's Club, Hollywood, California, March 29, 1936, the minutes of which meeting is reported in full in "New Theatre" magazine for May, 1936, page 5. This report contains speeches made by various individuals and reveals fully the program and purposes of Contemporary Theatre, Incorporated.

[Contemporary Theatre, Incorporated, had comparatively a short life. This was not because of lack of serious intent or concentration on the idea, but rather because it was discovered that a simpler and easier way to get Communist propaganda plays before the public was to utilize the W.P.A. Federal Theatre Project for the purpose.] The Communist Party had already, at this time, succeeded in penetrating the Federal Theatre Project to a serious extent and consequently here was an opportunity to present party line plays under the auspices and at the expense of the United States Government.

Besides, HALLIE FLANAGAN, who had been much interested in the NEW THEATRE LEAGUE previously, and who had written articles for its magazine, "New Theatre", was head of the project. Miss FLANAGAN had made several trips to Russia; once in 1926 when, on her return to the United States, she wrote in glowing terms of the value of the Russian Theatre Technique, in the book "Shifting Scenes" which was supposed to be a survey of the art of the theater in all European countries, but in which the greater part of the book dealt with the Russian theatre. She only spoke in glowing terms of the theatre but went into ecstasies over the Russian revolution and the way of life in that country at that time. Again in 1931 she made a trip to Russia to attend the Russian Theatre Festival.

As a consequence of the Communist Party tactic of concentrating on the Federal Theatre Project, Contemporary Theatre, Incorporated of Hollywood gradually passed out from lack of nourishment--the usual method of liquidating a front organization when it is no longer needed.

But the utilization of the Federal Theatre Project by the Communists for propaganda plays eventually brought about the death of the Project. An investigation by the Dies Committee brought to light Communist control of the project in certain localities, particularly New York.

At a series of hearings before this committee in the fall of 1938, and at a later hearing before a sub-committee of the House Committee on Appropriations (Chairman CLIFTON A. WOODRUM) in the spring of 1939, before which both committees Miss FLANAGAN appeared and denied any Communist influence on the Project, evidence of a conclusive nature was brought out by witnesses that the contrary was true.

Miss FLANAGAN in 1940 wrote another book, "Arena", which dealt with the history and finally the liquidation of the Project by an Act of Congress on June 30, 1939.

As a result of these hearings, and for the reason that Communist influence over the Project was apparent, the W.P.A. Federal Theatre Project was abolished by Act of Congress on June 30, 1939. [Following this elimination of the Federal Theatre Project from the Work Projects Administration, the same Hollywood group which was instrumental in creating Contemporary Theatre, Incorporated, now reverted in the fall of 1939 to the previous program of setting up their own "theatre groups". This time it was called the HOLLYWOOD THEATRE ALLIANCE.]

## HOLLYWOOD THEATRE ALLIANCE
## (Communist Front organization)

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[Source 3-W has stated] that as part of the general campaign of the Communist Party to penetrate and influence the Hollywood scene, and to use Hollywood and its prestige as a base of operations, there was set up in April, 1939, a Communist "front" organization called the HOLLYWOOD THEATRE ALLIANCE.

[This organization followed the usual formula of a Communist front.] In its appeal to the public for support it pursued the usual policy of couching its aims and purposes in cloudy and misleading statements, of which the following, taken from the official program, are examples:

> "The world no longer eyes Hollywood as the home of movies and symphonies under the stars. On the one hand it sees the greatest concentration of literary and artistic talent, and on the other, progressive, spirited people bending their energy toward defeating bigotry and upholding the best in American tradition. Now these two groups join hands in an enterprise inevitably determined by their outlook and experience--a democratic theatre."

Again:

> "A democratic theatre is a community function. To permit it to be usurped for private profit and self-exploitation is to acquiesce

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to a commerical dictatorship. And to believe the theatre a reflection of the times, yet knowingly to support cowardly, stupid drama is to pretend the times were all folly and no aspiration."

It was on such vague generalized appeal that the Hollywood Theatre Alliance was set up in April 1939. The pact between STALIN and HITLER had not yet been consummated and, therefore, this Communist "front" followed the line of the party at this time, which was support of the "popular front" and "collective security" for the defeat of Naziism and Fascism.

[Within a few months after the Hollywood Theatre Alliance was created the pact between STALIN and HITLER was announced, August 23, 1939. The effect on the organization was immediately apparent. From a position of support for democracy and the "popular front" the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act, in fact complete support of the Communist Party line which changed suddenly with the alliance between STALIN and HITLER.]

As a consequence [the first show, which was in the form of a "Revue", that was produced by the Hollywood Theatre Alliance and which was titled "Meet the People", followed the Communist Party line completely. All through the show was sprinkled Communist propaganda. There were sneers for our preparations for national defense, cleverly satirized propaganda aimed at preventing aid to Great Britain, and in a general sense was potent propaganda upholding the position of the Communist Party and its attitude toward the war effort at that time.]

The show was a huge success. A road company was organized and toured the country. Results were pointed to by Communists as an example of propaganda by way of the theatre.

After this play had its run, another one was produced. It was called "Zero Hour". The title had reference to the imminence of war and all its evil effects and in content slyly suggested to workers to resist, etc. This play was even more vicious than its predecessor.

At the time "Zero Hour" was running, June, 1941, the strike at the North American Aviation Plant in Inglewood, California was called. This Hollywood Theatre Alliance show and the entire coast, supported by the alliance itself, came out in open support of this strike, a strike of which President ROOSEVELT had this to say:

"Besides, the responsible leaders of labor in the United States all realized that this was not a bona fide labor dispute, but a form of alien sabotage, inspired and directed by Communist forces, interested not in the advancement of labor, but in the defeat and overthrow of the United States."

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The show gave special performances for the strikers, raised money and did everything possible to support the Communist position regarding that affair.

This show "Zero Hour" was running when HITLER invaded Russia, on June 22, 1941. Immediately a change took place in the attitude of the Hollywood Theatre Alliance. "Zero Hour" soon came to a close. Later another show was produced called, "They Can't Get You Down".

Now we see the Hollywood Theatre Alliance changing its attitude. This latter show was in no way similar to those which preceded it. From a position of isolation, etc., it became very patriotic just as the Communist Party had done when Russia was attacked. It subscribed to our war efforts, in toto.

In its every act and in the presentations of its shows the Hollywood Theatre Alliance subscribed to and followed the Communist Party line explicitly.

The following list of names, from sponsors to writers and directors and all the way down is indicative of the Communist coloring of the entire project:

The following members of the League of American Writers, each one of whom has been identified as having been involved in Communist activities for years, were sponsors of the Hollywood Theatre Alliance:

JOHN HOWARD LAWSON
DONALD OGDEN STEWART
LILLIAN HELLMAN
DOROTHY PARKER
GILBERT GABRIEL (Member of League of American Writers & Writers in Exile)
ARTHUR KOBER
DASHIELL HAMMETT (Member of League of American Writers; now in Signal Corps of the United States)

Other sponsors were:

WILL ROGERS, JR. - recently elected to the Congress of the United States from California; a Communist Party line follower.



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ELLIS E. PATTERSON- Then Lieutenant Governor of the State of California; a Communist Party line follower.

J. EDWARD BROMBERG- Actor; member of the Communist Party.

GEORGE CUKOR - Director

DR. BRUNO FRANK -

DOROTHY ARNZER - Motion picture director.

HELEN GAHAGEN - Democratic National Committeemen.

IRA GERSHWIN - Musician

IRVING PICHEL - Director; fellow traveller

GARSIN KANIN - Director; fellow traveller.

BORIS AARONSON

BYRON SCOTT - former Congressman from California (deceased)

SIGMUND ROMBERG - Hollywood Executive.

Mrs. CHELENE ECKERSON- Local political figure; Communist Party line follower

Mrs. EDWARD G. ROBINSON- wife of actor of that name.

All of the above sponsors have been identified with activity in other front organizations inspired by the Communist Party.

It was stated officially by the Hollywood Theatre Alliance in April, 1939 that the writers who would be responsible for forthcoming plays were:

JOHN HOWARD LAWSON- Communist Party member.

RALPH BLOCK - Communist Party line follower.

JULIUS EPSTEIN - League of American Writers and Communist Party line follower

PHILLIP EPSTEIN - League of American Writers, and Communist Party line follower

[illegible] - Fellow traveller; Hollywood Anti-Nazi League member, and member of the League for Democratic Action

EDWIN JUSTIN MAYER - Member of Hollywood Anti-Nazi League, Hollywood League for Democratic Action, League of American Writers, and American Peace Mobilization.

ROBERT ROSSEN - Member of League of American Writers, Hollywood Anti-Nazi League, League for Democratic Action, American Peace Mobilization, and Fourth Call.

ABEN KANDEL - Follower of Communist Party line.

MILT GROSS - Member of League of American Writers and Hollywood Anti-Nazi League.

EDWARD ELISCU - Member of League of American Writers, Hollywood Anti-Nazi League, American Peace Mobilization, League of Democratic Action, and Fourth Call.

All of the above are members of the League of American Writers, teach in the Hollywood Writers School and have been identified as followers of the Communist Party line in other front organizations.

All three plays, "Meet the People", "Zero Hour", and "They Can't Get You Down", were written by:

HENRY MYERS
JAY GORNEY
EDWARD ELISCU

All three of the above are members of the League of American Writers, teach in the Hollywood Writers School and are way out in front in Communist activities in the Hollywood section.

"Zero Hour" was directed by HERBERT BIBERMAN, a motion picture director, local chairman of the American Peace Mobilization and a leading Communist in Southern California.

Others who contributed to the "artistic" efforts of the Hollywood Theatre Alliance are:

DANNY DARE - who staged "Meet the People."
MORTIMER OFFNER
IRVING WHITE
BERNARD VORHAUS - Member of Hollywood Anti-Nazi League.
LUCIEN PRIVAL - Actor, member of League of American Writers, and Communist Party.

One scene in "Meet the People" was written by MIKE QUIN, columnist of the Daily, "Peoples World", the official Communist publication on the Pacific Coast.

[At the present time the Hollywood Theatre Alliance is inactive. Most of the writers and intellectuals responsible for the organization have either become active in the Hollywood Writers Mobilization, or other front groups who are now, since Russia was attacked, very patriotic.]

The Hollywood Theatre Alliance was one of the usual Communist organizations set up to take over Hollywood and at the same time influence people toward Communism and the Soviet Union.

The pattern followed in forming and conducting this group was and is the same as is used in all other Communist fronts.

[During the active period of the alliance, for the duration of the STALIN-HITLER pact, August, 1939 to June, 1941, it was extraordinarily successful.]

## HOLLYWOOD ANTI-NAZI LEAGUE
## (Communist front organization)

[Source 3-X has stated (U) that this organization was one of the most outstanding in the series of Communist Front organizations set up by the Communist Party in Hollywood.]

During the period of the "Popular Front", when the foreign policy of the Soviet Union demanded that Communist Parties everywhere pretend to support democracy and work to bring about "collective security" as a bulwark against Nazilism and fascism, the Hollywood Communists created the Hollywood Anti-Nazi League. (U)

The purpose of this organization was ostensibly to "defend American democratic rights against Nazi influences". While outwardly this was the avowed purpose, secretly it was set up to build up the influence of the Communist cause and create sympathy and give aid to the policies of Soviet Russia. All propaganda put out, and meetings held, which were open to the public, were tied in with the interests of the Communist Party and Soviet Russia.

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[It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew great financial support from the producers of motion pictures on that program.]

It was one of the most successful Communist fronts ever created in the Hollywood area. Its membership at the peak of its influence was approximately four thousand. Its influence spread to many times that number.

The original founders of the Hollywood Anti-Nazi League are the following, and these names all betray the Communist tie-up:

| | |
|---|---|
| DONALD OGDEN STEWART | - Writer, Member of the League of American Writers, and Communist Party. |
| DOROTHY PARKER | - Writer; Member of the League of American Writers and the Communist Party. |
| ALAN CAMPBELL | - Writer; member of the League of American Writers and the Communist Party. |
| GLORIA STUART | - Actress; follow traveller. |
| EDWIN JUSTUS MAYER | - Writer; member of the League of American Writers. |
| HERBERT BIBERMAN | - Director; member of the American Peace Mobilization. |
| FREDERIC MARCH | - Actor; Communist Party member. |
| FLORENCE ELDRIDGE | - Actress; wife of FREDERIC MARCH; member of Communist Party. |
| VIOLA BROTHERS SHORE | - Writer; member of League of American Writers. |
| GALE SONDERGAARD | - Actress; wife of HERBERT BIBERMAN. |
| MOSS HART | - Writer; member of League of American Writers. |
| MARIAN SPITZER | - Writer; member of League of American Writers. |

BESS MEREDITH - Writer; member of League of American Writers.

Mrs. LYNN ROOT - Writer; wife of WELLS ROOT, fellow traveller.

ERIN O'BRIEN MOORE - Actor.

CHARLES BRACKETT - Writer; member of the League of American Writers.

Ten of the above persons are members of the League of American Writers. They are: STEWART, PARKER, CAMPBELL, MAYER, BIBERMAN, SHORE, SPITZER, MEREDITH and BRACKETT. (The League of American Writers is the foremost Communist front organization in the Hollywood "cultural" division and the feeder for all Communist activities in the top structure of the motion picture industry)

GLORIA STUART, FREDERIC MARCH, FLORENCE ELDRIDGE (MARCH'S wife), GALE SONDERGAARD (BIBERMAN'S wife) and ERIN O'BRIEN MOORE are screen actors and actresses who have been identified with Communist activities in other organizations in Hollywood.

The above group set up the Hollywood Anti-Nazi League in the summer of 1936.

When the League took solid form and reached its peak of activity, 1938-39, the officers were:

DONALD OGDEN STEWART - Chairman
MARIAN SPITZER - Vice-Chairman
ALAN CAMPBELL - Secretary
BERN NEARNARD - Treasurer

The sponsors of the organization were:

HERBERT BIBERMAN - Director; member of the American Peace Mobilization; member of the Communist Party.

Mrs. SIDNEY BUCHMAN - Wife of SIDNEY BUCHMAN, League of American Writers.

EDDIE CANTOR - Actor.

FLORENCE ELDRIDGE - Actress; wife of FREDERIC MARCH.

FRANCIS EDWARDS FARAGOH - Writer; member of the League of American Writers; a fellow traveller.

OSCAR HAMMERSTEIN, II- Sub-Producer.

RUPERT HUGHES - Writer; member of the League of American Writers.

CHARLES J. KATZ - Attorney; member of the Communist Party. (u)

Judge ROBERT W. KENNY- Attorney General of California; fellow traveller.

H. S. KRAFT - Writer; member of the League of American Writers; member of the Communist Party.

RICHARD LERT

ERNST LUBITSCH - Director.

FREDERIC MARCH - Actor; member of the Communist Party. (u)

Dr. RUDOLPH MARX

EDWIN JUSTUS MAYER - Writer; member of the League of American Writers; fellow traveller.

RAY MAYER

ELIZABETH MERRELL

LEWIS MILESTONE - Director; fellow traveller

PAUL MUNI - Actor; fellow traveller

DUDLEY NICHOLS - Writer; member of the League of American Writers; fellow traveller.

Judge ISAAC PACHT - Sponsor of front organizations.

Mrs. CHARLES PAGE - Wife of CHARLES PAGE, Communist Party member.

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

IRVING PICHEL - Director; fellow traveller.

FRANK SCULLY - Writer; fellow traveller.

VIOLA BROTHERS SHORE - Writer; fellow traveller.

SYLVIA SIDNEY - Actress.

GLORIA STUART - Actress; fellow traveller.

FRANK TUTTLE - Director; member of the Communist Party. (4)

Of the foregoing list of sponsors there are several mentioned who could properly be classified as innocents, particularly EDDIE CANTOR and RUPERT HUGHES, and possibly ELIZABETH MERRELL and RICHARD IERT. All the rest have been identified more or less with other organizations under Communist domination.

The Hollywood Anti-Nazi League grew tremendously in numbers, support and influence until August, 1939, when the pact between STALIN and HITLER was made. During this period the League cooperated with every other Communist front group in the Hollywood section. According to its official publication, "Hollywood Now", it supported the following:

League of Women Shoppers
National Committee of Spanish Speaking People.
League for Public Medicine.
California Youth Legislature.
Radio Programs of "People's World", ED ROBBIN ("People's World" is the official Communist publication on the West Coast)
League of American Writers
Youth Commission of Motion Picture Democratic Committee.
Associated Film Audiences
American League for Peace and Democracy.
National Negro Congress
German-American League for Culture.
Motion Picture Artists Committee, and many others.

All the foregoing are Communist front organizations.

The official program of the Hollywood Anti-Nazi League from its inception up to the announcement of the STALIN-HITLER Pact was as follows:

"To fight Fascism at home and abroad.

"To give support to the struggle against International

Fascism wherever it strikes—in Germany, Italy, Spain, Austria, China, Hungary, Czechoslovakia, South America.

"To stand firmly behind the militant peace policy of President ROOSEVELT—the policy of collective security for all democratic nations, of "quarantining the aggressors".

"To expose the spies, the Bunds, the Nazi Military 'summer camps', the Brown Houses in our cities, the poisonous propaganda of obscene circulars, the anti-Semitic, anti-Catholic, anti-Labor, anti-Negro campaigns.

"To oppose the destructive anti-American activities of such racketeering organizations as the Silver Shirts, the White Guard, the KKK, the Black Legion, the Crusaders, Friends of New Germany and other Berlin-financed enemies of our country.

"To join with other progressive Americans in one united front against Fascist attacks on our democratic institutions."

The foregoing publicly announced official program of the Hollywood Anti-Nazi League was right in line with the Communist Party line of the Popular Front period.

With the announcement of the alliance between STALIN and HITLER on August 23, 1939, and the change in the Communist Party line accordingly, the Hollywood Anti-Nazi League changed its program likewise.

From a position of support to President ROOSEVELT in his sympathies for England and the democratic countries, the League began to yell that it was an "imperialist" war; that the United States should keep out; that lend-lease aid to England meant war for us; that the "Yanks are not Coming."

By September 22, 1939, just thirty days after the STALIN-HITLER pact, the League issued a statement in "Hollywood Now", the official organ of the League of American Writers, dated September 22, 1939, which is as follows:

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"A PROGRAM FOR PEACE

"With England and France fighting Germany, where does the Hollywood Anti-Nazi League fit in?

"The League will and must carry on its fight against Nazism more vigorously than ever before in the United States and abroad. Does the war now conducted by CHAMBERLAIN and DALADIER offer the possibility of the destruction of Nazism? . . . NO . . . The League affirms positively that the United States should in no way become involved in the war..."

And on October 13, 1939, "Hollywood Now", stated:

"The League faces the grave responsibility of doing its share to keep America out of war and to help to unify the American people in their demand for peace."

On November 17, 1939, "Hollywood Now", stated:

"The League will undertake an extensive educational program. . . and there will be no compromise with the enemies of the people . . . KEEP AMERICA NEUTRAL."

Within a period of a few months the League had completely reversed its position, as had the Communist Party in the United States. Gradually it dropped its fight against Naziism and at the time of the dissolution of the League it had forgotten its antagonism to the aggressors and was concentrating all its fire on "conditions" within the United States and confusing every issue possible where that issue was one of national defense and aid to the democracies.

Due to this reversal in program a large part of its following deserted, leaving the Communist core with its following of fellow travellers and sympathizers in full charge. But there was disruption within the ranks. This brought about a need for a new set of officers and a new Board of Directors.

In September, shortly after the announcement of the pact, a new slate of officers was installed. This list of names is of extreme interest, as it indicates those who were following the Communist Party line wherever it should lead.

DONALD OGDEN STEWART - Chairman; a writer.

FRANK TUTTLE - Vice-Chairman; a director.

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DUDLEY NICHOLS - Secretary; writer; member of Communist Party (u)

BERN BERNARD - Treasurer; fellow traveller. (u)

Executive Board:

MILTON MERLIN - Writer; member of the League of American Writers

EDWARD CHODOROV - Writer; member of the League of American Writers.

Prof. NORMAN T. BYRNE- Professor; member of the Communist Party. (u)

MARIAN SPITZER - Writer; member of the League of American Writers.

Mrs. J. EDWARD BROMBERG-Wife of J. E. BROMBERG, actor; member of the Communist Party. (u)

Dr. MARVIN HARRIS

CHARLES J. KATZ - Attorney; member of the Communist Party (u)

Mrs. BEATRICE BUCHMAN- Wife of SIDNEY BUCHMAN; member of the League of American Writers.

MAXWELL SHANE - Writer; fellow traveller.

DONALD ROSE

HERBERT BIBERMAN - Director; member of the American Peace Mobilization

FRANCIS EDWARDS FARAGOH-Writer; member of the League of American Writers; fellow traveller

IRA RATNER

Mrs. CHARLES PAGE - Wife of CHARLES PAGE; member of the Communist Party (u)

H. S. KRAFT - Writer; member of the League of American Writers; fellow traveller.

JAY GORNEY - Writer; member of the League of American Writers and American Peace Mobilization; and a fellow traveller.

FRANK SCULLY - Writer; fellow traveller.

Mrs. JEROME SACKHEIM - Writer; member of the League of American Writers; fellow traveller.

However in spite of this formality of an election of new officers, the Hollywood Anti-Nazi League had outlived its usefulness to the Communist Party. Like many other Communist fronts of the Popular Front period, it had to be "liquidated". It dragged on a few months. On December 8th it was decided that a new name should be given to the League. It should become the Hollywood League for Democratic Action.

The League struggled feebly for a month or so after December 15th when a new group met to form a committee to protect civil liberties, and about February 1st, 1940 the Hollywood Anti-Nazi League quietly passed away and was no more.

This pattern of the birth, life and death of a Communist front, when thoroughly understood, will explain much of the confusion that apparently exists in the minds of those who try to follow the whys and wherefores of Communist tactics in the United States.

## HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION
## (Communist front organization)

Source 3-Y has stated that in anticipation of the demise of the Hollywood Anti-Nazi League, a number of persons met at the home of Mrs. FINLEY PETER DUNNE, mother of PHILLIP DUNNE of the League of American Writers, about the first week in December, 1939. The purpose of this meeting was to set up an organization to succeed the Anti-Nazi League. Those present at the meeting were:

DALTON TRUMBO - Writer; member of the League of American Writers; member of the Communist Party.

FRANK TUTTLE - Director; member of the Communist Party.

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

JOHN WEXLEY - Writer; member of the League of American Writers; fellow traveller

MELVYN DOUGLAS - Actor; fellow traveller

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GALE SONDERGAARD (wife of HERBERT BIBERMAN) - actress; member of the Communist Party

ALAN CAMPBELL - Writer; member of the League of American Writers; fellow traveller.

IRVING REIS - Writer; member of the League of American Writers; fellow traveller.

W. L. RIVER - Writer; member of the League of American Writers; fellow traveller.

MEYER LEVIN - Writer; member of the League of American Writers; fellow traveller.

HARRY JURNITZ - Writer; member of the League of American Writers; fellow traveller.

JOHN GARFIELD - Actor; fellow traveller.

JOHN CROMWELL - Director; fellow traveller.

LOUIS BROMFIELD - Actor; member of the Communist Party.

GARSIN KANIN - Director; fellow traveller.

CYRIL HUME

J. WALTER RUBEN - Producer; fellow traveller (deceased)

HENRY KOSTER - Writer; member of the League of American Writers; fellow traveller.

JAMES GLEASON - Actor; fellow traveller.

LUCILLE GLEASON - Actress; fellow traveller.

WELLS ROOT - Writer; fellow traveller.

Of the above ten persons, TRUMBO, PARKER, WEXLEY, HELM, CAMPBELL, REIS, RIVER, LEVIN, JURNITZ and BROMFIELD are members of and active in the League of American Writers, the Communist "feeder" organization of cultural Hollywood.

TUTTLE, CROMWELL, KANIN, RUBEN (deceased) are motion picture directors.

DOUGLAS, SONDERGAARD, GARFIELD, GLEASON are screen actors and actresses.

As a result of the deliberations of this august body a new organization, the HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, was born. However, the formation of the Hollywood Committee to Protect Civil Liberties by the group above mentioned was somewhat superflous because at about the same time the executive board of the expiring Hollywood Anti-Nazi League met and decided to give it a new title. This was done and on December 8, 1939, the official publication of the Hollywood Anti-Nazi League announced that thereafter the League would be known as the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

And thus a new Communist front was born merely by the change of a name. The same officers and executive board served for the new organization, and it went to work to do everything it could to prevent aid to democracy and advocated peace on HITLER'S terms.

The officers were:

DONALD OGDEN STEWART - Chairman--writer and Communist Party member. (w)

FRANK TUTTLE - Vice-Chairman--Director; Communist Party member (w)

DUDLEY NICHOLS - Secretary--Writer; member of the League of American Writers; and a fellow traveller.

BERN BERNARD - Treasurer--fellow traveller.

Executive Board:

HERBERT BIBERMAN - Director; member of the American Peace Mobilization and a Communist Party member.

EDWARD CHODOROV - Writer; member of the League of American Writers; fellow traveller.

Prof. NORMAN T. BYRNE- Professor; fellow traveller.

Mrs. J. EDWARD BROMBERG-Wife of J. EDWARD BROMBERG, member of the Communist Party. (w)

FRANCIS EDWARDS FARAGOH-Writer; member of the League of American Writers; a fellow traveller.

H. F. KRAFT - Writer; member of the League of ~~American~~ Writers; a fellow traveller.

Mrs. JEROME SACKHEIM – Writer; member of the League of American Writers; fellow traveller.

MILTON MERLIN – Writer; member of the League of American Writers; fellow traveller.

MARIAN SPITZER – Writer; member of the League of American Writers; and a fellow traveller.

Mrs. CHARLES PAGE – Wife of CHARLES PAGE, Communist Party member. (u)

JAY GORNEY – Writer; member of the League of American Writers and American Peace Mobilization.

FRANK SCULLY – Writer; and a fellow traveller.

Mrs. BEATRICE BUCHMAN – Wife of SIDNEY BUCHMAN, Producer.

IRA RATNER –

MAXWELL SHANE – Writer; member of the League of American Writers; a fellow traveller.

Dr. MARVIN HARRIS

DONALD ROSE

CHARLES J. KATZ – Attorney; member of the Communist Party. (u)

Others active in the organization were:

MICHAEL ELKINS – Communist Party line follower; investigator for the Anti-Nazi League.

MARY McCALL, JR. – Fellow traveller; member of the League of American Writers; and president of the Screen Writers Guild of Hollywood.

HERBERT K. SORRELL – Business representative of Studio Painters Local 644; member of the Communist Party.

GORDON KAHN – Writer; member of the League of American Writers; and a fellow traveller.

JO SWERLING – Writer; member of the League of American Writers; and a fellow traveller.

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|---|---|
| GENE SACKHEIM | - Writer; member of the League of American Writers; a fellow traveller |
| MILT GROSS | - Writer; member of the League of American Writers. |
| IRVING REIS | - Writer; member of the League of American Writers; and a fellow traveller. |
| MICHAEL BLANKFORT | - Writer; member of the League of American Writers; and a member of the Communist Party. |
| J. WALTER RUBEN | - Motion picture director; producer; fellow traveller (now deceased) |
| Mrs. KATE CUMMINGS | - Wife of Producer. |
| Mrs. H. S. KRAFT | - Wife of H. S. KRAFT; member of the League of American Writers; a fellow traveller. |
| Prof. FRANK DAVIS | - Professor at the University of California at Los Angeles; a fellow traveller. |
| DOROTHY PARKER | - Screen writer and member of the League of American Writers; a fellow traveller |
| DAVID KERWIN | - Screen and stage actor; a fellow traveller |

There are many others in addition to the above list, all of whom have been identified with Communist and Communist front activities in Hollywood.

The program of the Hollywood League for Democratic Action was just the reverse of that of the Hollywood Anti-Nazi League, although the same people were in control in both organizations. But the Communist Party line had changed and they, being good Communists, fellow travellers and sympathizers changed also.

Meetings were held, radio programs given and literature spread which opposed every feature of national defense, aid to England, the lend-lease act, the Selective Service Act and in general the foreign policy of the President of the United States.

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It was the Communist formula in every detail. But the active life of the Hollywood League for Democratic Action was of comparatively short duration. By the fall of 1940 it had become practically lifeless.

This was not because the comrades had changed their viewpoint, or that they were becoming discouraged--it was because another organization had come into existence on a national scale. This latter organization was broader and more all-inclusive and gradually the Hollywood League for Democratic Action was absorbed.

This organization was called the AMERICAN PEACE MOBILIZATION.

HOLLYWOOD PEACE FORUM
(Communist front organization)

Source 3-Z has stated that as the Hollywood Anti-Nazi League was gradually being put to death, the Communists operating within that group were busily setting up other organizations to take its place which would carry out the changed line of the party.

In January of 1940 there came into being the HOLLYWOOD PEACE FORUM. As its name indicates this group was pledged to preserve peace. It yelled loudly and often that we should stay out of the war. It opposed aid to England, national defense, conscription and right down the line in carrying out the program of the Communist Party. It was strictly for peace--on HITLER'S terms. It conducted forums, radio broadcasts, issued pamphlets and leaflets and unceasingly put out propaganda for the Communist position.

Its chief spokesman was Professor NORMAN T. BYRNE of Los Angeles City College, long identified with every form of Communist activity in Southern California. He was chairman of these forums held in every available hall and meeting place in the locality--at the Hollywood Women's Club, First Unitarian Church in Los Angeles, Embassy Auditorium, Los Angeles, Knickerbocker Hotel in Hollywood, Wilshire Ebell Club, and many others.

The sense of all meetings, forums, radio broadcasts, etc., of the Hollywood Peace Forum was defense of the Soviet Union for its pact with HITLER, attacks on Finland for its resistance to Russia's aggression, condemnation of the war as imperialism in action and advocating the immediate appeasement of Nazi Germany.

The officers of the Hollywood Peace Forum, all of whom just a few months before were members of the Hollywood Anti-Nazi League and who were then supporting President ROOSEVELT and democracy, were:

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HERBERT BIBERMAN - Chairman
JOHN WEXLEY - Vice-Chairman
GUY ENDORE - Secretary-Treasurer
GENE SACKHEIM - Executive Secretary

All the above have been leading Communists in the Hollywood section.

BIBERMAN is a motion picture director and writer.

WEXLEY, ENDORE and SACKHEIM are members of the League of American Writers.

Others active in the Forum were SAM ORNITZ, member of the League of American Writers and a Communist, FRANK SCULLY, a fellow traveller and Hollywood Writer, Reverend FRANK M. TOOTHAKER of the First Methodist Church, Compton, California, Reverend PETER M. SAMSON, Minister First Unitarian Church, Los Angeles, Professor FRANK DAVIS of the University of Southern California at Los Angeles, SADIE ORNITZ, wife of SAM ORNITZ, EDWARD BIBERMAN, brother of HERBERT BIBERMAN, HUGH WILKINS, and many others previously with the Hollywood Anti-Nazi League.

The Hollywood Peace Forum remained in existence about six months. Another organization was coming into existence which took its place. This front was called the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

## AMERICAN PEACE MOBILIZATION
(Communist Front Organization)

Source 4-A has shown that the American Peace Mobilization was the successor to the American League for Peace and Democracy in the same manner as the Hollywood League for Democratic Action took the place of the Hollywood Anti-Nazi League--and for the same basic reason, the change in the Communist Party line.

After the pact between STALIN and HITLER in August, 1939 it was necessary for the Communist Internationale to revamp its entire structure in the United States. From a position of support for democratic processes in the interest of bringing about a program of "collective security" (which it never really meant, by the way, and which was only used as a threat by STALIN to force HITLER into signing the subsequent pact) the Communist apparatus in the United States must now reverse itself and render all aid possible to HITLER, he now being on the best of terms with STALIN---they were virtual allies.

All Communist front organizations were now to work for peace. They were to oppose entry of the United States into the war on the side of England and France, and were to oppose aid to those countries, oppose the

Lend-Lease Act, national defense, the Selective Service Act, and in general obstruct any internal policy of the United States that would, however remotely, be of benefit to the democratic nations fighting HITLER.

The American Peace Mobilization was destined to become the most potent arm of the Communist Internationale--and that means STALIN--working in the interest of the STALIN-HITLER pact.

The organization as such officially came into being at a national gathering held in Chicago, Illinois August 30 to September 2, 1940. This meeting was called by what was known as the "Emergency Peace Mobilization". At this time the name was changed to the AMERICAN PEACE MOBILIZATION and it continued to function under that title until the break between STALIN and HITLER in June, 1941 when Russia was invaded.

Previous to the official setting up of the American Peace Mobilization in September, 1940, and beginning with the dissolution of the Hollywood anti-Nazi League in December of 1939, and the official "liquidation" of the American League for Peace and Democracy on February 1, 1940, groups were hastily formed everywhere to carry out the policy of the Communist Party.

In Hollywood there was the Hollywood Peace Forum, Hollywood League for Democratic Action, Hollywood Peace Council, Hollywood Peace Crusade, etc. All of these groups were largely "paper" organizations functioning as a stop-gap until all could be knit into one national organization, and that was the AMERICAN PEACE MOBILIZATION.

It will be noticed that the names of the officers and those most active in all these groups locally in Hollywood are essentially the same. For example, HERBERT BIBERMAN, DONALD OGDEN STEWART, FRANK TUTTLE, etc., appear in every front.

In addition to the so-called "peace" groups above which laid the foundation for the establishment later of the Los Angeles Division of the Mobilization, the following were affiliated with the organization in Hollywood:

League of American Writers, Hollywood Chapter.

Motion Picture Democratic Committee.

Hollywood Theatre Alliance.

League of Woman Shoppers.

Committee to Aid Agricultural Workers.

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National Negro Congress.

California Youth Legislature.

Hollywood Post, Veterans Division, Labor's Non-partisan League

The national officers of the American Peace Mobilization elected in September, 1940, were:

Rev. JOHN B. THOMPSON, Chairman
THEODORE DREISER, Vice-Chairman
VITO MARCANTONIO, Vice-Chairman
JACK McMICHAEL, Vice-Chairman
REID ROBINSON, Vice-Chairman
KATHERINE TERRILL, Vice-Chairman
FREDERICK FIELD, Executive Secretary.
MARIAN BRIGGS, Administrative Secretary

Of the above, THEODORE DREISER, as a member of the League of American Writers and more or less identified with Hollywood is representative of its culture.

The officers of the local division of the Mobilization are as follows:

HERBERT BIBERMAN, Chairman, member of the American Peace Mobilization in Los Angeles, motion picture director, and Communist Party member.
TOM CULLEN, local correspondent of the "People's World", official Communist publication on the West Coast, Executive Secretary; Communist Party member.

Executive Board:

JOHN STAPP, of the League for Peace and Democracy; Communist Party member.
RICHARD OTTO, Motion Picture Democratic Committee; fellow traveller.
SAM HOUSTON ALLEN, politican; Communist Party member.
Rev. HERBERT L. HERBERTS.
Rev. CARL ALLEN; fellow traveller
EVELYN VINTON
DON R. HEALY, member of Labor's Non-Partisan League; Communist Party member
ELIZABETH SASULY

WILLIAM DOHAN, fellow traveller.
ROSENDA RIVERA, Communist Party member.
HOWARD ROSE, member of the Young Communists League.

Hollywood figures most active as chairmen at meetings, speakers and directors of propaganda were:

Prof. NORMAN T. BYRNE, Communist Party member.
SAM ORNITZ, Communist Party member, a writer, and member of the League of American Writers.
✓ JOHN HOWARD LAWSON, writer, Member of the Communist Party and League of American Writers.
✓ DONALD OGDEN STEWART, delegate to Chicago convention; a writer, member of the League of American Writers and the Communist Party.
MAURICE MURPHY, League of American Writers and Motion Picture Democratic Committee member; a writer who is member of the League of American Writers and the Communist Party.
✓ DALTON TRUMBO, Member of the League of American Writers and the Communist Party.
✓ MICHAEL BLANKFORT, member of the League of American Writers and the Communist Party.
✓ FRANK TUTTLE, motion picture director; Communist Party member.
CHARLES J. KATZ, Attorney for Communists and Communist Party member.
SADIE ORNITZ, member of the Communist Party.
JOHN HOWARD LAWSON, member of the League of American Writers and the Communist Party.
MARC BLITZSTEIN, Hollywood composer, member of League of American Writers, and a fellow traveller.
ALBERT MALTZ, President, League of American Writers, Hollywood Chapter; fellow traveller.
LUCILLE MARINER, member of League of Women Shoppers; a fellow traveller.
GUY ENDORE, member of League of American Writers and Communist Party.
Dr. HERBERT ALEXANDER, Professor of Sociology, Los Angeles City College; a fellow traveller.

In addition to the above, individual members of all Hollywood Communist front groups were supporting the American Peace Mobilization.

Mass meetings were held at the Shrine Auditorium, Embassy Auditorium, Philharmonic Auditorium, in Los Angeles, to carry the message of "Peace" to the people.

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At the same time as these meetings were being held the Mobilization was officially supporting every strike where that strike would hamper defense efforts. It officially, and directly, by sending its members to the picket lines, injected itself into the North American Aviation strike in Inglewood, California, Vultee Aircraft Company, Downey, California, the Columbia Recording Company strike in Hollywood, the Cannon Electrical Company strike in Los Angeles, and many others. It was working feverishly in all directions to carry out the line of the Communist Party at that time.

An example of the type of propaganda carried on by the American Peace Mobilization under the auspices of Communists in Hollywood is the meeting held at the Shrine Auditorium in Los Angeles, on February 24, 1941, the advance publicity on which stated as follows:

"DEFEAT H.R.1776 (Lend-Lease Bill) WITH THE SPIRIT OF 1776!

Hear
MICHAEL QUILL
President of CIO Transport Workers Union

FREDERICK FIELD
Nat'l Secy. APM

HERBERT BIBERMAN
Local Chrmn-APM

PHILLIP M. CONNELLY
Pres. State CIO

DALTON TRUMBO
The man who wrote
"Johnny Got His Gun"

WHAT TO DO ABOUT IT

1. Write your Congressman. Tell him to vote NO on H.R. 1776 (Lend-Lease Bill)
2. Tell your friends about dangers of this bill.
3. Urge them to write also.
4. Distribute additional copies of this leaflet.
5. Join the A.P.M.

"The New Deal's Triple A. foreign policy, as embraced by the Lend-Lease Bill, is to plow under every fourth American boy." Sen. BURTON K. WHEELER."

The tenor of the foregoing is that of all activities of the American Peace Mobilization, the local spearhead of which in the Southern California section, was Hollywood Communist influences.

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The American Peace Mobilization nationally and the Hollywood Division locally continued to function along these lines up until June 22, 1941. Right up until that date HERBERT BIBERMAN and his following, and that means the entire Hollywood Communist faction, were screaming for peace and chanting the slogan "The Yanks are Not Coming."

In fact right up to the day Mr. BIBERMAN was picketing the White House for "Peace", and showing what Hollywood could do to help prevent aid to democracy.

Then came the blow! HITLER smashed across the borders of Russia.

Again the Communist Party of the United States was taken unawares.

The American Peace Mobilization was left way out on the proverbial limb.

Within a few weeks the name of the American Peace Mobilization was changed to the AMERICAN PEOPLES MOBILIZATION.

Meetings were immediately called by the American Peoples Mobilization. Professor NORMAN T. BYRNE, HERBERT BIBERMAN, DONALD OGDEN STEWART, JOHN HOWARD LAWSON, SAM ORNITZ, GUY ENDORE and followers began screaming for war. "Smash HITLER", "All Aid to the SOVIET UNION and England," "This is a Peoples' War", etc.

The Communist Party line had changed again!

The American Peoples Mobilization continued on for some few months, but like all Communist front organizations which can no longer serve the party, it was allowed to peacefully pass away.

## MOTION PICTURE DEMOCRATIC COMMITTEE
(Communist front organization)

Source 4-B has stated that during the period from the Seventh Congress of the Communist Internationale held in Moscow, Russia, in July and August of 1935 when GEORGE DIMITROV, head of the Communist Internationale, made the famous "Trojan Horse" speech and August 23, 1939 when the pact between STALIN and HITLER was consummated, and which is known as the "popular front" period, the Communist Party created hundreds of "front" organizations in all countries.

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The purpose of these organizations was to draw together on as broad a base as possible all forces to influence them to support the

foreign policy of the Soviet Union which, at time, was a pretended desire for an alliance with the democratic countires to oppose Naziism and Fascism. This was called the "collective security" proposal.

Communists were, during this period, instructed to drop all revolutionary activity and pose as good democrats, or liberals, and take part in all established governmental affairs, local, state and national, wherever they should be.

In the United States they were instructed to register for voting purposes as members of the Democratic Party and carry on their activities there. They were to assume the "liberal" position and work to get themselves, fellow travellers and sympathizers, also pretending to be good democrats, into key positions in political circles. They could then use their positions and influence to create sympathy and gain support for the policies of Soviet Russia.

In line with this policy and, as usual, obeying orders implicitly, the Communists in the Hollywood motion picture industry and its periphery began setting up various front organizations.

One of the most important of these groups was the MOTION PICTURE DEMOCRATIC COMMITTEE. This organization was created in the early fall of 1938. At this time California had already shown tendencies to turn to the left and the time was ideal for the Communist Party to step in and steer the political forces in the direction they desired. The state was having a gubernatorial election and it was into this election the party threw all its forces.

The success of the Motion Picture Democratic Committee was phenomenal. It drew to it on a platform of democratic reform and mildly liberal slogans a large following in the Hollywood section. It acquired among its membership many famous personages in the picture industry, the majority of whom, however, were not aware that the organization was completely under control of the Communist Party.

Thousands of people were influenced by this committee which had access to publicity channels ordinarily denied to legitimate political groups of this character. The big names on its lists were attractive to the voters and it was one of the main factors in the local and state elections of the year 1938. Almost all candidates it supported were elected and the governor-elect stated later that it was Hollywood influence and this organization which elected him to office.

But at the same time the organization was seemingly taking part in a truly democratic elective process, the Communists within its ranks were spreading their propaganda in all directions. They succeeded in tying the organization in with the Hollywood Anti-Nazi League, Conference of

Motion Picture Arts and Crafts, Labor's Non-Partisan League, Workers Alliance, United Spanish Relief, and were supporting every front organization and Communist controlled labor union in the Los Angeles section. All front organizations just above mentioned are Communist inspired.

This should not be the least surprising, as the individuals controlling the Motion Picture Democratic Committee were the same ones controlling the other groups.

The organization as a body were enthusiastic in support of President ROOSEVELT and the democratic administration. Neither the President nor Governor OLSON and his state administration could do wrong. It held political rallies all over Southern California. It was all-out for democracy and the Constitution of the United States—it loathed Naziism and Fascism.

The world was bright and the Motion Picture Democratic Committee was enjoying an influence and prestige that brought smiles to the faces of the most case hardened comrades.

But on August 23, 1939, the bubble burst. The pact between STALIN and HITLER was announced and the Hollywood Motion Picture Democratic Committee found itself way out on a limb.

Within thirty days instructions came down from Moscow that the party line had changed. The organization must change with it. It was a bitter pill, but the comrades were loyal and they obeyed.

Within a very short time the Motion Picture Democratic Committee was calling President ROOSEVELT a "war monger"; he was dragging the United States into an imperialist war; we should mind our own business, etc. Governor OLSON too had become almost overnight a war monger, had deserted the poor, was cutting relief and in general was just driving the people to desperation with his anti-social tactics.

By the spring of 1940 the Motion Picture Democratic Committee was working hand in hand with the American Peace Crusade, afterward the American Peace Mobilization. It was mailing out thousands of "peace" pleas and insisting that "The Yanks Are Not Coming." It sponsored and took part in Communist "peace" meetings all over Southern California. An example of the position of the Hollywood Democratic Committee's in this respect is the following excerpt from one of their bulletins:

"AMERICA DECLARES PEACE" OLYMPIC STADIUM

RALLY OF SATURDAY, APRIL 6TH

"The L.A. Council of the Committee for Industrial Organization, the Maritime Federation of the Pacific, and the California Youth Legislature—each of these bodies representing thousands of Southern Californians, requested of the Hollywood Peace Council that they be allowed to co-sponsor the rally, purpose and plans of which are heartily endorsed by their memberships. The eight Hollywood organizations welcomed the joint sponsorship. The speakers' bureau set up by the M.P.D.C. to publicize the rally at meetings of all sorts—has lined up 75 speaking engagements to date... A knockout script written by MICHAEL BLANKFORT, JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER, CYRIL KRAMER, was okayed with hurrahs by the Council this week... The staging of the production is in the capable hands of SHEPARD TRAUBE. The original printing order for "The Yanks Call", newspaper announcement of the meeting, was 50,000 copies. These were gone in a couple of days, and a duplicate order for another 50,000 had to be filled... Ten thousand tickets have been distributed and the remaining two thousand are going fast—so call the M.P.D.C. office (Gr. 5136) immediately for blocks of 10¢, 25¢ and 40¢ tickets..."

M.P.D.C. NEWSLETTER, 3/26/40.

(The individuals named above, BLANKFORT, CHODOROV, etc., are all members of the League of American Writers, the most important Communist front group in Hollywood).

While the Motion Picture Democratic Committee was cooperating with other groups, as above, it was carrying on its own party line procedure, as follows:

"PEACE PETITIONS

250 of these were mailed to 250 M.P.D.C. members along with the last newsletter. If you received one, get as many signatures as you can and mail it back to this office as soon as you can—because time is the essence of this demand to our representatives."

MELVYN DOUGLAS, the well known screen actor, and First Vice-Chairman of the Motion Picture Democratic Committee and who had been active in almost every Communist front organization in ... wood previously, revolted at this procedure. After Russia's attack on Finland, he introduced a resolution before the committee condemning Soviet Russia for this attack.

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He was overwhelmingly defeated. He resigned from the Committee in February, 1940.

The following were the officers of the organization in 1939-40. All have been long identified with Communist and Communist front activities in the motion picture field:

PHILLIP DUNNE. Chairman; member of the League of American Writers, and a member of the Communist Party. He is now with the Writers War Board, New York City, the Hollywood Anti-Nazi League and the League for Industrial Democracy.

MELVYN DOUGLAS. First Vice-Chairman; active in Communist front organizations; a fellow traveller and formerly Communist Party line follower.

MIRIAM HOPKINS. Second Vice-Chairman. She is a screen actress and fellow traveller.

JOHN FORD. Third Vice-Chairman. Motion picture director, and long a fellow traveller.

MAURICE MURPHY. Formerly executive secretary of the League of American Writers. He is a member of the League of American Writers and one of the leading Communists in the Hollywood section.

GORDON RIGBY. Treasurer. He is a member of the League of American Writers and a member of the Communist Party. He is now in the Army.

Although the Motion Picture Democratic Committee managed to survive the STALIN-HITLER pact, it finally, late in 1940 became inactive as have many other Communists fronts which could not negotiate the hairpin turns of the Communist Internationale.

HOLLYWOOD DEMOCRATIC COMMITTEE
(Communist front organization)

Source 4-B has stated that this organization is to all intents and purposes a revival of the Motion Picture Democratic Committee, a Communist Party front organization that went out of existence shortly after the HITLER-STALIN pact was signed on August 23, 1939. This latter organization and the reasons for its liquidation are dealt with under section 1 of this report.

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The Hollywood Democratic Committee is being set up at the present time to operate in the political field and this purpose was stated in a call issued for its first meeting which was held at the Hollywood Roosevelt Hotel in Hollywood on January 14, 1943.

This initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates." This meeting was primarily an organizational one; as there have been no further open meetings, it can be said that the Hollywood Democratic Committee is still in the process of formation.

The call for this initial meeting was signed by:

WALTER ABEL
MARC CONNELLY
WALTER HUSTON

The speakers for this organization were listed as the following:

MARY McCALL, JR.
WALTER HUSTON
MARGARET BENNETT
ROBERT W. KENNY (Attorney General of the State of California)
RUSSELL GLEASON, chairman

Of the foregoing the following have been identified as cooperating with and active in other Communist fronts in Hollywood:

MARY McCALL, JR. is President of the Screen Writers Guild, the bargaining agency for the Hollywood Screen Writers. She has been active and is still active in Communist front organizations such as the Hollywood Writers Mobilization for Defense, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, and she is a fellow traveller.

MARC CONNELLY is a screen writer. He is also a member of the League of American Writers and is active in the Hollywood Writers Mobilization for Defense. He is the chairman of the Hollywood Writers Mobilization Committee for Interchange of cultural Material with Writers in the Soviet Union. He is a fellow traveller.

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WALTER HUSTON is a screen actor. He is not identified specifically with membership in the Communist front organizations, but is sympathetic toward Soviet Russia and its form of government. This information has been obtained from press releases regarding his parts in pictures from time to time.

MARGARET BENNETT is a member of the Screen Office Employees Guild, a studio labor union affiliated with the Conference of Studio Unions, a Communist front controlled group under the leadership of HERBERT K. SORRELL. Miss BENNETT follows the Communist Party line in all her union activities.

ROBERT W. KENNY was formerly state senator of California. He was elected Attorney General of the state of California during the last November election. It can be stated here that Mr. KENNY is a fellow traveller. He has consorted with known Communist groups. He has supported protests against the deportation proceedings of HARRY BRIDGES. He was also connected with the SCHNEIDERMAN-DORSEY Defense Committee. He is a close associate of Attorney LEO GALLAGHER, a known Communist in Southern California who handles most of the Communist Party's legal business. Mr. KENNY is President of the National Lawyer's Guild, a Communist controlled organization.

RUSSELL GLEASON is the son of JAMES and LUCILLE GLEASON, both of whom have been involved in Communist front activity in Hollywood. Mr. GLEASON is looked upon as an active sympathizer with Communist causes.

At the initial meeting of this group on January 14, 1943 the following well known Communists of long standing attended and participated in discussions from the floor:

J. K. (SPIKE) WALLACE, business representative of Musicians Local No. 47.

HERBERT K. SORRELL, business representative of the Studio Painters Local 644 and President of the Conference of Studio Unions.

JOHN HOWARD LAWSON, member of the League of American Writers, American Peace Mobilization and a teacher in the Writers School, and has been active in many other front organizations.

ED M. GILBERT, business representative of the Screen Office Employees Guild.

A more complete record of the Communist activities of all of these parties appears heretofore in this report.

In addition to the above the following well known fellow travellers and party line followers were in attendance or mentioned by the Chairman as supporters of this organization.

SIDNEY BUCHMAN, a writer. He is a member of the League of American Writers. He supported the American Peace Mobilization and is a teacher in the Writers School.

SHERIDAN GIBNEY is a writer and a member of the League of American Writers. He supported the American Peace Mobilization and is a writer in the Writers School. He also engages in other Communist front organizations and activities.

HAROLD SMITH is business representative of Local 695 of the I.A.T.S.E. He is a fellow traveller.

SHEPARD TRAUBE is a writer and member of the League of American Writers. He is active in the Motion Picture Democratic Committee and was active in the Hollywood Anti-Nazi League, the Hollywood League of Democratic Action, and was a member of the American Peace Mobilization.

WILLIAM (BILL) MORRIS, JR. is the owner of the Morris Booking Agency in Hollywood. He is a fellow traveller who provides strong support financially to front organizations and is an ardent follower of the Communist Party line.

As stated, the Hollywood Democratic Committee is now in the process of formation and it is believed that it will very shortly emerge as a fixed organization. Up to the present time it has followed the usual pattern of a Communist front organization.

MOTION PICTURE ARTISTS COMMITTEE
(Communist Front Organization)

Source 4-C has informed that the Motion Picture Artists Committee was a group set up to work in conjunction with a larger national organization, the North American Committee to Aid Spanish Democracy. This latter Committee was the outgrowth of a series of previously created "Spanish Aid" groups, all under the control of the Communist Party. They were all set up for the purpose of aiding the Communist program in Spain during the civil war in that country.

The original organization set up by the Communist Party in 1936 was called the Medical Bureau to Aid Spanish Democracy. Shortly thereafter the North American Committee to Aid Spanish Democracy was formed. In 1938 the two were merged and called the Medical Bureau and North American Committee to Aid Spanish Democracy. Meanwhile there was the American Friends of Spanish Democracy. Later this group joined the larger one. After the Spanish

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civil war came to an end in April, 1939 a new organization was set up. It was called the Spanish Refugee Relief Campaign. In March 1940 there was dissension within the group, some of the members objecting to Communist domination. The Communists retained control, however, and renamed it temporarily the Emergency Conference to Save Spanish Refugees. In 1941 it was renamed North American Committee to Aid Spanish Democracy, after absorbing another group which had sprung up overnight called Dorothy Parker's Spanish Children's Relief Fund. Out of that muddled up ancestry came the Motion Picture Artists Committee.

The purposes of all the above organizations were identical, all being Communist controlled. Those purposes were the collection of funds and recruiting of young men to join the Abraham Lincoln Brigade to fight with the Loyalists in Spain. Hundreds of thousands of dollars were collected and never accounted for, and thousands of young Americans were induced to go to Spain for the glory of the Communist cause.

The officers of the Motion Picture Artists Committee were the same as those we find in many other fronts. All were members of the League of American Writers.

- JOHN HOWARD LAWSON
- MICHAEL BLANKFORT
- LESTER COHEN
- CHARLES PAGE, Secretary

The Executive Board is as follows:

DONALD OGDEN STEWART
HERBERT BIBERMAN
SIDNEY BUCHMAN
DUDLEY NICHOLS
MADELINE RUTHVEN
LEWIS MILESTONE
FLORENCE ELDRIDGE (wife of FREDERIC MARCH)
HUMPHREY COBB
FRANCHOT TONE
SAMSON RAPHAELSON

The sponsors were:

Dr. HERBERT ALEXANDER
MELVYN DOUGLAS
THEODORE DREISER
PAUL MUNI
PHILLIP MERIVALE

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Judge ROBERT W. KENNY (now Attorney General of the state of California)
ARCHIBALD MacLEISH
SHERWOOD ANDERSON
EDWARD ARNOLD
PAUL H. DOUGLAS
RICHARD ARLEN
ANTONIO ENTENZA
FANNY HURST
SYLVIA SIDNEY
SINCLAIR LEWIS
MARTHA GRAHAM
RICHARD CONNELL

One of the projects sponsored by these Spanish Aid Committees was the Rescue Ship Mission. This was the proposed fitting out of a ship which was to sail from the United States and rescue Loyalist refugees interned in Southern France. It was proposed to raise $300,000 to fit out the ship, which was to be called the "Lovcen". Funds for this venture were still being collected as late as August 1941. It may be stated that the ship never sailed and no accounting was made of the funds collected.

Many innocents were inveigled in this venture. HELEN KELLER, HAROLD REIGELMAN and others resigned when they discovered it was a Communist front. Meetings were held, and money raised in Hollywood, under the direction of LION FEUCHTWANGER and SIDNEY BUCHMAN. All the Hollywood Communist intellectuals supported the drive.

Among the sponsors in Hollywood were:

LION FEUCHTWANGER, writer, propagandist, refugee, Communist Party line follower.

SIDNEY BUCHMAN, writer, member of the League of American Writers.

MARC BLITZSTEIN, writer, member of the League of American Writers.

DOROTHY PARKER, writer, member of the League of American Writers.

HERMAN SHUMLIN, producer and director at Warner Brothers Studios.

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SHERWOOD ANDERSON, writer and dramatist.

The sponsors of the UNITED SPANISH AID COMMITTEE, Holly-
wood Chapter were:

DOROTHY PARKER, writer, member of the League of American
Writers.

CAREY McWILLIAMS, Communist and Commissioner of Housing
and Investigation.

IRVING PICHEL, Director and member of the League of Ameri-
can Writers.

PAUL MUNI, actor.

MARC BLITZSTEIN, Composer, member of the League of Ameri-
can Writers.

LANGSTON HUGHES, writer, member of the League of American
Writers.

DONALD OGDEN STEWART, writer; member of the League of
American Writers.

FRANK TUTTLE, Director.

JOHN WEXLEY, writer, member of the League of American
Writers.

HERBERT K. SORRELL, Labor leader and Communist.

GEORGE BIDDLE, artist.

EDWARD BIBERMAN, artist, brother of HERBERT BIBERMAN.

LION FEUCHTWANGER, writer, propagandist and a refugee.

JOHN GARFIELD, actor.

JEAN MUIR, actress.

Prof. ALEXANDER KAUN, Stanford University professor.

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Dr. AARON ROSENOFF, psychiatrist (deceased).

Prof. J. OPPENHEIMER, Stanford professor.

GEORGE KIDWELL, state chairman, Industrial Relations.

Judge STANLEY MOFFETT, Justice of the Peace, East side.

SAM HOUSTON ALLEN, Poor politician, head of the S.R.A.

JOHN ANSON FORD, County supervisor, Los Angeles County.

Judge B. RAY SHAUER, Superior court judge.

GALE SONDERGAARD, Screen actress, wife of HERBERT BIBERMAN

The Secretary and Vice-chairman of the last named organization was JACK AVEROFF, and admitted member of the Communist Party.

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE
(Communist Front organization)

(X) (U)

[Source 4-D has reported] that while this committee was a local organization and apparently confined its activities to the Hollywood section, raising money and spreading propaganda for its purposes, it had its origin in, and cooperated with the various "Spanish Aid" committees set up by the Communist Party during the period of the Spanish civil war.

At that time many Communist writers, artists, journalists and professionals had gone to Spain to support the Communist activities among the Loyalist forces. They came from many countries. At the same time there were many intellectuals within Spain who leaned toward the Communist cause. It was in the middle of that period that the writers, artists and intellectuals had become imbued with social concepts of LENIN and STALIN. The world was all out of joint and it was up to them to fix it up and the place to start was Spain.

LUIS ARIQUISTAN, a Spanish writer had this to say about the situation:

"I am speaking now of the so-called Communist sympathizers, the fellow travellers who were so active in giving the Spanish Communists the power and influence they already had...They were astonishingly numerous among our bourgeoisie where they formed large and influential groups. Writers, journalists, artists and professionals...

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"I am mentioning the unhappy part this group played in Spain because I happen to know the great influence similar groups are exerting in France, England and the U.S.A. One of the reasons why I am giving this resume of Spanish experiences is to teach them a lesson.

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New Leader, 6-3-39.

After the Spanish civil war ended in April, 1939, many of these Communists and fellow travellers were caught and interned in camps. Others escaped into France and North Africa and interned there. Some escaped and got back to the countries from which they came. Later other writers and artists escaped from Germany and occupied France and became stranded in neutral countries in Europe, especially Portugal. Others are still in concentration camps in Germany and occupied France.

It was to aid these exiled writers, artists and professional people that the Hollywood Committee for Writers in Exile was allegedly created. The purpose was to raise funds for their relief wherever needed and plans were made to get them into the United States eventually.

All of this would be most laudable if it were not that the committee was interested only in those refugees who were Communists, fellow travellers and sympathizers with the cause of communism. So true is this that the Communist Party, of which the Hollywood Committee for Writers in Exile is a front, advocated the deportation back to Spain, France or Germany of those writers and artists who did not agree with its domination of the intellectuals of those countries.

An example of this discrimination is the attempt of the Communist Party to force the Government of Mexico to deport three writers, TOR SERGE, JULIAN GORKIN and MARCEAU PIVERT. These men had escaped from and France and were in Mexico City. But because they objected to Com- domination of the Spanish Loyalist forces in the civil war and opposed munist Party in principle, the Hollywood Committee for Writers in Exile der no circumstances, aid these refugees. The main purpose of the ommittee for Writers in Exile was stated by GARSIN KANIN, fellow otion picture director in Hollywood, at a meeting of this commit- the Beverly Wilshire Hotel on November 26, 1940 to an audience of directors, actors and writers, as follows:

"Hollywood today could use the brains that HITLER oncentration camps. There are not enough brains in duce the 500 stories annually needed by the film

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Five thousand dollars was collected at this meeting.
Hollywood Reporter 11-27-40.

The following refugee writers and artists were introduced at the Meeting:

ALFRED DOEBLIN
LION FEUCHTWANGER
LEONARD FRANK
DR. KURTZ MEYMAN
FREDERICK TORBERG
ALFRED POLGAR
HEINRICH MANN

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All of the above are Germans.

The following are the active members of the Committee:

DONALD OGDEN STEWART, Chairman
SIDNEY BUCHMAN
SHERIDAN GIBNEY
MARIAN SPITZER

(All the above are members of the League of American Writers and teach in the Hollywood Writers School)

Sponsors are:

DOROTHY PARKER, writer and fellow traveller.
EDWARD CHODOROV, Writer, member of the League of American Writers and the American Peace Mobilization.
H. S. KRAFT
MARC LIBERSTEIN
HERMAN SHUMLIN
FREDERIC MARCH
GARSIN KANIN
HELEN GANAGEN
LANGSTON HUGHES
CAREY McWILLIAMS
IRVING PICHEL
FRANK TUTTLE
JOHN WEXLEY
JEAN MUIR
PAUL MUNI
JOHN GARFIELD
DOROTHY COMINGORE, actress, wife of RICHARD COLLINS

~~CONFIDENTIAL~~

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GEORGE WILLNER, Booking agent
LION FEUCHTWANGER (himself a refugee writer from Germany)
ROBERT ROSSEN, writer
WILLIAM DIETERLE, director
JOHN CROMWELL, director

~~CONFIDENTIAL~~

All of the above are identified with other Communist front activities in the Hollywood section.

The Hollywood Committee for Writers in Exile is just another of the maze of Communist dominated interlocking front organizations.

JOINT ANTI-FASCIST REFUGEE COMMITTEE
(Communist front organization)

Source 4-E has reported (U) that this Communist inspired and controlled organization is an outgrowth of various Communist front organizations that were set up during the Spanish civil war period when the Soviet Union and the Communist Party were engaged in capturing the Loyalist cause in Spain. There had come into existence in the United States at that time the following organizations:

MEDICAL BUREAU TO AID SPANISH DEMOCRACY
NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY
MEDICAL BUREAU AND NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY
SPANISH REFUGEE RELIEF CAMPAIGN
EMERGENCY CONFERENCE TO SAVE SPANISH REFUGEES
SPANISH CHILDREN'S RELIEF FUND
SPANISH REFUGEE SHIP MISSION
FRIENDS OF THE ABRAHAM LINCOLN BRIGADE
HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE
UNITED AMERICAN SPANISH AID COMMITTEE

The foregoing organizations were set up under the direc-on of the Communist Party, and at one time or another, all functioned in the ited States.

When Russia entered the war on the side of the United Na-ns, the Spanish Civil War episode was relegated to past history, as all rts of the Communists in the United States must now be devoted to winning war for Russia's sake.

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As a result of this situation all these organizations, and their remnants have now been incorporated into one group, the JOINT ANTI-FASCIST REFUGEE COMMITTEE. It is national in scope; and has an office and branch in Hollywood, California. The purpose of the organization, as stated by the Secretary of the Hollywood branch, HELEN M. FISCHER, is to raise funds and give all aid possible in every way to those Spanish, German and French refugees now interned in concentration camps in Europe; and wherever and whenever possible bring them to the United States, or the Americas.

[This organization being completely Communist dominated, is interested only in those refugees whose political opinions coincide with those who are in control of this committee.]

At the present time the headquarters of the committee are located at 8505 Sunset Boulevard, Hollywood. The offices are sumptously equipped and the committee apparently is well equipped financially.

[A check of the personnel and those in charge and active in the organization shows the same names and control that had been observed in all the other Hollywood Communist front organizations.] They are the following:

PHILLIP MERIVALE, Honorary Chairman. Mr. MERIVALE is described as an English actor now appearing in motion pictures. Mr. MERIVALE is a fellow traveller, having been active in the New Theatre League, and various cultural organizations in Hollywood over a period of years—a fellow traveller.

Mrs. EDWARD CHODOROV, Chairman. This is the wife of EDWARD CHODOROV, a member of the League of American Writers, and a close fellow traveller with the Communist Party. He has followed the line from the Popular Front period, into the Fifth, or Pact Period, when he was connected with the American Peace Mobilization. She has done likewise.

HELEN M. FISCHER, Secretary. Miss FISCHER is a newcomer, having just suddenly "appeared". She has not been shown heretofore in the Hollywood section.

Miss FISCHER stated that the organization has no board of directors or executive board, but does have a "working committee". The "Working Committee" is composed of the following parties:

Mrs. SIDNEY BUCHMAN, wife of SIDNEY BUCHMAN, League of American Writers, and a staunch fellow traveller.

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ROBERT ROSSEN, member of the League of American Writers, chairman of the Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

H. S. (HY) KRAFT, member of the League of American Writers, Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

GEORGE WILLNER, theatrical booking agent, formerly Western Repressntative of "New Masses".

DOROTHY COLLINGORE, screen actress, fellow traveller, wife of RICHARD COLLINS of the League of American Writers.

JOERNEY RIVER, wife of W. L. RIVER of the League of American Writers, American Peace Mobilization, and fellow traveller.

ANNA REVERE - no record.

MARIAN SPITZER, League of American Writers, American Peace Mobilization, and a long record of fellow traveller.

TAMARA GEVA, formerly of the New Theatre League and other front organizations; a fellow traveller.

Miss FISCHER stated that the organization had no list of members; that the organization was the committee which called meetings, collected funds and attended to all business of the organization. She gave the following as the sponsors of the organization.

WALTER HUSTON - Screen actor, and fellow traveller.
OLIVIA DeHAVILLAND - Screen actress.
JULIEN DUVIVIER - French motion picture director, now employed in Hollywood.
HEINRICH MANN - German refugee writer, now in Hollywood.
LION FEUCHTWANGER - German refugee writer, a fellow traveller fanatically devoted to Communism and the Soviet Union. Author of "Moscow 1937".
DAME MAY WHITTY - elderly screen actress.
WILLIAM MORRIS, JR., theatrical booking agent in Hollywood and a close fellow traveller
Mrs. ANN LEHR - Connected with Hollywood charitable organizations.

That the Joint Anti-Fascist Refugee Committee is another Communist front organization there can be no doubt.

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LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER ~~CONFIDENTIAL~~
(Communist Front Organization)

[Source 4-G has reported X/(u) that the League of American Writers, since its formation in April, 1935 in New York City, has been and still is one of the most influential and far-reaching Communist front organizations ever set up in this country. Because of the fact that it has succeeded in drawing into its ranks many writers of national and international reputation, it has been able to exercise, by using organized pressure and the full strength of the Communist machine on books, magazines, periodicals and the press, an influence of serious proportions. As a propaganda instrument of the Communist Party it has rendered and is rendering outstanding service to the foreign policy of the Soviet Union.

[The Hollywood Chapter of the League of American Writers is particularly of extreme importance because, operating through its members who are firmly intrenched in the motion picture industry, it can and does exercise a most insidious influence over the type of picture produced. At the present time an examination will show that in almost every case where a picture is being made dealing with the war situation as it affects the Soviet Union, the writer or writers, and in many cases directors, are persons who have been identified as members of the League of American Writers, or as having been involved in other Communist front activities in the Hollywood section.] This is extremely important inasmuch as the motion picture is now considered necessary to national defense.

[The parentage and control of the League of American Writers by the Communist Party cannot be doubted. It is a matter of record. In November, 1930 a Congress of so-called "revolutionary writers" was held in Kharkov, Russia. At this congress a program was laid down for an International Union of Revolutionary Writers which was to operate in all countries outside the borders of the Soviet Union. The basic purpose of this Union was to organize intellectuals, particularly writers, in all countries, indoctrinate them with the philosophy of Marxian Communism and then create cultural organizations for the defense of the Soviet Union. These organizations would work in cooperation with the various sections of the Communist Internationale (Comintern) throughout the world.] X/(u)

The delegates from the United States who attended the Kharkov Congress, one of whom was MICHAEL GOLD and who was one of those chiefly instrumental in organizing the League of American Writers, made a report, and this report is published in "New Masses" for February, 1931. X/(u)

Meanwhile [there had already been set up in the larger cities of the United States groups of writers, artists and intellectuals called "John Reed Clubs". (Hollywood had its John Reed Club from 1932 to (1935). But as these John Reed Clubs were more in the nature of groups inspired by local Communist influences, they did not serve the aims of the ~~CONFI~~

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Communist Party in a sufficiently disciplined manner. In January, 1935 a Congress of John Reed Clubs was held in New York City. At this congress which was composed of delegates from the clubs wherever located, a decision was made to call a Congress of American Writers to work out a plan for more efficient cooperation. The call was issued for April 1935, the Congress to be held in New York City.] On April 24 to 27, 1935 at the New School for Social Research, the congress was held. [It was called FIRST AMERICAN WRITERS CONGRESS.]

[One result of this congress was the formation of the League of American Writers, and at the same time it elected what was called a National Council. This National Council then affiliated with the International Union of Revolutionary Writers before mentioned which had its headquarters in Moscow, Russia. Thus, through the action of its National Council, the League of American Writers became an affiliate of this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.] The members of the National Council were the following:

| | |
|---|---|
| MICHAEL BLANKFORT | SIDNEY HOWARD |
| VAN WYCK BROOKS | MOISSHE NADIR |
| HARRY CARLISLE | CLIFFORD ODETS |
| EUGENE CLAY | JOSEPH OPATOSHU |
| MERLE COLBY | REBECCA PITTS |
| LEONARD EHRLICH | AGNES SMEDLEY |
| ANGEL FLORES | JAMES WATERMAN WISE |

[The principal speaker at this First American Writers Congress was EARL BROWDER.]

[Other known Communists busy at this congress were:

MICHAEL GOLD - Now columnist on the "Daily Worker".
CLARENCE HATHAWAY - Then editor of the "Daily Worker".
JOSEPH FREEMAN - member of the staff of the "New Masses".
ALEXANDER TRACHTENBERG - a Party leader and head of International Publishers.
MOISSAYE J. OLGIN, Party leader and author of "Why Communism" (deceased)
GRANVILLE HICKS - Teacher at Harvard University and self-admitted member of the Communist Party.

and many others.]

Those who signed the call for this First American Writers Congress were:

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EARL BROWDER - Communist Party member.
MICHAEL GOLD - Communist Party member.

GRANVILLE HICKS - Communist Party member.
THEODORE DREISER - " " "
NATHAN ASCH
LESTER COHEN - Fellow traveller.
EDWARD DAHLBERG - Communist Party member.
JOHN L. SPIVAK - " " "
NELSON ALGREN
ARNOLD B. ARMSTRONG - Not a Communist Party member.
MAXWELL BODENHEIM - " " " " "
THOMAS BOYD
BOB BROWN
FIELDING BURKE - Fellow traveller.
KENNETH BURKE - " "
ROBERT COATS - " "
ERSKINE CALDWELL - " "
ALAN CALMER - " "
ROBERT CANTWELL -
JACK CONROY - Communist Party member.
MALCOLM COWLEY - Fellow Traveller.
GUY ENDORE - Communist Party member.
JAMES T. FARRELL - Not a Communist Party Member.
KENNETH FEARING - Fellow traveller.
BEN FIELD -
WALDO FRANK - Fellow traveller.
JOSEPH FREEMAN - Communist Party member.
EUGENE GORDON - " " "
HORACE GREGORY
HENRY HART - Fellow traveller.
CLARENCE HATHAWAY - Communist Party member.
JOSEPHINE HERBST - Fellow Traveller.
ROBERT HERRICK
LANGSTON HUGHES - Communist Party member.
ORRICK JOHNS - Fellow traveller.
ARTHUR KALLET - Fellow traveller.
LINCOLN KIRSTEIN - " "
HERBERT KLINE - Communist Party member
JOSHUA KUNITZ - " " "
JOHN HOWARD LAWSON - " " "
TILLIE LERNER - Fellow Traveller.
MERIDEL LESUEUR - Communist Party member.
MELVIN LEVY - Fellow traveller.
ROBERT MORSS LOVETT - Fellow traveller.
LOUIS LOZOWICK
GRACE LUMPKIN - Fellow traveller.
LEWIS MUMFORD - " "

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| | | |
|---|---|---|
| EDWARD NEWHOUSE | | |
| JOSEPH NORTH | - Communist Party member | |
| MOISSAYE J. OLGIN | - " " " | (now dead) |
| SAMUEL ORNITZ | - " " " | |
| MYRA PAGE | - Fellow traveller. | |
| JOHN DOS PASSOS | - " " | (Now anti Communist Party.) |
| PAUL PETERS | - " " | |
| ALLEN PORTER | | |
| HAROLD PREECE | - | |
| WILLIAM ROLLINS, JR. | | |
| PAUL ROMAINE | | |
| ISADOR SCHNEIDER | - Communist Party member | |
| EDWIN SEAVER | - Fellow traveller. | |
| CLAIRE SIFTON | - " " | |
| PAUL SIFTON | - " " | |
| GEORGE SKLAR | - " " | (Probably Communist Party member) |
| LINCOLN STEFFENS | - " " | |
| PHILLIP STEVENSON | | |
| GENEVIEVE TAGGARD | - " " | |
| ALEXANDER TRACHTENBERG | - Communist Party member | |
| NATHANIEL WEST | | |
| ELLA MAE WINTER | - Communist Party member | |
| RICHARD WRIGHT | - " " " | (Negro) |

At the conclusion of the Congress and for some time thereafter the League of American Writers operated as a national organization. The Hollywood Chapter had not yet been formed. The result of a call issued by HARRY CARLISLE, one of the National Council of the League of American Writers and a member of the Communist Party, was a nation wide meeting of the Western Writers Congress in San Francisco, California, on November 13, 1936. This Congress was under the firm control of the Communist Party as had been the First American Writers Congress. VICTOR J. JEROME, a ranking functionary in the Communist Party in New York was sent out to guide the proceedings and address this Western Writers Congress. HARRY BRIDGES was also one of the principal speakers. In addition to the above, other well known Communists who assisted in maintaining Communist Party control over the congress were the following:

| | |
|---|---|
| HARRY CARLISLE | - Communist Party member. |
| MICHAEL GOLD | - " " " |
| CLARA WEATHERWAX | - " " " |
| EDNA SILVERTON | - " " " |
| WILLIAM B. HOLTHER | - " " " |
| DONALD OGDEN STEWART | - " " " |

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ELLA MAE WINTER - Communist Party member.
GERALD STRANG - " " "

Those who signed the original call for the Western Writers Congress were:

LOUIS ADAMIC - Liberal
HOWARD BAKER
ERNEST SUTHERLAND BATES
CALVIN BRIDGES
MYRON BRINIG
WITTER BYNNER - Fellow traveller
HUMPRHEY COBB - " "
CLARKSON CRANE
H. L. DAVIS
HARVEY FERGUSON
SARA BARD FIELD - Fellow traveller
LINCOLN FITZELL
MARTIN FLAVIN
MIRIAM ALLEN de FORD
ELSA GIDLOW - Fellow traveller
MICHAEL GOLD - Communist Party member
HOWARD HILL
JAMES HOPPER
HELEN HOYT
SIDNEY HOWARD - Communist Party member
ALEXANDER KAUN - Fellow traveller
HERBERT KLEIN - " "
ROBIN LAMPSON
CAREY McWILLIAMS - Communist Party member (member of Unit 42, Professional Section)
SELDEN MENEFEE
H. G. MERRIAM
MAX MILLER
RICHARD NEUBERGER
DOROTHY PARKER - Fellow traveller
KENNETH REXROTH - " "
ELMER RICE - " "
IRWIN SHAW - " "
VIOLA BROTHERS SHORE - Communist Party member
UPTON SINCLAIR - Fellow traveller - Socialist
TESS SLESINGER - Communist Party member
JOHN STEINBECK - Fellow traveller
CLARA WEATHERWAX - Communist Party member
MARIE de L. WELCH - Fellow traveller
NATHANIEL WEST
LESLIE T. WHITE

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This group continued to function under the name of the Western Writers Congress until October, 1937 when the membership voted to go over in a body and join the League of American Writers national organization. After this action was taken the next step was the formation of the Hollywood Chapter of the League of American Writers. The purpose in forming this group was to take in those writers who were employed in the motion picture industry in order to concentrate more efficiently on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation.

The officers of the Hollywood Chapter are:

ALBERT MALTZ - President

GLENDA SULLIVAN - Secretary

Both of the above have been identified with such Communist front organizations as, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR PEACE AND DEMOCRACY, AMERICAN PEACE MOBILIZATION, HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION, etc.

Those most active in the Hollywood Chapter are the following:

| | | |
|---|---|---|
| GEORGIA BACKUS | - | Fellow Traveller |
| JOHN BOYLAN | - | " " |
| SIDNEY BUCHMAN | - | " " |
| VERA CASPARY | - | " " |
| EDWARD CHODOROV | - | " " |
| JEROME CHODOROV | - | " " |
| RICHARD COLLINS | - | " " |
| NORMAN CORWIN | - | " " |
| FRANK DAVIS | - | " " |
| Prof. FRANKLIN FEARING | - | " " - University of California at Los Angeles |
| ✓ GUY ENDORE | - | Communist Party member (u) |
| JOSEPH FIELDS | - | Fellow Traveller |
| SHERIDAN GIBNEY | - | " " |
| ✓ MORTON GRANT | - | Communist Party member (u) |
| BORIS INGSTER | - | Fellow Traveller |
| ✓ PAUL JARRICO | - | " " |
| GORDON KAHN | - | " " |
| ✓ JOHN HOWARD LAWSON | - | Communist Party member (u) |
| ROBERT LEES | - | Fellow Traveller |
| MEYER LEVIN | - | " " |
| MELVYN LEVY | - | " " |
| ✓ MILTON MERLIN | - | " " |

| | | |
|---|---|---|
| DUDLEY NICHOLS | - | Fellow Traveller |
| ARCH OBOLER | - | " " |
| IRVING REIS | - | " " |
| FRED RINALDO | - | " " |
| W. L. RIVER | - | " " |
| ROBERT ROSSEN | - | " " |
| WALDO SALT | - | " " |
| BUDD WILSON SCHULBERG | - | Young Communist League and Communist Party member |
| ALLAN SCOTT | - | Fellow traveller |
| JERRY SCHWARTZ | - | " " |
| VIOLA BROTHERS SHORE | - | Communist Party member |
| TESS SLESINGER | - | " " " |
| DONALD OGDEN STEWART | - | " " " |
| DALTON TRUMBO | - | Fellow traveller |

Each and everyone of the above have been identified as sponsors of, members in or active in support of such Communist front organizations as:

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY
HOLLYWOOD ANTI-NAZI LEAGUE
HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION
HOLLYWOOD PEACE FORUM
MOTION PICTURE DEMOCRATIC COMMITTEE
AMERICAN PEACE MOBILIZATION
HOLLYWOOD THEATRE ALLIANCE
CONTEMPORARY THEATRE
UNITED SPANISH AID COMMITTEE
JOINT ANTI-FASCIST REFUGEE COMMITTEE
NEW THEATRE LEAGUE
MOTION PICTURE ARTISTS COMMITTEE

[The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party line ever since it was first established.]

During the Popular Front period it supported all other organizations which followed the party line. It has protested officially the deportation proceedings against HARRY BRIDGES. It was officially affiliated with the Hollywood Anti-Nazi League and the Motion Picture Democratic Committee. It has sponsored mass meetings of protest against the Dies Committee.

Previous to the signing of the pact between STALIN and HITLER, it was all out for defeat of Fascism and Naziism. It published those principles to the world through the issuance of leaflets, articles and its own publication "Black and White".

When the pact between STALIN and HITLER was signed it completely reversed its official position and condemned the war as imperialist; opposed aid to Britain; opposed the selective service act; demanded isolation for the United States. And during that period of the Pact it officially endorsed the AMERICAN PEACE MOBILIZATION.

After HITLER invaded Russia the organization officially issued a proclamation, which appears in its official publication the "Clipper" for August, 1941, and demanded that the United States give all aid to Britain and her allies; went all out for the defeat of HITLER; Britain ceased to be an imperialist nation.

Reference is here made to the issue of the "Clipper" for May, 1941 in which an article appeared under the headline "In the Defense of Culture", which was the "Call of the Fourth Congress of the League of American Writers".

In substance it stated that the call was being made for the purpose of gathering together to reaffirm the aims of the three previous congresses of 1935, 1937 and 1939. It stated, "We proclaimed our unalterable conviction that reaction and its wars are the greatest enemies of a free and flourishing culture." It further stated "In 1941 the values by which we have lived are facing unprecedented attack. Half of the world is at war and the other half is endangered by attempts to draw it into war. We had warned of the consequences of "non-intervention" in Spain, of aid to the aggressor in China, of appeasement at Munich. Today these consequences are tragically apparent. We have warned that America must be defended not by involvement in this war, or by steps towards dictatorship, or by pursuing a course of imperialist expansion, but by preserving peace and expanding democracy on the economic, political and cultural levels. Today we must ask whether the present policy of the administration and the program of big business are not leading us toward war and Fascism in the name of resistance to war and fascism. . . . We know that our existence as free writers, spokesmen of a free people depends on out continued loyalty to the principles which govern the work of the League of American Writers. We therefore call our fellow writers and our associates in the related crafts to the Fourth Biennial Congress to consider the following questions.

> "How best as writers can we resist the drive toward the war and reaction which threatens our democratic culture?

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"What can we do to extend further help to persecuted writers of other lands?

"What can we do to restore the WPA cultural projects and to transform them into permanent Peoples Art Projects vital to the nation's strength?

"What new technical developments in the various forms of writing need to be analyzed and evaluated?

"What measures can we take to combat and surmount the growing restrictions on our work as honest craftsmen?

"How can we contribute to a genuine cultural interchange between the people of the Americas?

"How can we enrich America's imperishable democratic literature and extend its audience?"

It might well be stated that the policy of this organization in May, 1941 (while the HITLER-STALIN pact was in effect) was against America's entrance into the war and against preparations for defense.

There are 123 names appearing as signers of this call to the Fourth Congress. Nearly all of them are known in Hollywood and many are in Hollywood at the present time.

This congress was known as the "American Writers Congress" and was held in New York City June 6 to 8, 1941. The article stated "for information apply to FRANKLIN FOLSOM, National Executive Secretary, League of American Writers, Inc., 381 Fourth Avenue, New York City."

Attached hereto and marked Exhibit No. 3 - Page 1, is a photographic copy of this call to the Fourth Congress.

Reference is also being made to an article appearing in the August, 1941 issue of the "Clipper" on Page 3, the editorial page, under the heading, "A Communication to All Writers From the League of American Writers". The substance of this editorial appearing in the official organ of the League of American Writers, is that the league has urged that the welfare of the American people requires participation in every genuine anti-Fascist struggle; that when there was still peace in the world the league fought to maintain it, "but now the alliance between Great Britain and the Soviet Union provides the people of all countries with an unprecedented opportunity to rid the world of Hitlerism and a world free of Fascism is essential to the democratic institutions and culture of the United States.



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Therefore the League advocates all immediate and necessary measures in support of Great Britain and the Soviet Union to insure the military defeat of the fascist aggressors. We believe such support has now become vital to the welfare and security of our country. We look forward to the release of our colleagues from the concentration camps of Europe, the return of exiled writers to their native lands, and the extirpation of the gravest threat to our existence as free writers. . . . The fight against fascism cannot and must not be conducted at the expense of civil liberties, trade unions rights, academic freedom, and living standards in the United States. . . . The League will continue with renewed vigor its opposition to censorship and its efforts to provide more extensive outlets for anti-fascist literature. The League supports the full rights of labor, including the right to strike. It is unalterably opposed to anti-Semitism and discrimination against Negroes and the foreign-born."

A photographic copy of this article is being attached to this report and is marked Exhibit No. 3, Page 2.

It should be remembered in this connection that HITLER attacked STALIN on June 22, 1941 and the League of American Writers was following the Communist Party line in May 1941 and it was also following the Communist Party line in August, 1941, although a complete "about face" had taken place in the Communist Party line.

[The entire record of the League of American Writers as a national organization, and the Hollywood Chapter as a local organization, from the beginning conclusively shows that the Communist Party completely dominates and controls both groups.]

## HOLLYWOOD SCHOOL FOR WRITERS
(Communist Party front organization)

Source H has reported that the so-called [School for Writers is a device by the Hollywood Chapter of the League of American Writers to be used as a "transmission belt" whereby budding writers and those whose ambitio to become writers are developed along the political lines followed by the Le of American Writers and conditioned for eventual membership in the League ar the Communist Party.]

Attracted by the huge salaries paid by the motion pictur industry and the glamour attached, many persons will adopt any means to gain access to that favored institution. Taking advantage of this situtation, this writers [School" was established in October, 1939 by the Hollywood Chapter of the League.]

There is no doubt of the control over the school by the League of American Writers as it is plainly stated in the 1942 Prospectus of the school that:

> "The Hollywood School for Writers is a non-profit organization founded by the LEAGUE OF AMERICAN WRITERS. Distinguished instructors or guest lecturers, many of whom are members of the League, volunteer their services in the interests of the School and its students."
> (Introductory Note - 1942 Prospectus)

In all printed matter the School uses the slogan:

"WORDS ARE YOUR WEAPON--YOU MUST LEARN TO USE THEM."

This is a quotation from a book written by DONALD OGDEN STEWART titled "Fighting Words."

At the present time the School is located at 1204 North Vista Street, Hollywood, California, which is also the headquarters of the Hollywood Chapter of the League of American Writers.

The courses taught are as follows:

- Screen writing
- Short story
- Playwriting
- Non-fiction writing
- Radio
- Novel
- History of American literature
- News reporting
- Labor journalism

[A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or close fellow traveller.] Each and everyone of them has followed the Communist Party line from the Popular Front period into the Period of the Pact when he or she supported the American Peace Mobilization and other isolationist organizations. Each and everyone of these instructors and lecturers have now followed the Communist Party line into the Post-Pact Period and are seemingly super zealous patriots all out for full prosecution of the war.

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These instructors and lecturers are:

| | | |
|---|---|---|
| GEORGIA BACKUS | - | Fellow traveller |
| JOHN BOYLAN | - | " " |
| SIDNEY BUCHMAN | - | " " |
| VERA CASPARY | - | " " |
| EDWARD CHODOROV | - | " " |
| JEROME CHODOROV | - | " " |
| RICHARD COLLINS | - | " " |
| NORMAN CORWIN | - | " " |
| FRANK DAVIS | - | Communist Party member (w) |
| Prof. FRANKLIN FEARING | - | Fellow traveller |
| GUY ENDORE | - | Communist Party member (w) |
| JOSEPH FIELDS | - | Fellow traveller |
| SHERIDAN GIBNEY | - | " " |
| DON GORDON | - | Communist Party member (w) |
| MORTON GRANT | - | " " " |
| BORIS INGSTER | - | Fellow traveller |
| PAUL JARRICO | - | " " |
| GORDON KAHN | - | " " |
| JOHN HOWARD LAWSON | - | Communist Party member (w) |
| ROBERT LEES | - | Fellow traveller |
| MEYER LEVIN | - | Fellow traveller |
| MELVYN LEVY | - | Fellow traveller |
| MILTON MERLIN | - | " " |
| CAREY McWILLIAMS | - | Communist Party member (w) |
| DUDLEY NICHOLS | - | Fellow traveller |
| ARCH OBOLER | - | Fellow traveller |
| IRVING REIS | - | " " |
| FRED RINALDO | - | " " |
| W. L. RIVER | - | " " |
| ROBERT ROSSEN | - | " " |
| HAROLD SALEMSON | - | " " |
| WALDO SALT | - | " " |
| BUDD WILSON SCHULBERG | - | Communist Party member, Young Communist League |
| ALLAN SCOTT | - | Fellow traveller |
| JERRY SCHWARTZ | - | Fellow traveller |
| VIOLA BROTHERS SHORE | - | Communist Party member |
| TESS SLESINGER | - | " " " |
| DONALD OGDEN STEWART | - | " " " |
| DALTON TRUMBO | - | Fellow traveller |

All the above named parties are writers. In addition to these writers certain Hollywood directors have appeared before the classes instructing and lecturing on the technique of the director in motion pictures.

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These directors are:

FRANK TUTTLE - a member of the Communist Party
IRVING PICHEL - long a close fellow traveller
LASZLO BENEDEK, reported to be a "European" director
JULES DASSIN - " " " " " "
FRED ZINNEMAN - " " " " " "

That the Hollywood Writers School is in reality a "School for Communism" there can be little doubt.

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE
(Communist front organization)

Source I has stated that the Communist Party line changed with the invasion of Russia by HITLER on June 22, 1941, and it became necessary for the party to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, American Peace Mobilization, Motion Picture Democratic Committee, and other groups which had been opposing the entry of the United States into the war. By February of 1942 all of these had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood section of the party fell in line and as soon as the apparatus could be turned around to face in the opposite direction, new organizations as "fronts" were set up. The first of these was the Hollywood Writers Mobilization for Defense. On the surface it was just a group of patriotic Hollywood screen writers falling in line for the defense of their country. In reality it was the same old League of American Writers in a new makeup. To make it look more legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood section:

SCREEN WRITERS GUILD
RADIO WRITERS GUILD
SCREEN PUBLICISTS GUILD
SCREEN READERS GUILD
SCREEN CARTOONISTS GUILD
INDEPENDENT PUBLICISTS GUILD
AMERICAN NEWSPAPER GUILD

While these sponsors seemed to give the Mobilization support in the labor field, each one of the foregoing labor groups was under the domination of the Communist Party, and has followed the Communist Party line for several years. In carrying out its program which was apparently all out prosecution of the war in the cultural field, the Writers Mobilization called a series of mass meetings at the Filmarte Theatre in Hollywood in the summer of 1942. The principal speakers at these meetings were:

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NELSON POYNTER, Hollywood representative for Government films, who spoke in his official position.

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DONALD OGDEN STEWART
ROBERT ROSSEN
FRANK TUTTLE
MARY McCALL, JR.

All of the four last mentioned are members of the League of American Writers and follow the Communist Party line unerringly. In addition to meetings, the Mobilization arranged for several radio broadcasts, and issued an official publication called "Communique".

The chairman of the Mobilization was ROBERT ROSSEN. Mr. ROSSEN is to all intents and purposes, a Communist. He has followed the line of the party faithfully for years. He is a member of the League of American Writers, a teacher in the Hollywood Writers School, supported the American Peace Mobilization, signed the call for the Fourth Congress of the League of American Writers, and has been sponsor and active in other Communist fronts of many kinds.

Others prominent in the Writers Mobilization for Defense were the following:

| | |
|---|---|
| DONALD OGDEN STEWART | LEO MITTLER |
| DALTON TRUMBO | ALLAN SCOTT |
| GUY ENDORE | JERRY CHODOROV |
| HENRY MYERS | JULIUS EPSTEIN |
| ARCH OBOLER | PHILLIP EPSTEIN |
| W. L. RIVER | MICHAEL BLANKFORT |
| EDWIN JUSTUS MAYER | BARRY TRIVERS |
| JAY GORNEY | PAUL TRIVERS |
| EDWARD ELISCU | MARIAN SPITZER |
| HECTOR CHEVIGNY | MILTON MERLIN |
| GORDON KAHN | IRVING REIS |
| ARTHUR KOBER | ROBERT LEES |
| H. S. (HY) KRAFT | FRED RINAIDO |
| VERA CASPARY | JOHN BRIGHT |

All of the above are the same old names that are found in previous Hollywood Communist fronts. All have for years been followers of the Communist Party line.

Early in February of 1942, the Mobilization issued its publication "COMMUNIQUE". This publication was indicative of the position of the Mobilization and conformed to the new Communist Party line.

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men, etc. The official publication "Communique" has not been issued since about September, 1942.

HOLLYWOOD CANTEEN
(Possible Communist front organization)

[Source 4-J has reported that (U) the Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in Hollywood. As the name implies, and as stated in its literature, the purpose of the Canteen is to furnish entertainment and recreation for men now serving in the armed forces of the United Nations. The organization is incorporated under the laws of the State of California, as a non-profit corporation.]

The incorporaters are:

FLORINE BALE - Business representative of the American Guild of Variety Artists, a labor union, A.F. of L.

FLORENCE C. CADREZ - A member of the Musicians Union, Local 47.

BETTE DAVIS - Screen actress, member of the Screen Actors Guild.

CARROLL HOLLISTER - A member of the Musicians Local 47, who came from New York City about nine months ago.

MERVYN LeROY - Motion picture producer now with Warner Brothers.

JEAN LEWIN - A member of the Screen Office Employees Guild.

JOHN RAYMOND

STANLEY RUBIN

PEPE RUIZ - Member of Screen Cartoonists Guild.

CAMERON SHIPP, screen writer, member of League of American Writers

J. K. (SPIKE) WALLACE - Business representative of Musicians Local 47.

[The movement to establish this Canteen began in August, 1942, and was the proposal of a group within Musicians Local 47,] composed of the following:

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J. K. WALLACE
CARROLL HOLLISTER
SAM ALBERTS
MANUEL COMPINSKY
ALEX COMPINSKY
SARAH COMPINSKY
JOSEPH ACHRON
DON CHRISTLIEB
SOL KAPLAN
FLORENCE CADREZ
BARON MOREHEAD
ELMER FAIN

[Of the foregoing the first three, WALLACE, HOLLISTER and ALBERTS are Communists and WALLACE and ALBERTS have been identified with Communist activities in the Los Angeles section.] HOLLISTER came to Los Angeles from New York about April, 1942. The other persons named are members of the Musicians Union, Local 47, and have not been identified with Communist or Communist front activities.

Other unions officially represented on the "operating committee" when the Canteen was first established were:

Local 47, Musicians, American Federation of Musicians
Local 767 " " " " "
American Guild of Variety Artists
Screen Cartoonists Guild
Screen Office Employees Guild
Screen Set Designers Guild
Screen Writers Guild
Screen Directors Guild

[With the exception of the American Guild of Variety Artists, all the foregoing groups are under Communist influence.]

Other groups cooperating, but not yet officially affiliated with the Canteen were:

Laboratory Technicians, Local 683, I.A.T.S.E.
Studio Painters, Local 644
Screen Publicists Guild
Mobile Theatre

All the foregoing are Communist dominated groups.

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At the present time the complete list of sponsors for the Hollywood Canteen is:

Actors Equity Association
Affiliated Property Craftsmen, I.A.T.S.E. Local 44
American Federation of Musicians, Local 47
American federation of Musicians, Local 767
American Federation of Radio Artists
American Guild of Musical Artists
American Guild of Variety Artists
Actors Managers Guild
Association of Motion Picture Costumers, IATSE Local 705
Association of Motion Picture Producers
Federated Amusement and Allied Crafts
Film Technicians, IATSE, Local 683
Independent Publicists
International Photographers, IATSE, Local 659
International Sound Technicians, IATSE, Local 695
Makeup Artists, IATSE, Local 706
Motion Picture Hair Stylists, IATSE, Local 708
Motion Picture Illustrators
Motion Picture Set Electricians, IATSE, Local 728
Motion Picture Studio Grips, IATSE, Local 80
Motion Picture Studio Projectionists, IATSE, Local 165
Motion Picture Painters, Local 644
Radio Writers Guild
Screen Cartoonists Guild
Screen Directors Guild
Screen Office Employees Guild
Screen Publicists Guild
Screen Readers Guild
Screen Set Designers Guild
Screen Writers Guild
Society of Motion Picture Art Directors
Society of Motion Picture Film Editors
Society of Motion Picture Interior Decorators
Songwriters Protective Association
Studio Carpenters, Local 946
Studio Electrical Workers, Local 40
Studio of Laborers and Utility Workers, IATSE, Local 727
Studio Miscellaneous Employees, Local 1104
Studio Transportation Drivers, Local 399
Studio Utility Employees, Local 724

The officers of the Canteen are:

BETTE DAVIS - President
CARROLL HOLLISTER - Vice-President
JOHN GARFIELD - Vice-President
J. K. WALLACE - Vice-President
JEAN LEWIN, Secretary and Assistant Treasurer
ALFRED C. YBARRA - Treasurer

Of the above [HOLLISTER, GARFIELD and WALLACE] have engaged in Communist activities over a period of years.

The Board of Directors of the Canteen are:

| | |
|---|---|
| NEDRA STAFFORD | JOHN BOYLAN |
| A. C. MONENARO | PEPE RUIZ |
| FLORINE BALE | MEDEA CONTINI |
| GEORGE FIFIELD | CAMERON SHIPP |
| PAUL JAFFEE | GERALD DAVIDSON |
| NELLIE MARIE MANLEY | JOHN RAYMOND |
| MASON W. MORRIS | HANS PETERS |
| LESLIE THOMAS | LINDSAY THOMPSON |
| CARL HEAD | L. C. DAVIS |
| A. J. MORAN | AL BOYER |
| JAMES BRIGHAM | |

[Of the foregoing, PAUL JAFFEE, LESLIE THOMAS, CARL HEAD, and JOHN BOYLAN have been identified with Communist front, and union Communist activities.]

In addition to the Board of Directors the organization has an Executive Committee composed of the following:

CATHERINE BALDWIN
BILLIE BURKE
FLORENCE C. CADREZ
LESTER COLE
MERVYN LeROY
MACK MILLAR
GEORGE RAMSAY
CASEY ROBERTS
WILLIAM H. SIMON
DORRIS STEIN
JULES STEIN
JOHN TeGROEN

[Of the above LESTER COLE has been outstanding in Communist activities in Hollywood. He is a member of the League of American Writers,

American Peace Mobilization, Hollywood Anti-Nazi League, signer of the call for the Fourth Writers Congress, Hollywood Peace Forum, etc.

There is very little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. The initial meeting called by the original sponsors was held in the home of SAM ALBERTS, a member of Musicians Local #47 and a known Communist, on August 14, 1942. There is no doubt that those of that faith active in the work of the project have much to say about how it shall be conducted. But owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the Canteen, there has not been any definite attempt at propaganda, or other Communist activities.

The fact that thousands of soldiers and sailors pass through the headquarters of the Canteen weekly make it difficult to detect possible attempts of infiltration.

## PUBLICATIONS IN HOLLYWOOD WHICH HAVE HAD A BEARING ON COMMUNIST ACTIVITIES IN THE MOTION PICTURE BUSINESS IN HOLLYWOOD

Source K has given the following estimate of the influence of official organs and other papers in Hollywood on the motion picture business and the infiltration of Communists into the motion picture business.

### Hollywood Reporter

The Hollywood Reporter is a daily trade publication which has been in existence approximately twenty years. The editor and publisher of this paper is W. R. WILKERSON. This paper has always opposed Communist activity in the motion picture industry and is fully aware of Communist penetration. It has many times published editorials and articles to this effect.

### Daily Variety

The Daily Variety is a trade publication which has been in existence in Hollywood for approximately eighteen years. The general manager is ARTHUR UNGER. He is in no sense a Communist or a Communist sympathizer. However, other member of this staff of reporters on this paper, RALPH RODDY who is assigned to labor activities is a fellow traveller and always slants his news in favor of those Communist labor unions and guilds that are under the leadership of HERBERT K. SORRELL.

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## Flashes

The monthly publication "Flashes" is the official organ of Laboratory Technicians Local No. 683, I.A.T.S.E. It has been in existence since 1933. From the beginning up until 1940 it was not in any sense sympathetic to the Communist cause. In that year the Communist elements in the union secured control and the paper since that time has reflected the Communist Party line completely. The editor is RUSSELL McKNIGHT, a staunch fellow traveller and perhaps a member of the Communist Party. Before Soviet Russia was attacked by HITLER on June 22, 1941 the editorial policy of this paper was opposed to aid to Britain, etc., but immediately after the Soviet Union was attacked it came out for "all out prosecution of the war, aid to Britain, Russia and China."

## Black and White

This publication "Black and White" was originally a creation of the Young Communists League and was issued at irregular intervals during 1939 and 1940, during the Fourth or Popular Front period of the Communist Party line. The first editor of the paper was WILBUR NEEDHAM of Santa Monica, California who has been engaged in Communist cultural activities for several years. JULES KIEVETS who was exposed by the Tenney Investigating Committee as a Communist succeeded NEEDHAM as the editor of the paper shortly before it ceased publication early in 1940 with the change of the Communist Party line. It was reported that WILL ROGERS, JR., now congressman for Beverly Hills, California, and whose name as "BILL ROGERS" appeared on the masthead as an associate editor, originally financed the paper.

## Clipper

The Clipper was the official publication of the Hollywood Chapter of the League of American Writers and was the successor to "Black and White" and so stated on the masthead of the first two issues. It had its existence during the Fifth Period of the Communist Party line which was that period when STALIN and HITLER were friends. This paper's policy was one of isolation, opposition to the war, which corresponded to the Communist Party line at that time. After the attack of STALIN by HITLER on June 22, 1941, the paper within a period of a few months went out of existence. Its editorial board were well known Communists and fellow travellers.

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## The Communique

The publication "Communique" has not been issued regularly. It has been the official organ of the Hollywood Writers Mobilization for Defense

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which was originally inspired by the League of American Writers. It made its first appearance early in February, 1942. The last issue was dated September 26, 1942. The second and third issues of this paper were mailed under official Government frank and bore a statement that it was "in cooperation with the O.E.M.". Later issues did not bear the Government frank. This paper reflected the Communist Party line in detail. The editor has been MILTON MERLIN, a member of the League of American Writers.

## Hollywood Now

The publication "Hollywood Now" was the official weekly organ of the Hollywood Anti-Nazi League. It came into existence on February 17, 1938. The last number was issued February 2, 1940. This paper was in existence during the Fourth or Popular Front period and followed strictly the Communist Party line at that time; but the signing of the STALIN-HITLER pact on August 23, 1939 sealed the death of this publication. It could not negotiate the sharp turn in the Communist Party line, from one of anti-Hitlerism to one of Anti-Britain and democracy. After six months of trying to explain and justify the STALIN-HITLER pact it quietly passed out of existence with the February 2, 1940 issue.

The masthead of this paper showed the names of the following persons who were responsible for its publication:

DONALD OGDEN STEWART
FRANK TUTTLE
DUDLEY NICHOLS
BERN BERNARD, treasurer

Professor NORMAN T. BYRNE, a teacher in the Los Angeles City College was one of the main contributors to the paper and had an article in every issue. He was one of the Communist front leaders in Southern California, speaking before forums, women's clubs, social organizations, labor unions, the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the League for Peace and Democracy, and the American Peace Mobilization. BYRNE has also written pamphlets interpreting the Communist Party line and one of the most ardent supporters of Communism in Southern California. He is reported as being in the armed forces at the present time.

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## Hollywood Tribune

The Hollywood Tribune was a Communist publication which was another Hollywood casualty of the STALIN-HITLER pact. It was issued by the "Columbia Publishing Corporation", 6715 Hollywood Boulevard, Hollywood, California. It first came into existence in April 1939. This was during the Fifth or Popular Front period.

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The publication was a weekly and was meant to be for general circulation. It appealed to the sensational and dealt mainly with the motion picture industry and cultural affairs. It was strictly a Communist controlled publication and reflected the Communist Party line perhaps more outspokenly than any other publication in the section. The editor of the paper was E. A. DUPONT, now a motion picture director. Its contributors were the usual Communist figures in Hollywood, such as Professor NORMAN T. BYRNE, HAROLD SALEMSON, ELLA MAY WINTER, MAYER LEVIN, DONALD OGDEN STEWART, CAREY McWILLIAMS, WILBUR NEEDHAM, editor of "Black and White", and others. It was in fact another publication of the League of American Writers appearing from behind another screen.

## SUMMARY OF COMMUNIST ACTIVITIES IN THE FRONT ORGANIZATIONS IN THE MOTION PICTURE BUSINESS

[Source 4-L has summed up the activities of the Communists in Hollywood insofar as its activities relate to the motion picture business as follows:

There have been six periods of change in the Communist Party line in the United States since the formation of the Communist Internationale (Comintern) in Moscow, Russia in March, 1919. These changes were in every case determined by the foreign policy of the Soviet Union at the time.

The Communist Internationale, also called the Third Internationale, of which the Communist Party of the United States is a section, is the agency set up by the Communist Party of the Soviet Union to operate in all countries of the world outside of Russia to interpret and work in the interest of the Soviet Government.

Those periods are:

FIRST PERIOD: From 1919 to 1921, Russian Revolutionary period.

SECOND PERIOD: From 1921 to 1928, Revolutionary boring from within period.

THIRD PERIOD: From 1928 to August 1935 was the Trade Union Unity League period; still revolutionary and in favor of Communist controlled labor organizations. This period ended with the Seventh World Congress of the Internationale which was held in Moscow in August 1935.

FOURTH PERIOD: From August 1935 to August 23, 1939 when the [illegible] between STALIN and HITLER was entered into. This period is known

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as the Popular Front or Trojan Horse period, and is referred to as such in this report.

FIFTH PERIOD: From August 23, 1939 to June 22, 1941 when HITLER attacked STALIN and began the invasion of Russia. This period has been referred to as the PERIOD OF THE PACT.

SIXTH PERIOD: From June 22, 1941 down to the present time. This has been called the POST-PACT period.

Inasmuch as references have been made to changes in the Communist Party line, and those periods of change have been referred to as the POPULAR FRONT period, and the period of the STALIN-HITLER PACT, etc., and inasmuch as certain individuals have been cited as belonging to concurrent organizations such as the Hollywood Anti-Nazi League, the American Peace Mobilization, etc., it will perhaps make clearer the meanings of those changes and the significance of membership in those organizations if the same are set down in glossary form.

For the purposes of this report we are not concerned with the First, Second and Third periods, as Hollywood during those periods had not been penetrated by the Communists.

By keeping in mind the Fourth, Fifth and Sixth periods of the Communist Party line, their relation to the foreign policy of the Soviet Union and the nature of the front organizations set up during those periods, the Communist affiliations and activities of those persons mentioned in this report who adhered strictly to those changes and organizations are plainly apparent.

FOURTH (POPULAR FRONT) PERIOD: In August 1935, in Moscow, Russia, the Seventh World Congress of the Communist Third Internationale (Comintern) was held. At this Congress a new line for all branches of the Communist Party throughout the world was laid down by GEORGI DIMITROFF, the supreme head of the Comintern. (w)

The new line called a halt to all agitation for the overthrow of capitalism by revolutionary methods, and substituted therefor what was called the POPULAR FRONT tactic. This meant that Communists everywhere were to cease work as revolutionists, and pose as staunch defenders of democracy, civil rights and constitutional liberties and thus endeavor to influence their respective governments to bring about what was called a system of



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COLLECTIVE SECURITY. This meant that Communists must take part in all national governments and endeavor to influence those governments to form an alliance with the Soviet Union to stop the rise of Hitlerism in Europe. As a consequence of this policy the Communist Party in the United States at that time supported the ROOSEVELT Administration and the New Deal, although previously and before August 1935 when the new line was laid down in Moscow, it had condemned them as being fascist in nature. They also at this time worked arduously in pretended support of democratic processes and had a measure of success in penetrating governmental and administrative offices. This was only a tactic applicable at the time in the interest of the foreign policy of the Soviet Union. The Communist Party did not surrender its previous revolutionary theory of the overthrow of capitalism; it only put it aside for the time being. This was stated clearly by EARL BROWDER on his return from this Seventh World Congress when he made his report to the November Plenum of the Central Committee of the Communist Party of the United States, quoted at Pages 91 and 92 in this report.

FIFTH PERIOD (PERIOD OF THE PACT): During this period which began with the signing of the pact between STALIN and HITLER on August 23, 1939, by which pact they became virtual allies, and which came to an end with HITLER'S attack on the Soviet Union on June 22, 1941, the Communist parties everywhere completely reversed their previous position. From a program of support for democracy and advocacy of COLLECTIVE SECURITY, the Communist Party charged that the democracies were responsible for the war which they termed strictly an imperialist one. They demanded a negotiated peace with HITLER, opposed America's entrance into the war, opposed the lend-lease act, opposed the Selective Service Act, and in every way possible gave aid and comfort to HITLER and Fascism. This policy was the reflection of the foreign policy of the Soviet Union which at that time under the terms of the pact was the support of HITLER as against the interests of England and France. The main task of the Communist Party in the United States during that period was to prevent the United States aiding England in the struggle and to so interfere with the preparation for national defense that it could not enter the war as an ally of Britain.

SIXTH PERIOD (POST-PACT PERIOD): This period began with the attack on Soviet Russia by HITLER on June 22, 1941 and is still in effect. This attack on Soviet Russia demanded that the Communist Party again do an about face. From a program of isolation and peace for the United States they began shouting that the United States must enter the war and within ninety days were demanding a SECOND FRONT against HITLER. This demand for a second front was launched as early as September, 1941 in the Communist Party press, three months before the Pearl Harbor attack, at which time the United States officially entered the war.

This position was determined by the foreign policy of the Soviet Union which had overnight become the ally of the democracies, and not by the interests of the United States which they now so vehemently profess to defend.

Thus we find the Communists in the present period right back where they were during the POPULAR FRONT period.

We again find the Communists laying aside their revolutionary aims temporarily, supporting democracy to the fullest, going all out to defeat HITLER and for the time being, at least, withholding all criticism of capitalist "bourgeois democracy".

## COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FOURTH PERIOD

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY

HOLLYWOOD ANTI-NAZI LEAGUE

NEW THEATRE LEAGUE

CONTEMPORARY THEATRE, INC.

THEATRE ARTS COMMITTEE

MOTION PICTURE DEMOCRATIC COMMITTEE

All the foregoing organizations, under control and directed in the interests of the Communist Party line, were dissolved when the STALIN-HITLER pact was signed and the FIFTH PERIOD was ushered in.

## COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FIFTH PERIOD

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION

HOLLYWOOD PEACE FORUM

HOLLYWOOD PEACE COUNCIL

AMERICAN PEACE MOBILIZATION

HOLLYWOOD THEATRE ALLIANCE

All the foregoing organizations came into existence shortly after the STALIN-HITLER pact was signed. They all followed the Communist Party line of the PERIOD OF THE PACT, and were propaganda organizations for the Communist Party line which was isolation, opposition to aid to the allies, opposition to the Selective Service Act; in short they were working against the allies and aiding the Axis powers.

They were all dissolved when HITLER attacked the Soviet Union, which ushered in the next period, the SIXTH PERIOD.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING THE SIXTH PERIOD
(The present period)

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE

HOLLYWOOD CANTEEN

COMMITTEE FOR THE CARE OF CHILDREN IN WARTIME

HOLLYWOOD DEMOCRATIC COMMITTEE (Now in the process of formation)

The foregoing organizations have been created since Russia became an ally of the United Nations, and are for all out prosecution of the war and seemingly ultra-patriotic.

OTHER COMMUNIST FRONT CULTURAL ORGANIZATIONS IN HOLLYWOOD WHICH HAVE BEEN CONSTANT DURING ALL THREE PERIODS AND WHICH HAVE CLEARLY REFLECTED THE VARIOUS CHANGES IN THE PARTY LINE

LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE

JOINT ANTI-FASCIST REFUGEE COMMITTEE (Formerly United Spanish Aid Committee)

LETTER OF 150

This "Letter of 150" was a signed and published document in defense of the mass "purges" in the Soviet Union.

The significance of a signature to this letter is that the signer was defending the position of STALIN as opposed to that of LEON TROTSKY in a highly involved political dispute. It is conclusive evidence that the signer was involved in inner Communist Party political differences.

The original committee that solicited the signatures for this letter were ROBERT COATES, one of the original members of the League of American Writers; MALCOLM COWLEY, League of American Writers; STEWART DAVIS, League of American Writers; MARK BLITZSTEIN, member of the League of American Writers; and PAUL STRAND, member of the League of American Writers.

(List published in Daily Workers, April 28, 1938)

LETTER OF 400

This "Letter of 400" also was a signed and published document. In the spring of 1939 a group of liberals and intellectuals who opposed Communist domination of American Arts and Culture issued a statement of their views, claiming that there was no basic difference between Communism, Naziism, and Fascism; that eventually STALIN and HITLER would come to terms.

To answer these charges the "Letter of 400" was gotten up by the Communist Party. This letter denied vehemently all allegations and ridiculed the charge that STALIN and HITLER ever could make an agreement. This "Letter of 400" was published just nine days before STALIN signed the pact with HITLER, which made the Communists and fellow travellers who signed the document look rather foolish.

The original committee that set up this "Letter of 400" were the following:

Professor DOROTHY BREWSTER, Columbia University

DASHIELL HAMMETT, a writer and at the present time the President of the League of American Writers

CORLISS LAMONT, one of the editors of "Soviet Russia Today" and a propagandist for the Soviet Union.

GEORGE MARSHALL, a fellow traveller of long standing

Professor WALTER RAUTENSTRAUCH, Professor of Economics, Columbia University and head of the national Association for Civil Liberties and the Committee for the Protection of Foreign born

VINCENT SHEEHAN, a journalist, war correspondent and a close fellow traveller prior to the HITLER-STALIN pact August 23, 1939.

DONALD OGDEN STEWART, Ex-national president of the League of American Writers; active in many Communist front organizations and a Communist Party member.

MAXWELL S. STEWART, writer, member of the League of American Writers and associate editor of the "Roviet Russia Today".

REBECCA JANNEY TIMBERS, writer, member of the League of American Writers, a well known fellow traveller of many years standing.

MARY VAN KLEECK, writer, member of the League of American Writers, and a fellow traveller of many years standing.

(List of signers published in the Daily Worker August 14, 1939).

SIGNIFICANCE OF MEMBERSHIP IN A COMMUNIST FRONT ORGANIZATION

Membership in a Communist front organization during the FOURTH PERIOD is not, of itself, proof that he or she is a Communist, or even a fellow traveller. Thousands of "innocents" were drawn into those organizations who were unaware of Communist control or party-line procedure.

BUT, if we find an individual who was a member of, or active in, a Communist front organization of the FIFTH PERIOD, then that is conclusive proof that he or she is either a Communist Party member or a close fellow traveller with the Party. This would mean that that person is willing to follow the party line of the Communist Party, even though it leads to a defense of Naziism or Facsism, should the foreign policy of the Soviet Union demand it.

AGAIN, if we find an individual who was a member of, or active in a Communist front organization of the FIFTH PERIOD, such as the American Peace Mobilization, etc., and that individual has now become a member of a front organization of the SIXTH PERIOD and takes a stand for all out prosecution of the war, etc., it is conclusive evidence that that person's present position was determined by the change in the Communist Party line



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when HITLER turned and attacked Soviet Russia. It is conclusive evidence that that person's interests lie not with the United States and democracy, but with the interests of Soviet Union and Communism. In spirit such a person is just as much a Communist as EARL BROWDER himself.

## FELLOW TRAVELLER

This term was coined by NICOLAI LENIN, the father of the Russian Revolution. It first appears in his book "Socialism and War", written and published in August, 1915.

Speaking of certain socialists and sympathizers, whom he described as "vacillating elements" he said: "These elements can be our fellow travellers. It is necessary to get closer to them with the aim of fighting social-chauvinists. But we must remember that they are only fellow travellers; that as far as the main and fundamental problems are concerned. . . . those same elements will go, not with us, but against us. . . ."

But there was once when the great genius was wrong. The fellow traveller has become the most valuable instrument of all to the Communist Party. Not being technically a member of the Communist Party and able at all times to deny membership, he is free to carry the party line in a much more forceful manner than most party members who are always conscious of their party membership books.

Further, the fellow traveller not being a part of the inner circle where vicious intrigue and jockeying for personal power disillusions so many, he becomes a fanatical idealist willing to carry the party line to any extreme.

Knowing this, the Communist Party leaders, discourage this fanatically loyal fellow traveller from becoming a party member. He is many times more valuable on the outside in carrying the message.

## TRANSMISSION BELT

When EARL BROWDER appeared before the Dies Committee in 1940 he used this term. He stated a Communist front organization was in the nature of a "transmission belt" between the masses and the Communist Party. He described it as a means whereby an individual might eventually become a member of the Communist Party through membership in one front organization after another, each one taking him step by step to party membership.

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Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Kentucky, June 3 to 6, 1940 - Pages 1 to 12 inclusive.

EXHIBIT NO. II

Photostatic copy of a portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

EXHIBIT NO. III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

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At Los Angeles, California

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Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the August, 1941 issue of "The Clipper", which is headed " A Communication to All Writers From The League of American Writers."

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

L.A. File 100-15732

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-96 BY SP3BTJ/Baw
357044

DECLASSIFIED BY JBB/pte
ON 9-22-89
#293,873+293,874

~~CONFIDENTIAL~~

BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
OFFICIAL BUSINESS

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
June 3, 1943 019341

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Lad
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Acers
Mr. Carson
Mr. Edison
Mr. Ladd
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Declassification upheld 6855 on 3/4/78 DMA/DLC

APPROPRIATE AGENCIES AND BUREAU OFFICES ACTING SLIP(S) OF Declassified DATE 7/20/77 Declassified 2070 RDR 7/20/77

Director, FBI

RE: MOTION PICTURE FILM ENTITLED "SECRET SERVICE IN DARKEST AFRICA"

Dear Sir:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1/2/96 BY SP2CLC/gaa

For the confidential information of the Bureau, I am enclosing copies of material prepared in the Hollywood office of the Office of War Information, Bureau of Motion Pictures, with reference to the film recently completed by Republic Studio entitled "Secret Service in Darkest Africa". This is a serial film which will run at the cheaper theatres in the country and it probably will be seen by millions of youngsters of the school age.

I am not at all sure that this is the type of film the Bureau would want to have anything at all to do with, but it is pointed out that insofar as the public is concerned, the Secret Service will obtain credit for the matters depicted in the story.

There are many matters considered in the Office of War Information with reference to such things as this which, if the Bureau desired, could be handled by me and possibly the Bureau's interests could at times be better represented. It is not desired that there be any misunderstanding as to my beliefs of the ability of the Agent in Charge in Los Angeles to pass on matters of policy in connection with motion pictures which the Bureau must necessarily consider, but it is believed that if the Bureau has no objection, arrangements can be made through the Office of War Information and through the Hayes Office to be immediately advised of some questions that come up which have to be decided within a matter of a few hours, and which can always be referred to one of the Bureau officials telephonically for an opinion before any statement is made by me.

The sole purpose of making this suggestion is in order that the Bureau's interests may be fully protected even in motion pictures not produced by the major studios, for in these instances I know the Bureau is ordinarily consulted by picture representatives in the East.

RECORDED & INDEXED 186 100-128754 4X

A news clipping from a recent issue of the Hollywood Reporter in connection with the film mentioned is submitted with this communication for your information.

SEARCHED 21 JUN 16 1943

Enclosure

Industry Section of the Motion Picture

DESTROYED 1/16/59 R-21

FOR VICTORY BUY UNITED STATES SAVINGS BONDS AND STAMPS

The enclosures from the Office of War Information were turned over to this office by Mr. ULRIC BELL. I also wish to point out that this particular script was read by one MADELINE BETHVEN, who is the subject of an investigation by this office and is a Communist Party functionary and very active in the motion picture Communist activities.

Very truly yours,

R. B. HOOD
SAC.

RBH:AB
67-930

019343

on June 15th at 20th-Fox.

**Mr. G Man, I Presume?**

'Secret Service In Darkest Africa,' Republic's current serial completed shooting yesterday after seven weeks. Featured are Rod Cameron and Joan Marsh.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-96 BY SP3BTJ/Bau
357044

HOLLYWOOD REPORTER
Hollywood, California

ENCLOSURE

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OFFICE OF WAR INFORMATION
BUREAU OF MOTION PICTURES

File Analysis Section

FEATURE (SERIAL) SCRIPT REVIEW

**IMPORTANT:** The topsheets are for the confidential use of the OWI only. If, for any reason this review is to go outside the OWI office, please detach.

Title: SECRET SERVICE IN DARKEST AFRICA (Prod. 1295) 15 Episodes

Studio: REPUBLIC Producer: W. J. O'SULLIVAN

Date & Stage of Script: Final Draft - March 17 Est. Grade of Picture: Serial

Classification: Major: VI-E (Allied agents in North Africa)
Minor: II-C-2 (Enemy Espionage in North Africa)

Read by: Madeleine Ruthven Date 4-16-43
Peg Fenwick 4-14-43

Reviewed by: Peg Fenwick 4-15-43

SYNOPSIS: Chapter One thru Fifteen -

Rex Bennett, secret service agent, after having worked with the Russians at Stalingrad and wormed his way into the headquarters of the Gestapo at Berlin, eventually arrives in North Africa to foil a Nazi plan to enlist the Arab tribes on the side of the Axis. He is aided by Janet Blake, American correspondent and Pierre LaSalle, French officer. Although Rex thinks he is dealing with the Sultan, head of the tribes, he is actually giving valuable information to von Rommler, a Nazi, who has imprisoned the real Sultan and is impersonating him. For this reason, Rex is unable to make much headway, although he does contrive, through a series of adventures, to foil a Nazi plot to destroy an important United Nations convoy and subsequently enables the U.S. Navy to sink an entire U-Boat fleet. He also manages to save the executive chiefs of the United Nations, arriving in Casablanca for a conference, from an untimely end at the hands of the Nazis; the Nazis have stolen a death-dealing device from the Americans which they are planning to use on the Allied chiefs. In the end, Rex eventually discovers the identity of the pseudo-Sultan but not before the impersonator has received Allied war plans for North Africa from a diplomatic courier in exchange for a pledge of Arab friendship. However, von Rommler and his henchman are killed and with them dies the Nazi knowledge of United Nations war strategy. The imprisoned Sultan is free to contact his peoples and receive their decision to ally themselves with the United Nations.

Note: ATTACHED IS SYNOPSIS BY EPISODE

**IMPORTANT:** The top sheets are for the confidential use of OWI only. If for any reason this review is to go outside the OWI, please detach.

SECRET SERVICE IN DARKEST AFRICA (Republic)

Producer: W. J. O'Sullivan

Date and Stage of Script: Final draft - March 17, 1943

**COMMENT:** This serial is an action melodrama, directed primarily at juvenile audiences. For that reason, it creates special problems for the War Information Program.

At a time when we are involved in a life and death struggle for our very existence it is of paramount importance that our young people be given an understanding of the real issues of the war. It is these young people, who make up the largest part of the audience for such action serials as this one, who will be called up to meet the future problems arising from the present conflict. Melodramatic presentations of this sort, in which fact and fiction are mingled in the most irresponsible manner, can serve only to confuse and retard an understanding which is vital to the success of lasting peace for which we are fighting.

From the domestic angle, the characterization of Rex Bennett, the hero, who practically single-handed outwits the Axis in North Africa is a dangerous misrepresentation of what a fight against Fascism really entails. The portrayal of the majority of Arabs in the story as villains, collaborating with the Axis is extremely ill-advised. This is equally true of the presentation given Lascars and Eurasians who appear as minor villains.

From the overseas angle, the basic story premise that one American, with some help from a French officer and an American newspaperwoman, is able to outwit the entire Nazi espionage system is highly questionable. The presentation of Arabs, Lascars and Eurasians as villains raises further problems from the standpoint of overseas distribution. So does the fact that the Casablanca conference is used as a peg on which to hang a spy intrigue.

It should also be pointed out that the title of the serial - SECRET SERVICE IN DARKEST AFRICA has a deregatory connotation which is unfortunate from the point of view of the Government's War Information Program.

IMPORTANT: The topsheets are for the confidential use of OWI only. If, for any reason, this review is to go outside the OWI office, please detach the topsheets.

SECRET SERVICE IN DARKEST AFRICA (Rep.)

Producer: W. J. O'Sullivan

Date and Stage of Script: Final draft, March 17

SYNOPSIS (Cont.): EPISODE SIX - "DIAL OF DOOM"

Rex drives Wolfenmy, then puts out the fire and saves Janet. Later, Rex, Janet and Pierre try to find where the incendiary device was made. The trail leads to Hassan the Brassworker. Janet, pretending to be a customer, hides a portable recorder in Hassan's shop. After she leaves, Rex and Pierre enter and tell Hassan Janet is an Axis spy -- that she is knownto have left a package there. Over-riding Hassan's protests, they search the shop and find the recorder and play it back. They hear Hassan's voice saying that Wolfe is on his way to assassinate the United Nations' courier, by blowing up the Hrosan Bridge as he crosses it. In desperation, Hassan and his workmen attack Rex and Pierre. There is a terrific fight. Hassan's men are finally beaten and captured. Rex and Pierre ride desperately to warn the courier. They are ambushed in a mountain pass by Wolfe and his renegades. A gun battle takes place. Through a ruse, Rex gets through in Wolfe's station wagon, and drives to the bridge. Just as he gets on it, the bridge is shattered by a terrific explosion.

* * * * * * * *

EPISODE SEVEN - "MURDER DUNGEON"

Rex jumps from his car just before it runs onto the bridge to be shattered by the explosion. The important mission of the Courier is completed.

Von Rommler strikes back by capturing Janet and taking her to a secret Nazi broadcasting station where he proposes to force her to broadcast a message, injurious to the Allies' cause, and backing up a Hitler speech. She refuses and is thrown into a death trap.

Rex traces the girl by clever radio detecting and arrives in the midst of the Hitler broadcast. In a three to one fight he is beating his enemies when the trap is accidentally sprung and a spike-studded wall hurtles down into the pit in which Janet lies.

* * * * * * * *

EPISODE EIGHT - "FUNERAL ARRANGEMENTS COMPLETED"

Janet springs from the pit just before the wall crashes down upon her. Rex captures Wolfe, but before they can question him, he swallows a secret drug which apparently kills him. However, Rex recognizes the drug as the same one used by the Black Dragon to cause suspended animation, and realized that the Nazi will try to steal Wolfe's body. Rex prepares his trap, and when Von Rommler's men hold up the burial party and make off with Wolfe's coffin, Rex is inside of it, keeping in touch with Janet by radio. He plans to tell her where he is being taken, but Wolfe revives in time to slug Janet and smash the radio. Pierre tries to recapture him, but Wolfe escapes in a speedboat, setting fire to the only remaining boat. Pierre and Janet give chase in the burning boat, but it explodes a few minutes later.

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.E DARKEST AFRICA (Republic) 4/15/43

J. O'Sullivan

, of Script: Final Draft - Mar. 17, 1943

Rex is taken to one of the Nazi hideouts, but cannot contact his friends. Von Ramler is just leaving to revive the supposed Wolfe in the coffin when Wolfe bursts in and tells his story. The Arabs at the hideout are notified . is discovered. He puts up a desperate fight, but he is forced back into the , and one of the Arabs rolls a keg of powder in on him, demolishing the vehicle.

SYNOPSIS: EPISODE NINE - "INVISIBLE MENACE"

Fighting in the open hearse, Rex downs his opponent and dives to safety be- re the explosion occurs. He places the wounded Arab under arrest.

Later, Rex, Pierre and Janet discuss the mysterious shell casing found in the Chandler's shop. They are anxious to know what secret weapon the Nazis are preparing. Resorting to strategy, they stage a fake escape of their Arab prisoner, and follow him. This trail leads them to where the secret weapon—electronic dynamos—are being made and shipped to German U-boats. Troops ships carrying 250,000 American soldiers are to be destroyed. After a desperate battle in which he wrests the Nazi agents, Rex heads in a speedboat for Naval Headquarters to warn them of the impending U-boat attack on the troop ships. One of the U-boats, warned of Rex's plans, cuts across his course and discharges an electronic dynamo. Rex's boat heads into the death ray, and is blown to fragments.

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SYNOPSIS: EPISODE TEN - "DALIBI PERIL"

Rex jumps from the speedboat before it is destroyed. He warns the Naval Authorities and the Nazi submarine pack is destroyed. Meanwhile, at the warehouse, Pierre is captured by Wolfe, and taken to the Oasis Cafe, a prisoner. Von Ramler has learned that an Allied secret weapon has been turned over to the French. He tells Wolfe to force Pierre to write an order for it. But Pierre has left a clever clue at the warehouse, which Rex and Janet quickly solve. It tells them Pierre has been taken to the Oasis Cafe. Rex starts for it. In the cafe wine cellar, Pierre is tortured until he writes an order for the secret weapon, but he secretly adds a warning in code. Wolfe leaves for the French Supply Terminal with the order. Rex arrives and frees Pierre and starts to follow Wolfe, but is attacked by a native guard who tries to kill him. After a tough fight, Rex disposes of the guard and hurries after Wolfe. When Rex gets to the French Supply Terminal, Wolfe and Baken have overpowered the guard and have loaded the secret weapon on the truck. Before they can leave, Rex interferes and a fight takes place. Rex is knocked down and as he climbs groggily to his feet, Wolfe sends the truck crashing into him.

**IMPORTANT:** The top sheets are for the confidential use of the OWI only. If, for any reason this review is to go outside the OWI, please detach.

SECRET SERVICE IN DARKEST AFRICA (Republic)

Producer: W. J. O'Sullivan

Date and Stage of Script: Final Draft - March 17, 1943

SYNOPSIS: EPISODE ELEVEN - "LIGHTNING TERROR" Rex escapes death by lunging sidewise as the truck crashes through the door. He races to his station wagon, jumps in and pursues the escaping truck. Wolfe drops Rokan off at a bend in the road while he continues on with the Disintegrator. Rokan stops Rex's car with a bullet and escapes, believing Rex dead. Rex trails him to a roadside hideout and learns where Wolfe has taken the Disintegrator. He kills Rokan, radios Janet to bring him a plane, and flies to the rescue of the coming bombers. Wolfe and Karl have the Disintegrator ready in a seaside shack. They are waiting the coming bombers. Wolfe and Karl have the Disintegrator ready in a seaside shack. They are waiting the coming of the bombers when they see Rex's plane coming and turn the ray upon it, knocking it out of the air, but not before he has parachuted to safety. They now turn their attention to the coming fleet, but Rex makes a surprise attack. In a terrific battle he prevents the destruction of the Armada. Karl is killed, but the ray of the Disintegrator is turned into the shack upon a pile of explosives. Wolfe knocks Rex down and escapes, as the shack is blasted by an explosion.

* * * * * * * * * * * * * *

EPISODE TWELVE - "CEREMONIAL EXECUTION" Rex dives out of the shack just before the explosion. The planes carrying the delegates arrive safely and in the conference with the Arab leaders the Allies are granted rights to a new plane field. The agreement lacks only the signature of one Sheik, Fedallah, who is ill in a mountain grotto. Von Rommler asks Rex and Janet to obtain this signature and Wolfe ambushes them on the way. They discover the trap in time to escape after a desperate running fight on horseback. At the grotto, unsuspected by Rex, one of the Sheik's servants, Helzah, is in Von Rommler's employ. Helzah kills the Sheik before he can sign the agreement and plants the murder on Rex. In spite of his denials, the infuriated tribesmen seize Rex and condemn him to a ceremonial execution. He is lashed to a huge wheel which revolves slowly with him as a jagged pendulum-like knife swings lower and lower over him until it finally slices down onto him.

* * * * * * * * * * * * * *

EPISODE THIRTEEN - "FATAL LEAP" Abdul, the dead sheik's son, discovers a broken chain in his father's hand which matches a corresponding link around Helzah's neck, thus betraying him as the killer. The execution is halted in time to save Rex's life. Helzah, attempting to escape, is killed. Convinced that Helzah was merely a tool in the hands of Nazi higher-ups, Rex suspects Muller of complicity, and dispatches Janet to Casablanca, hoping she can lure Muller into a trap, if he thinks Helzah is still alive. The ruse works. Wolfe and a band of renegade Arabs attack the Sheik's Grotto, where Rex, Janet, and Pierre await them. During the fight, Wolfe enters through a secret door, abducts Janet and escapes with her in a waiting station wagon. Rex rides in pursuit on horseback, intercepts Wolfe by a short cut and transfers to the rear of the station wagon, where Janet lies helplessly bound. Wolfe, aware of his danger, pulls out the throttle and leaps from the car. Out of control, the machine plunges headlong off a towering precipice.

IMPORTANT: The top sheets are for the confidential use of OWI only. If, for any reason, this review is to go outside the OWI office, please detach.

SECRET SERVICE IN DARKEST AFRICA (Republic) 4/16/43

Producer: W. J. O'Sullivan

Date & Stage of Script: Final Draft - Mar. 17, 1943

SYNOPSIS: EPISODE FOURTEEN - "VICTIM OF VILLAINY"

The station wagon plunges into a deep lake. Rex bobs to the surface with Janet and swims with her to shore. Certain that Muller is the key man in the Nazi link, Rex and Janet return to Pierre's office, a warrant is obtained for Muller's arrest, and accompanied by Pierre, the trio hurries to the Hotel Internationale after their man. Alarmed that his enemies still live, and fearing lest suspicion point to him, Von Rommler shoots Muller, glibly explaining to Rex, Janet and Pierre when they burst in, that his secretary suddenly tried to choke him and had to be shot in self-defense. They accept this explanation and leave, but Rex returns with Pierre to further question Von Rommler. Sensing danger, Von Rommler orders the real Sultan taken upstairs and killed, and the underground headquarters with all incriminating documents destroyed to cover his escape to the real Sultan's palace, where Sir James Langley, an Allied spokesman, is to turn over the United Nations' war plans in exchange for the Arab treaty. Rex and Pierre reach the hotel and walk into an ambush. Wolfe, tumbling into the underground retreat, sets fire to the place and escapes with Von Rommler, leaving Luger upstairs to battle Rex. Rex is sent hurtling into the roaring inferno.

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SYNOPSIS: EPISODE FIFTEEN - "NAZI TREACHERY UNMASKED"

Pierre rushes in to intercept Luger closing the underground opening, and saves Rex, who stumbles up into the room from the fiery inferno below. They find the real Sultan badly injured from his bullet wound, and remove him to a hospital, where the Arab chieftan warns Rex of Von Rommler's plot to steal the Allied war plans from Langley. Rex races to the Sultan's palace, arriving just as Wolfe and Von Rommler are about to leave with the secret documents. A fight ensues, Von Rommler is killed in a sword duel, but Wolfe escapes with the plans in a desperate attempt to reach an isolated landing field, where Sir James' plane is waiting to return the spokesman to the Allied headquarters. Rex gives chase, reaching the field only to see Wolfe at the plane's controls, taxiing across the clearing to a swift take-off. Speeding his car across the field into the path of the oncoming plane, Rex dives from the machine. Car and plane meet head-on in a shattering explosion...Rex, Janet and Pierre see the rightful Sultan once more returned to his people, and he joins them in the wish that tyranny and oppression will some day vanish when the banner of freedom again flies over a world at peace.....

SECRET SERVICE IN DARKEST AFRICA (Republic)

4-15-43

Producer: W. J. O'Sullivan

Date & Stage of Script: 15 Episode Serial - Final Draft Mar. 17, 1943

This serial raises serious problems from the standpoint of the Government's War Information Program:

1. <u>The hero, practically single-handed, saves the United Nations' cause in North Africa.</u>

Rex Bennett undertakes to eliminate the Nazi espionage in North Africa and thus ensure United Nations safe-conduct in pursuing the war. He is helped in his plan to some extent by Pierre LaSalle, a French officer and Janet Blake, an American correspondent, but for the most part he works alone. Only in one case does he call in the law to help him (Ep.V) when he sends for the police to raid the Oasis cafe. For the most part he attacks alone and by so doing endangers the cause which he is serving.

The war in which we are engaged necessitates a cooperative, unified effort which is for the most part lacking in this serial. This is not a war which can be won by one person or group, whether on the espionage or on the battle-front. This type of presentation minimizes the magnitude of the task with which we are confronted.

Although Bennett is repeatedly bombed, blown up, etc. he is never seriously injured. At a time when thousands of American homes are being called upon to face the loss of members of their family, this unreal portrayal of what a total war involves is a great disservice to the country and is out of keeping with the War Information Program.

2. <u>Arabs are portrayed as villains, collaborating with the Axis.</u>

The Sultan and his Sheiks are shown to be intelligent, well-informed men who recognize the Nazis as their enemies and favor the United Nations cause; but the majority of the Arabs with whom we have any lasting contact in the story are thoroughly reprehensible characters who do the Nazis' dirty work with zest and dispatch.

The attempt to justify this presentation of Arabs (Ep.VII - p. 2) by the pseudo-Sultan, who explains that Arabs working for the Axis are in the minority, does not erase the over-all impression of Arabs as untrustworthy and treacherous. Exception is also taken to the characterization of Lascars and Eurasians as minor villains.

North Africa is one of the most important theatres of war today. It is important that Americans be given an accurate presentation of the people in this vital combat zone. The presentation given these people in this story is misleading.

3. <u>Certain aspects of the presentation of the enemy are misleading.</u>

The Nazis are shown to be cold-blooded ruthless foes who will stop at nothing to achieve their ends; they are shown to be fanatically devoted to their cause. But in Episode III, p. 11, the submarine commandant says that when a United Nations convoy en route to North Africa is destroyed, the Fuehrer will be master of the world. The Nazis are far too shrewd and realistic to gauge their chance of ultimate victory on the sinking of one convoy. This type of remark tends to underestimate the intelligence of the enemy we are fighting.

Producer: W. J. O'Sullivan

Date & Stage of Script: 15 Episode Serial - Final Draft Mar. 17, 1943

3. (Cont'd)

The idea that an American is able to penetrate the inner recesses of the Gestapo further minimizes the intelligence of the enemy. The use of elaborate mechanical devices such as the death ray,etc. with which the Nazis plan to destroy 250,000 American troops also serve to negate the reality of the enemy against whom we are engaged. It is vital that we understand the enemy if we are to defeat them.

4. <u>The U-boat menace is minimized.</u>

In Episode X an entire U-boat fleet is destroyed because Rex Bennett has been able to warn an American convoy of its presence.

The problem of supply has become increasingly crucial for this country because of the Nazi U-boat campaign. It is at present a major threat to our successful prosectuion of the war. To suggest, as this serial does, that an entire U-boat fleet can be so easily wiped out seriously minimizes the U-boat menace at a time when it is vital that we understand the full danger of this aspect of the Nazi war effort.

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SECRET SERVICE IN DARKEST AFRICA (Republic) 4/13/43

Producer: W. J. O'Sullivan

Date and Stage of Script: [illegible] episode serial - final draft - March [illegible], 1943

This story raises serious problems for the overseas branch of the Office of War Information.

(1) <u>An American appears to be winning the war single-handed.</u>

Rex Bennett is said to have worked with the Russians in Stalingrad, penetrated the innermost recesses of the Gestapo in Berlin, then undertakes to eliminate Nazi espionage which is attempting to persuade Arab chieftains in the Axis camp; by his success, he supposedly renders the North African theatre of war a safer battle terrain for the United Nations. To achieve this, he enlists the aid of Pierre LaSalle who works in the French Diplomatic headquarters - and Janet Blake, American newspaperwoman. But both Pierre and Janet play subordinate roles and the bulk of the assignment is handled by Rex.

The idea that one American, working to a large extent alone, is able to smash an elaborat Nazi espionage set-up is ill-advised. We create real ill-will for ourselves abroad when we show Americans winning the war practically single-handed. The inadvisability of the portrayal is high-lighted by the fact that the captured Sultan, throughout the story, makes frequent references to Rex Bennett as the saviour of North Africa. It is also emphasized by the characterization of Pierre, who is used mostly to carry out Rex's orders. Loyal Frenchmen in North Africa worked long and hard before this country's entry into the war to enlist the aid of the Arabs on the side of the United Nations. To show them serving merely as henchmen to Americans minimizes the importance of their contribution.

(2) <u>Arabs and other peoples of North Africa appear as villains and collaborationists.</u>

Aside from the Sultan and his Sheiks, the other Arabs in the story - and they are very much in the majority - are shown to be treacherous people who do the bidding of the Nazis and sabotage Rex at every turn. The same is true of the Lascars and Eurasians who appear as minor villains.

This American interpretation of the inhabitants of North Africa can only cause antagonism among the people of that country, most of whom have been loyal to the United Nations cause. It will also be resented by Arabs in other parts of the world. The speech made by the pseudo-Sultan in Episode Six to the effect that Arabs working for the Axis are in the minority does not overcome the impression created throughout the story that Arabs are villainous and untrustworthy.

(3) <u>The emphasis is exclusively on espionage as the chief Nazi menace in North Africa.</u>

The implication that success in defeating Axis attempts to enlist the Arabs will assure victory in North Africa for the United Nations is extremely ill-advised. For the last three years Britain has lost thousands of men in Africa in an attempt to defeat the Axis. Currently, French, British and American forces are giving their lives to drive the Axis from this terrain. This type of presentation emphasizing Nazi espionage tactics to the exclusion of their military power, which to date has proved the chief threat in North Africa, is unfortunate.

BEST COPY AVAILABLE

Producer: W. J. [redacted]

Date [redacted] stage of [redacted] isode serial - final [redacted] 1943

(4) Certain aspects of the presentation of the convoy are misleading.

The Nazis are shown to be cold-blooded, ruthless foes, fanatically devoted to their cause. But the statement by the Nazi Naval commandant, to the effect that the destruction of a United Nations convoy will make the Fuehrer master of the world suggests that Americans have no real understanding of the quality of the foe they are fighting. The Nazis are far too shrewd and realistic to gauge their chance of ultimate victory on the sinking of one convoy.

The use of elaborate mechanical devices such as the death ray, with which the Nazis pla to destroy a convoy of American troops again suggests American lack of comprehension of the foe.

Today, most of the nations of the world are engaged in a struggle for survival. The threat is not an enemy which depends upon mythical death-dealing devices but clever and powerful foes who have a systematic and comprehensive plan for enslaving the world. Other peoples of the world who have learned to know the enemy through bitter experience may well resent this American conception of the foe.

(5) The use of the Casablanca conference to highlight a melodrama is ill-advised.

It may or may not be the writer's intention to suggest that the Casablanca conference with which the story deals is the same as that attended by President Roosevelt and Prim Minister Churchill. Certain discrepancies in the script such as the fact that the co ference is stated to be attended by the "executive chiefs of the United Nations" - and the implication that the conference was called to enlist the aid of the North Africa tribes - would seem to suggest that this is another Casablanca conference. Nevertheles the use of Casablanca which has come to be associated with the historic meeting of Eng lish and American government heads is indefensible. The Casablanca conference, which helped to shape future world history should not be treated as another episode in a melo drama which has no basis in fact. To do so, implies that Americans fail to understand the import of that eventful meeting.

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100-128154-4X

X RECORDED & INDEXED

MAJ:DJ

886

019339

June 23, 1943

[redacted]

APPROPRIATE AGENCIES AND OTHER OFFICES ADVISED PER ROUTING SLIP(S) OF DATE 7/20/77

Declassified 2040 BRK 7/20/77

Mr. R. B. Hood
Federal Bureau of Investigation
U. S. Department of Justice
900 Security Building
Los Angeles, California

RE: Motion Picture Film entitled "Secret Service in Darkest Africa"

Dear Mr. Hood:

Reference is made to your personal and confidential letter of June 3, 1943, concerning the above matter.

While, of course, I expect you to keep posted concerning the various matters mentioned in your letter I believe that all questions pertaining to motion pictures in which the Bureau has a legitimate interest should be passed upon here at Bureau headquarters before any action is taken. So many angles are usually involved that I feel this is the safest policy in all instances. I do want you to know, however, that I appreciate your comments in this regard.

I am returning to you at this time the memorandum which you enclosed concerning the picture entitled "Secret Service in Darkest Africa." Though I am aware of the possible confusion which might result from the title, the Bureau is not in a position to interpose any objection inasmuch as we are not engaged in the particular field of activity covered by the film.

While I desire that you attempt to cement the relationship between your office and the local office of the Office of War Information I do want to bring to your attention certain information in the Bureau's files concerning Ulric Bell. Mr. Bell is a native of Louisville, Kentucky, and has been employed most of his life by the Louisville Courier-Journal. He worked in Louisville until about 1922 and then came to Washington as Washington correspondent for this paper. He is a member and past president of the Gridiron Club and the National Press Club. He worked for the Fight for Freedom Committee from September, 1940, to December, 1941, remaining on the payroll of the Louisville Courier-Journal during this time. While with this Committee he advocated greater assistance to England.

On April 21, 1941, a memorandum bearing the title "Manning the Federal Bureau of Investigation for the Crisis" was reportedly

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. McGuire
Mr. Mumford
Mr. Piper
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/2/96 BY SP2CLC/gao

JUL 1 1943

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istributed by Bell to approximately 1,000 prominent individuals all over he United States, including some in Washington. In the first paragraph he memorandum set forth that unless drastic changes were made the Federal Bureau of Investigation seemed well on the way to failure in its all-important job of protecting the nation against espionage, sabotage and subversive activities. It stated that "inadequate personnel, insufficient specialized training, and a host of routine duties have conspired together to impair the effectiveness of the FBI's machinery for dealing with the crisis unless vigorous steps are taken soon." The memorandum alleged that the total investigative personnel of the FBI numbered less than 2,000 men, a force pitifully inadequate to protect a nation of 137,000,000 people against espionage and sabotage. The memorandum pointed out that there was one Agent to every 80,000 citizens. It was further alleged that the Agents generalized in their duties and that there was practically no specialization in espionage and sabotage work.

The memorandum continued by alleging that such a situation made it impossible to investigate all cases and that numerous complaints were merely listed in a card index file. The advisability of transferring trained investigators from other governmental units was suggested and it was stated that "the all-important task of maintaining national security requires the immediate formation of a separate division within the Federal Bureau of Investigation operating under its own divisional chief, this division to be responsible solely for the enforcement of the espionage and sabotage laws and other matters related to national security."

The Bureau was unable to learn the identity of all the individuals responsible for this memorandum. One Arthur J. Goldsmith stated that it was distributed by Bell but that it represented the thought of about a dozen prominent people interested in our national defense.

In view of the wholly unwarranted allegations in the memorandum which was peddled it is suggested that you keep this matter in mind in your future contacts with this individual.

Very truly yours,

John Edgar Hoover
Director

Enclosure

UNCLASSIFIED

100-138754-6

# TRADE VIEWS by W.R. WILKERSON

• THERE'S no question that there are several groups in Washington — the isolationists, some agencies and individuals in the present administration and the leaders of both political parties — who are doing everything possible to discredit the picture business and the picture makers in the eyes of the public. The reasons are very obvious and have been covered here in the past few days, but principally their motives are fear of the screen and fear of any stand the film industry could make on an issue IF that industry were united. Accordingly, if this business is to continue its progress, if it desires to throw off all the tentacles that are being built to throttle it for political purposes, if it is to continue as a business of ENTERTAINMENT, then we have to fight fire with fire and the industry MUST put up a united front.

Divided as the picture business is, particularly our leadership in production and distribution among the major companies, the industry hasn't got a chance with the Washington sharpshooters. They know of that division, they know the throat-cutting that continually goes on, they know how one picture faction hates the other and how each is looking for its individual safety and not that of the entire industry. Consequently, the only way to cure our trouble, and it IS a serious trouble, is to cure ourselves and unite FOR the whole picture business.

Once united and once represented by a capable head, there need be nothing else done to stand off those in Washington who seek to control all pictures and every screen. They will immediately realize our unification and, given a capable head, it won't be trifled with, because the medium is too powerful, can swing too much influence for them to fool with.

BUT will the industry ever unite? Will it ever agree on capable leadership? Will our heads ever come to the point of appointing a leader with the authority to lead. You doubt it? So do we. But it MUST be done if the business is to remain the business it is. Otherwise we will get outside control and a control that will ruin much of the progress that has been built, because that control knows nothing about entertainment, is not interested in it.

The consolation now resting in the tremendous boxoffice is temporary UNLESS the industry unites and cures itself from within.

"THE HOLLYWOOD REPORTER"
April 16, 1943

54 JUL 6 1943

ENCLOSURE

100-138754-6

THE motion picture industry is caught in a cross-fire of political shooting. The Republicans say motion picture interests have played up to and with the administration 100 percent, resulting in this party shooting at the business from every direction, encouraging and fomenting every kind of an investigation in the hope of bringing some part of the great picture influence into their camp. The Democrats, feeling that our picture leaders are now on their side, are constantly worried that this cooperation may be whittled to some extent and diverted to their opponents, so they, too, are doing everything to push additional fear into that timid leadership. So, harrassed from both ends, caught in the cross-fire, our heads are frightened to move one way or the other.

It only requires a few hours in Washington to see just what's going on. The New Dealers are worried by the realization that at least 75 percent of the nation's press is lined up against them. They know they can expect no help in the coming campaign from the press and they are doing everything they can to keep the picture business, with its great news coverage in the newsreels and "suggestions" for feature picture material, on their side. And, by hook or crook, the anti-New Dealers are doing everything to win some of that coverage to their side. So there you have it and there you have most of the reasons why the things that are happening and the things that are being said about the picture business are happening and being said.

It's a wicked cross-fire. It's a bloody fight, and our innocents are in the middle, getting slapped from both sides and slapped hard. Both parties realize this industry has no leadership and, whatever it does have, is so divided that there is no strength. They know and realize the past ten years of "Hays hate," with that body afraid to move out of its office and particularly into Washington, where it has no standing with either branch of the political forces. So one shoots at us and then the other, with our leaders seemingly content to read the daily boxoffice figures for their consolation, not realizing that those figures are a day-to-day relief, and that a big force, a more powerful one, is gradually being built up against us — the contro

(Continued from Page 1)

that is now being sought by the Army. That's virtually a quiet maneuver at present, but you watch it. They've now got a strangle hold on picture-making through a censorship we never thought could exist over our pictures. Many will deny it, but just let one of our studios make a picture the Army has previously flagged, and see what happens. If that's not censorship, then give us another word for it, but, under whatever title, the Army is dictating and that's its first move for control. It's serious business and don't kid yourself otherwise.

"THE HOLLYWOOD REPORTER"
April 15, 1943

ENCLOSURE

1.0 = 138754-6

• ANY attack on the picture business is popular in Washington. There are those who use such attacks as publicity build-ups for themselves, being certain to hit the front pages with any criticism of the industry or its people; there are others, who have a wholesome respect for the influence of the screen, who see in the constant attacks a means of ridiculing the picture makers and casting a degree of impotence on any political activity that might be generated.

Politicians of both factions, Republican and Democratic, are continually propagandizing the picture issue with their inference that our picture makers are big, fat, bloated, rich and illiterate. They can say this, knowing there will be no defense. So, with that accusation dropped, they feel they have properly slotted our industry leaders. Too, they play very heavy on the anti-Semitic keys for their music and will seemingly stop at nothing in their attempt to ridicule the most important medium of information that the world has.

Yes, those Washington people know from past experience that they can get away with anything in the attempted subjugation of our picture makers. They know, because they realize how the industry is divided within itself. They know that no two company heads will agree on anything, that their united action on the Senate investigation was a freak encouraged by the White House and other important administration leaders to humiliate and kill off the isolationists in the Senate through a publicity that could only be accumulated by a movie background, not to protect the picture business from an investigation, but to swing a club at the isolationists. Accordingly, they say and do anything they care to about the business and, other than a mild protest here or there from one quarter or another, voiced by fear-stricken, appeasing company representatives, there is nothing, ABSOLUTELY NOTHING presented in defense of the world's greatest medium of expression.

The one thing that produces the greatest laugh from politicians is lack of organization on the part of their opponents. Certainly they classify the motion picture industry as opponents, because those vote-getters realize and have great respect for the power of the

(Continued from Page [illegible])

screen IF it should ever be exerted, but they know, under the present divided administration of the industry, there will be no opposition and the Washington boys want to keep it that way, resulting in the deal this business is getting back at the nation's capitol.

"THE HOLLYWOOD REPORTER"
April 14, 1943

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019333

June 21, 1943

100-133754
LW:DXM

AIR MAIL - SPECIAL DELIVERY

[redacted]

Declassified 2040
Rvl 7/20/77

SAC - Los Angeles

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY;
INTERNAL SECURITY [redacted]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 6/2/96 BY 5P2CC/1pc

Dear Sir:

Recent events in the motion picture industry have caused the Bureau to inform regarding the spread of Communism in the Hollywood motion picture industry. Of recent date the motion picture, "Mission to Moscow," and other films currently released, as well as those in production or contemplated, have demonstrated the extent to which the influence of the Communist Party has been felt in Hollywood.

The Daily Worker, East Coast Communist Party organ, has two [illegible]nals in Hollywood covering the motion picture industry, namely, [illegible] Warner and David Platt. A writer for the New Masses, Communist [illegible]rgan for the "intelligentsia," one Alvah Bessie, is also in Hollywood.

Under date of February 18, 1943, Special Agent James G. Findlay [illegible] from Los Angeles an excellent comprehensive report on the history [illegible] infiltration of the motion picture industry. The information [illegible]rein, which was obtained through confidential sources, indicated [illegible]mmunist groups in the Hollywood motion picture colony were well [illegible] ably led.

[illegible]ld bring this investigation up to date and keep me currently [illegible]nt developments in connection therewith. Because of the [illegible] the investigation, any inquiries should be handled by [illegible] Agents. I shall expect to receive information immediately [illegible] a propaganda effect favorable to the Communist [illegible]dentifying data on the script writers, producers and [illegible] You should direct your investigation particularly [illegible] the Communist Party's influence and partici- [illegible]tion pictures. You should submit a report [illegible] after receipt of this letter.

RECORDED [illegible]

Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

019237

Los Angeles, California
June 9, 1943

Director, FBI

Re: "MISSION TO MOSCOW"

Dear Sir:

There are enclosed three news clippings from The Hollywood Reporter of April 14th, 15th and 16th. The column from which they came is generally regarded as a sounding board used by the various motion picture studios. It is possible these articles relate to the motion picture "Mission to Moscow".

They are submitted for the Bureau's information at this time.

Very truly yours,

R. B. HOOD
SAC.

RDH:AB
Encs.

100-17360

Communist Infiltration of Motion Picture Industry

ORIGINAL COPY FILED IN 100-27174

RECORDED & INDEXED

100-138754-6

F C I

JUN 25 1943

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9/12/96 BY SP2CLC/gas

INITIALS ON ORIGINAL

CC-150

LW:lcm

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

EXPEDITE
[JULY 9, 1943]

To: COMMUNICATIONS SECTION. SAC, LOS ANGELES

Transmit the following message to:

[CODE UNDERLINED WORDS]

[119233]

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY IS - SUBMIT TELETYPE SUMMARY AT CLOSE OF BUSINESS [JULY NINE] ON INVESTIGATION CONDUCTED SUPPLEMENTING YOUR TELETYPE OF [JULY THREE.] ADVISE DATE ON WHICH REPORT WILL BE SUBMITTED.

HOOVER

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

10/2/96
CLASSIFIED BY SP2 clc/gas
DECLASSIFY ON: 25X 3
OZP 95 R0746

[given to codes]

100 — 138754 — 7
5 8 1

[21 JUL 10 1943]

INDEXED

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Coffey
Mr. Hendon
Mr. Kramer
Mr. McGuire
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

[JUL 17 1943]

~~CONFIDENTIAL~~

9:25 P.M. Per

File
Miss Grace Carter
White House

019332

# KOLOTOSOFF LEAVES FOR HOLLYWOOD POST

## Producer to Represent Soviet Film Committee in U. S.

17

By Wireless to THE NEW YORK TIMES.

MOSCOW, July 5—Mikhail Kolotosoff, Georgian-born Soviet film producer, expects to be in Hollywood soon as the representative of the Soviet Film Committee, which controls the production and distribution of all Soviet and foreign films here.

Before leaving he said that as the first official Soviet representative to take up a permanent post in Hollywood he saw his task to be principally one of extending Soviet Russia's friendship with the United States. He plans to make a study of American film technique with the object of helping the Russian industry, and has a plan to exchange knowledge by bringing American movie experts to Moscow.

Mr. Kolotosoff is keenly interested in musicals and hopes to be able to help on a film built around Dmitri Shostakovich.

Mr. Kolotosoff was once a chauffeur in Tiflis and later studied in the Georgian Academy of National Art, where he became a studio director. His first success was with a documentary film which he treated in highly romantic style. He then made a film about high-altitude flying and another concerning Valerie Shchkaloff, a famous Soviet airman. He cooperated in the production of a recent film about Leningrad screened here under the title "Invincible."

His work is distinguished by its stylishness and highly imaginative quality. He has had considerable administrative experience.

He was received by Ambassador Litvinoff before starting on his journey.

Letter Sec'y L.A.
7-9-43
L.W.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/2/96 BY SP2CLC/pao

This is a clipping from page 17 of the New York Times for July 6, 1943

Clipped at the Seat of Government.

ENCLOSURE 100-13754-8

July 9, 1943

01.93.31

LW'DXM

SAC - Los Angeles

Re: COMMUNIST INFILTRATION OF
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C.

Dear Sir:

Attached are photostatic copies of an item from the New York Times for July 6, 1943, regarding the contemplated visit to Hollywood of Mikhail Kolotosoff, as representative of the Soviet Film Committee.

It is indicated that he will be the first official Soviet representative to take up a permanent post in Hollywood for the purpose of extending Soviet Russia's friendship with the United States. It is indicated that he plans to bring American movie experts to Moscow.

Very truly yours,

John Edgar Hoover
Director

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Acers
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Enclosure

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/2/96 BY SP2 CLC/gas

COMMUNICATIONS SECTION
MAILED 15
JUL 10 1943 P.M.

RECORDED & INDEXED

100-138754-8

F B I

29 JUL 12 1943

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15773

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/10/43 | 6/29-7/10/43 | JAMES O. FINLAY FBI |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY (D) |

SYNOPSIS OF FACTS:

Investigation reveals that seven pictures--MISSION TO MOSCOW, ACTION IN THE NORTH ATLANTIC, DARKEN ALSO RISE, HEIGHT OF THE FLAME, [illegible] OF DARKNESS, OUR RUSSIAN FRONT, THIS LAND IS MINE--containing alleged Communistic propaganda, have been released. Nine pictures--NORTH STAR, FOR WHOM THE BELL TOLLS, MOSCOW EMBASSY EYES, RUSSIAN PEOPLE, SONG OF RUSSIA, BOY FROM STALINGRAD, GIRL FROM LENINGRAD, [illegible] CROWD, and SECRET SERVICE IN DARKEST AFRICA--have been made or are now in the process of being made, but have not been released. It is reported that some and perhaps all of these pictures contain information of a propaganda nature. Lists of screen writers who write propaganda material and who are known to be Communists or followers of the Communist Party line are being submitted. An American Legion Post, called the "Cinema Post", has recently been formed. Its membership is to be confined to people in the motion picture industry and it is also believed that its membership will be confined almost exclusively to Communists and Party line followers.

P.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/16/83 BY 368 785 - Spmcpke

REFERENCE: Bureau File #100-150754.
Bureau letter dated June 21, 1943.
Report of Special Agent JAMES O. FINLAY, Los Angeles, California, dated 2/10/43.

| COPIES DESTROYED AND RECORDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | 100-1-17-54-9 |

COPIES OF THIS REPORT
Bureau
New York (Inf.)
San Francisco (Inf.)
ONI, San Diego
G-2, Los Angeles
Los Angeles

FILE COPY

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES — FILE NO. 100-137

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/10/43 | 6/29-7/10/43 | JAMES G. FINDLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY (X) |

SYNOPSIS OF FACTS:

Investigation reveals that seven pictures--MISSION TO MOSCOW, ACTION IN THE NORTH ATLANTIC, HE WALK ALSO DIE, HEMPER OF THE FLAME, [illegible] OF DARKNESS, OUR RUSSIAN FRONT, THIS LAND IS MINE--containing alleged Communistic propaganda, have been released. Nine pictures--NORTH STAR, FOR WHOM THE BELL TOLLS, THROUGH EMBASSY EYES, RUSSIAN PEOPLE, SONG OF RUSSIA, BOY FROM STALINGRAD, GIRL FROM LENINGRAD, GREEN CROSS, and SECRET SERVICE IN DARKEST AFRICA--have been made or are now in the process of being made, but have not been released. It is reported that some and perhaps all of these pictures contain information of a propaganda nature. Lists of screen writers who write propaganda material and who are known to be Communists or followers of the Communist Party line are being submitted. An American Legion Post, called the "Cinema Post", has recently been formed. Its membership is to be confined to people in the motion picture industry and it is alleged that its membership will be confined almost exclusively to Communists and Party line followers.

P.

Bureau File 100-138754.
Bureau letter dated June 21, 1943.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, dated 2/19/43.

| SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|
| | 7 JUL 12 1943 — 9 |
| | 6 JUL 23 1943 |

RECORDED AND INDEXED
SERIALIZED AND FILED
DATE 9/16/43 STANDARD FILE CORP. SERVICE

DETAILS:

AT LOS ANGELES, CALIFORNIA:

PROPAGANDA PICTURES

Due to the fact that "MISSION TO MOSCOW", a propaganda picture, has been shown and has attracted the attention of the American public and has caused widespread comment in the press and over the radio and the further fact that it is known that quite a large number of pictures have been made and are in the course of being made, this report will deal with the so-called propaganda films, which have an effect favorable to the Communist ideology, together with identifying data about the directors, writers, actors, actresses, executives and the so-called intellectuals, who are engaged in producing such pictures. Effort will be made to show the Communist connection and the Communist Party influence and participation in production of such motion pictures.

Following the production and showing of the "MISSION TO MOSCOW", a propaganda motion picture favoring the Soviet system of government and economy and thereby indirectly favoring Communism in the United States, the motion picture industry has already released a number of pictures which have in a greater or less degree created a similar effect. In addition, there are now in preparation in the picture studios in Hollywood, a large number of motion pictures which undoubtedly contain propaganda of a like nature. In fact, the one subject, RUSSIA, and its place in the world of events today, is the favorite subject for motion pictures at the present time. This fact was brought out forcibly in an article published by the dramatic editor, VIRGINIA WRIGHT, of the Los Angeles Daily News, under date of June 5, 1943.

In part, she stated:

> "Warner Brothers' quip that 'MISSION TO MOSCOW' would 'put Russia on the map' is more truth than pleasantry, as far as the rest of Hollywood is concerned.
>
> "Band wagons for the USSR are trumpeting from Burbank to Westwood, from Culver City to Hollywood. Refusing to jump on is like insisting that talking pictures are just a passing fancy.
>
> "The Trotskyite press.....may stamp with all its bias on 'MISSION TO MOSCOW' but it can't stop the march. For

whether or not the American public comes to know the real Russian people from this growing cycle, it will, at least, be more sympathetically disposed toward that ally.

"First of the new releases laid against Russian backgrounds probably will be Columbia's 'BOY FROM THE STALINGRAD'. LEWIS MILESTONE is completing LILLIAN HELLMAN'S drama, 'THE NORTH STAR' for SAMUEL GOLDWYN. Out at Metro in Culver City, while there are certain unexplainable delays, they're well along with a production called simply 'RUSSIA'.

"At RKO-radio CASEY ROBINSON is getting ready to produce 'REVENGE', a story of Russia's guerrilla fighters. Twentieth-Century Fox recently paid out $30,000.00 for the Broadway play 'THE RUSSIAN PEOPLE' and Paramount has called on screen writer JOHN WEXLEY to write the screen play 'THE CITY THAT STOPPED HITLER', as a tribute to Stalingrad.

"The cycle won't stop with the pictures already in production or preparation. Agents' offices are stacked with stories about Russia written by their clients."

In order that one may better understand the methods and the nature of the Communist infiltration into the motion picture industry and the influence of the Communist Party in the making of pictures of a propaganda nature, it is deemed necessary to take into consideration the changes in the Communist Party line brought about by the political and military changes.

Source A has informed that prior to June 22, 1941, while the HITLER-STALIN Non-aggression Pact was in full force and effect, Communist influences throughout the United States and in Hollywood especially, opposed the entry of the United States into the war, and also opposed all preparations for national defense, aid to England and France, the Selective Service Act, the Lend Lease Act and other preparations then under way in the United States toward national defense.

The Communists in Hollywood and the motion picture industry opposed the making of any pictures in Hollywood, which showed sympathy for the democracies.

They label all such efforts as "war propaganda" and "warmongering" and branded all who favored preparedness as "warmongers", but when HITLER attacked STALIN on June 22, 1941, the Communist Party line immediately changed and then called for all out aid to England and the Soviet Union, aid to China and full preparation for war. The strong Communist contingent in Hollywood immediately began clamoring and demanding that the motion picture industry make propaganda pictures supporting the war in all its phases. This situation offered the Communists a splendid opportunity to pose as ardent patriots supporting the United States in its war efforts, not because of their love for the United States, but because the United States was "now an ally of the Soviet Union". The Communists seized this opportunity to inject into motion pictures, under the guise of full support of the war, propaganda glorifying the Soviet Union and JOSEPH STALIN. This tactic has been used and is now being used in an ever-increasing clamor. The Communist Party, which has a very large following among the writers, directors, actors and others in the so-called cultural and creative departments of the motion picture studios, is using these people to inject propaganda into writings and pictures to build a case for Communism in the United States by making it appear by the use of their ideology that STALIN and the Soviet Union are waging a glorious fight against HITLER.

The Communist Party line now calls for the laying aside temporarily of all revolutionary objections and the confining of its open activities to patriotic prosecution of the war. Unless one is familiar with the past activities of the individual Communist, as well as his collective activities, it is very difficult to detect those who are projecting and carrying on the work of propaganda in the pictures. Persons will be named in this report whose present activities could not be criticized. It is only by an examination of their Communist background and activities that they can be detected. It must also be borne in mind that the present party line is only temporary; that should the exigencies of the Soviet Union demand a change in its foreign policy, the Communists of the United States will immediately react to such change, even to the extent of completely reversing their present alleged position and doing everything in their power to betray the United States. It must be remembered that the first loyalty of the Communists of the United States is to the Soviet Union and JOSEPH STALIN and as has been seen in the past by the various changes in the foreign policy of the Soviet Union and the consequent changes in the activities of the Communists in the United States, they will remain faithful to the United States, only when the interests of the United States are identical with the interests of the Soviet Union.

BEST COPY AVAILABLE

## STALIN-HITLER PACT
## AUGUST 23, 1939

After HITLER had overrun Poland and STALIN had exacted one-half of Poland as his share, a pact of non-aggression was signed which was in effect until June 22, 1941. During this period, the Communists called all who advocated preparedness for war "warmongers" and were against everything which was proposed in preparation for war and preparedness.

## HITLER ATTACKS STALIN
## JUNE 22, 1941,
## AND BREAKS THE PACT OF AUGUST 23, 1939

Source B has delineated the position and changes in the Communist Party line as reflected in the motion picture industry in Hollywood. It is as follows: Since June 22, 1941, when HITLER violated the pact between himself and JOSEPH STALIN and invaded the Soviet Union, an event which changed the "line" of the Communist Party in the United States from one of isolation and opposition to the war to one of ardent patriotism and full support of the war, the influence of the Communist Party over the motion picture industry in Hollywood, and the penetration of that industry by Communists and fellow travellers has grown at an alarming rate. This change in the line of the Communist Party demanded that it, and its followers, take full advantage of the war situation to build the party's influence in all phases of American life. After the attack on the United States at Pearl Harbor, a situation was created that was ideal for the activities of the Communists, who could now pose as loyal patriots, devoted to the cause of democracy.

The Hollywood motion picture industry had long been a concentration point due to the value of that industry to them as a means of propaganda through pictures, a soft source of financial assistance and prestige. Consequently, when this war situation developed, the Communist Party threw everything it had into the Hollywood scene. The primary purpose of the effort was to influence the making of a type of picture that would be favorable to the Soviet Union and thus, indirectly, serve to boost the cause of Communism in the United States. As this effort was to influence the making of a certain type of motion picture, it was necessary to influence those persons engaged in the industry in the "cultural" fields, directors, writers, actors and others. In carrying out this part of the program, they were already well fitted, inasmuch as the Communists had, for many years, one of their strongest and most influential "front" organizations working in the motion picture industry.

## LEAGUE OF AMERICAN WRITERS
## Powerful Front Organization

Source B has also stated that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry. The LEAGUE OF AMERICAN WRITERS, since its inception in March, 1935, when the first congres was held in New York City, at the Mecca Temple, has been completely under the domination of the Communist Party. Although the present LEAGUE OF AMERICAN WRITERS was formed in 1935, it really had its beginning in 1930, when a congress of so-called "Revolutionary Writers" was held in Kharkov, Russia. In November of the year 1930, at this congress at which three delegates, HARRY POTELKIN, MICHAEL GOLD and ISIDOR SCHNEIDER from the United States were present, a plan was laid down to enlist writers everywhere throughout the world in the cause of Communism and the defense of the Soviet Union. Between that year and 1935, these "Revolutionary Writers" set up in the United States a series of JOHN REED CLUBS, named after the Communist revolutionary, JOHN REED, to carry on the work laid down at the Kharkov congress.

In March, 1935, a call was sent out for all writers to attend a congress to be held in New York City in that month. At this congress the LEAGUE OF AMERICAN WRITERS was formed to take the place of the JOHN REED CLUBS. At this first congress, such known Communists as EARL BROWDER, MICHAEL GOLD, CLARENCE HATHAWAY, ISIDOR SCHNEIDER and many others were in attendance and delivered the main addresses and, in fact, dominated the proceedings. Since that time, a congress has been held every two years. At each of these congresses, the Communist Party has been in evidence and has had complete control of the organization. From its first inception to the present time, the LEAGUE OF AMERICAN WRITERS has never faltered in its allegiance to theSoviet Union and the cause of Communism. The Hollywood chapter of the LEAGUE OF AMERICAN WRITERS is its strongest unit. While the Hollywood Chapter of the League does not of itself openly control the Hollywood writing fraternity, it does so indirectly through its members' control of the SCREEN WRITERS' GUILD, THE WRITERS' UNION and the HOLLYWOOD WRITERS' MOBILIZATION. In addition to its influence over the writers engaged in writing and adapting plays for the screen, it has succeeded through its control over the HOLLYWOOD WRITERS' MOBILIZATION in placing its members in the Office of War Information and other government agencies. The LEAGUE OF AMERICAN WRITERS, operating through the HOLLYWOOD WRITERS' MOBILIZATION, which in turn affiliates with the WRITERS' WAR BOARD in New York, is exercising an influence of almost

unlimited possibilities, not only in the making of motion pictures favorable to the Communist cause, but in shaping the propaganda put out by governmental agencies.]

[In addition to its influence exercised in the cultural departments, the League works in conjunction with the Communist-controlled labor unions in the picture industry, with the result that there has been built up in the Hollywood motion picture industry a machine which is well-nigh impregnable under the present war situation.]

## WRITERS' MOBILIZATION

The motion picture trade magazine, "VARIETY", on July 22, 1942, under the heading, "CONGRESS OF WRITERS REPORT MADE TO MOBILIZATION", stated the following:—

> "A formulated report from the committee on a National Congress of Writers was submitted by JOHN HOWARD LAWSON, (correct name JACOB LEVY), last night at a meeting of the enlarged Steering Committee of the HOLLYWOOD WRITERS' MOBILIZATION. Preliminary plans call for representatives of the government, writers, journalism and radio to cover all phases of writer cooperation in the war effort.
>
> "It is recommended that a delegate or delegates be sent East to discuss the plans with a New York writers' group. Suggestion was made that MARC CONNELLY or SIDNEY BUCHMAN make the trip to represent the committee and that ROBERT ROSSEN, Chairman of the Steering Committee, represent the WRITERS' MOBILIZATION.
>
> "SIDNEY BUCHMAN reported on the cooperative group to be formed between the producers and the Writers' Mobilization, AL LEAVITT on educational program, the first feature of which will be a lecture by ERSKINE CALDWELL at the Roosevelt Hotel on July 31, 1942.
>
> ....."Local members of the committee, which will seek support of the New York group include
>
> JOHN HOWARD LAWSON
> HECTOR CHEVIGNY

GEORGE OPPENHEIMER
ALLAN RIVKIN
TOM ALFRED
MARC CONNELLY
SAM MOORE
BILL ROBERTS
CAMERON SHIPP
EDWARD SHODOROV

## HISTORY OF THE LEAGUE OF AMERICAN WRITERS

EUGENE LYONS, in his book "THE RED DECADE", page 145, has stated the following with respect to the LEAGUE OF AMERICAN WRITERS, under the principal heading "MORE PLANETS ARE LAUNCHED":

> "Only a congenital dunce can peruse the proceedings of the first Congress of American Revolutionary Writers, which launched the League of American Writers, and doubt that the show was carefully staged by the Communists. Every slogan of the Comintern was woven into the design of the performance. Its fundamental assumption was the perfection of STALIN'S Russia, including its new literature. Messages from Soviet writers threw the audience into spasms of orgiastic enthusiasm. Every address was a direct or indirect salute to the Kremlin.
>
> "Held in the New School for Social Research in New York, April 24-27, 1935, the congress occurred unknowingly on the very edge of the crumbling Third Period..... Its Muscovite inspiration was not yet muted and camouflaged; the adjective 'revolutionary' was not yet outlawed; the allegiance to Russia was not disguised. Such stratagems would confuse the issue in subsequent congresses and leave muddled literary people more muddled than ever. But now the affair was boldly Communist. BROWDER was well to the fore in the organizational stages. The fat little man with the tiny, frightened eyes, ALEXANDER TRACHTENBERG, head of the International Publishers and one of the party leaders, was busy moving scenery and prompting the actors.
>
> "MICHAEL GOLD was greeted as 'the best-loved American revolutionary writer' and accepted the accolade without protest. He

boasted of the deepening cultural influence of the Communist Party, referring specifically to the success of the Theatre Union and the Group Theatre and to the dozens of revolutionary books rolling off capitalist presses.

"'Our writers must learn', said he, 'that the working class which has created a great civilization in the Soviet Union is capable of creating a similar civilization in this country!' He called on red writers to regard themselves thereafter as 'artists in uniform'.

"But the center of the stage was held by the party functionaries--GOLD, HATHAWAY, FREEMAN, TRACHTENBERG, OLGIN, et al.--without the concealment which would later become compulsory. The resolutions voted by the congress followed the Moscow line as closely as any party manifesto. The main address, of course, was BROWDER'S. 'The Communist Party', he declared, 'greets this historic Congress of American Writers. We are all soldiers, each in our own place, in a common cause. Let our efforts be united in fraternal solidarity'. The remarkable fact is that an organization as frankly Muscovite should, within less than twelve months, dare pretend to be independent and non-partisan. Only one fact is more remarkable: that so many hundreds of writers throughout the country should have believed the outrageous lie.

"Before the memory of the League's parentage is quite obliterated, let me list the founding fathers for the coming historian of literary curiosities. The call for the congress was signed by:

EARL BROWDER
MICHAEL GOLD
GRANVILLE HICKS
THEODORE DREISER
NATHAN ASCH
LESTER COHEN
EDWARD DAHLBERG
JOHN L. SPIVAK
NELSON ALGREN
ARNOLD B. ARMSTRONG
MAXWELL BODENHEIM
THOMAS BOYD
BOB BROWN
FIELDING BURKE
KENNETH BURKE

ROBERT COATES
ERSKINE CALDWELL
ALAN CALMER
ROBERT CANTWELL
JACK CONROY
MALCOLM COWLEY
GUY ENDORE
JAMES T. FARRELL
KENNETH FEARING
BEN FIELD
WALDO FRANK
JOSEPH FREEMAN
EUGENE GORDON
HORACE GREGORY
HENRY HART
CLARENCE HATHAWAY
JOSEPHINE HERBST
ROBERT HERRICK
LANGSTON HUGHES
ORRICK JOHNS
ARTHUR KALLET
LINCOLN KIRSTEIN

HERBERT KLINE
JOSHUA KUNITZ
JOHN HOWARD LAWSON
TILLIE LERNER
MERIDEL LE SUEUR
MELVIN LEVY
ROBERT MORSS LOVETT
LOUIS LOZOWICK
GRACE LUMPKIN
LEWIS MUMFORD
EDWARD NEWHOUSE
JOSEPH NORTH
MOISSAYE J. OLGIN
SAMUEL ORNITZ
MYRA PAGE
JOHN DOS PASSOS
PAUL PETERS
ALLEN PORTER
HAROLD PREECE
WILLIAM ROLLINS, JR.
PAUL ROMAINE
ISIDOR SCHNEIDER

EDWIN SEAVER
CLAIRE SIFTON
PAUL SIFTON
GEORGE SKLAR
LINCOLN STEFFENS
PHILIP STEVENSON
GENEVIEVE TAGGARD
ALEXANDER TRACHTENBERG
NATHANIEL WEST
ELLA WINTER
RICHARD WRIGHT"

On Page 318 of this book, Mr. LYONS states:

"The initial congress which launched the league, as we have already recorded, was frankly Communist in its temper. Among the signers of its call were Comrades BROWDER, ALEXANDER TRACHTENBERG, GOLD, MOISSAYE, J. OLGIN, JOSEPH NORTH, JOSEPH FREEMAN and other undisguised Communists. The call for the Second Congress, held in New York on June 4-6, 1937, omitted such names. It was garnished more discreetly with non-political names, in line with the new period. The signers now

were

NEWTON ARVIN
VAN WYCK BROOKS
ERSKINE CALDWELL
MALCOLM COWLEY
PAUL DE KRUIF
WALDO FRANK
LANGSTON HUGHES
JAMES WELDON JOHNSON
JOHN HOWARD LAWSON
ROBERT MORSS LOVETT
ARCHIBALD MAC LEISH
CLAUDE MC KAY
VINCENT SHEEAN
UPTON SINCLAIR
GEORGE SOULE
DONALD OGDEN STEWART
GENEVIEVE TAGGARD
JEAN STARR UNTERMEYER
CARL VAN DOREN
ELLA WINTER
and LEWIS MUMFORD."

JOSEPH E. DAVIES
Author of the book "MISSION TO MOSCOW"

Source C reveals that JOSEPH E. DAVIES, former Ambassador to Russia and author of the book, "MISSION TO MOSCOW", was in Hollywood, California, about June 30, 1942. On this date "THE HOLLYWOOD REPORTER", under the heading "DAVIES WILL AID ON W.B.'S 'MOSCOW'" stated:

> "Most important step in the production of pictures with a Russian background has been taken by Warners in getting Ambassador JOSEPH E. DAVIES to assist in the preparation of his book 'MISSION TO MOSCOW', which Warners will bring to the screen.
>
> "In addition to the book, DAVIES is adding personal papers, memoranda, private information and other documents to the large store of material collected."

DAVIES stated as quoted in "THE HOLLYWOOD REPORTER":

"I am enthusiastic that this motion picture to be produced by Warner Brothers will make a complete and frank portrayal of conditions, contributing to the better mutual understanding and confidence between two great peoples at this particular time and will be of paramount service to the cause of the United Nations and to free men everywhere."

On July 1, 1942, "THE HOLLYWOOD REPORTER" stated:

"HARRY M. WARNER is to leave Wednesday from Washington to rush 'MISSION TO MOSCOW' into production at the earliest possible moment. WARNER personally negotiated the deal with JOSEPH E. DAVIES, former Ambassador to Russia, for purchase of best seller. Picture to be released September 15. A statement issued in Washington by DAVIES said Warner Brothers paid him the highest amount ever paid for a book, but would not disclose the purchase price. DAVIES, who is coming to Hollywood to serve as Technical Director on the film, said he is donating the proceeds of the film rights sale to 'a public cause'.

## MOTION PICTURES WHICH HAVE A PROPAGANDA SLANT AND WHICH WILL BE TREATED IN THIS REPORT

The following so-called propaganda pictures have been released by the producers at Hollywood and same will be treated separately and individually in this report.

1. "MISSION TO MOSCOW"
2. "ACTION IN THE NORTH ATLANTIC"
3. "KEEPER OF THE FLAME"
4. "HANGMEN ALSO DIE"
5. "OUR RUSSIAN FRONT"
6. "EDGE OF DARKNESS"
7. "THIS LAND IS MINE"

## "MISSION TO MOSCOW" Produced by WARNER BROTHERS, released about May 10, 1943

The following is a list of the "CAST AND CREDITS" and the "CAST OF CHARACTERS" of "MISSION TO MOSCOW", which was issued by Warner Brothers Studio:

"CAST AND CREDITS"

# "M I S S I O N  T O  M O S C O W"

A Warner Bros. - First National Picture

Produced by ROBERT BUCKNER
Directed by MICHAEL CURTIZ
Screen Play by HOWARD KOCH
From the Book by JOSEPH E. DAVIES
Director of Photography BERT GLENNON, A.S.C.
Film Editor OWEN MARKS
Art Director CARL JULES WEYL
Sound by OLIVER S. GARRETSON
Special Effects by ROY DAVIDSON and H. F. KOENEKAMP, A.S.C.
Montages by DON SIEGEL and JAMES LEICESTER

Set Decorations by GEORGE JAMES HOPKINS
Technical Advisor JAY LEYDA
Ballet Staged by LEROY PRINZ
Gowns by ORRY-KELLY
Makeup Artist PERC WESTMORE
Music by MAX STEINER
Orchestral Arrangements by BERNARD KAUN
Musical Director LEO F. FORBSTEIN
Assistant Director FRANK HEATH
Unit Publicist DON KING

## CAST OF CHARACTERS

| | | |
|---|---|---|
| WALTER HUSTON | as | JOSEPH E. DAVIES |
| ANN HARDING | as | MRS. DAVIES |
| OSCAR HOMOLKA | as | MAXIM LITVINOV |
| GEORGE TOBIAS | as | FREDDIE |
| GENE LOCKHART | as | PREMIER MOLOTOV |
| ELEANOR PARKER | as | ELLEN DAVIES |
| RICHARD TRAVIS | as | PAUL GROSJEAN |
| HELMUT DANTINE | as | MAJOR KAMENEV |
| VICTOR FRANCEN | as | PROSECUTOR VYSHINSKY |
| HENRY DANIELL | as | JOACHIM VON RIBBENTROP |
| BARBARA EVEREST | as | IVY LITVINOV |
| DUDLEY FIELD MALONE | as | WINSTON CHURCHILL |
| ROMAN BOHNEN | as | NIKOLAI KRESTINSKY |
| MARIA PALMER | as | TANYA LITVINOV |
| MORONI OLSEN | as | COLONEL PHILIP FAYMONVILLE |
| MINOR WATSON | as | LOY W. HENDERSON |
| VLADIMIR SOKOLOFF | as | PRESIDENT KALININ |
| MAURICE SCHWARTZ | as | DR. BOTKIN |
| JEROME COWAN | as | SPENDLER |
| KONSTANTIN SHAYNE | as | NIKOLAI I. BUKHARIN |
| MANART KIPPEN | as | JOSEPH STALIN |
| KATHLEEN LOCKHART | as | LADY CHILSTON |
| KURT KATCH | as | MARSHAL TIMOSHENKO |
| FELIX BASCH | as | DR. HJALMAR SCHACHT |
| FRANK PUGLIA | as | JUDGE ULRICH |

| | | |
|---|---|---|
| DORIS LLOYD | as | MRS. CHURCHILL |
| FRANK REICHER | as | COUNT WERNER VON DER SCHULENBURG |
| JOHN ABBOTT | as | GRIGORI F. GRINKO |
| DANIEL OCKO | as | HEINRICH YAGODA |
| IVAN TRISAULT | as | MIKHAIL TUKHACHEVSKY |

In order to state the impressions one gathers from seeing this picture, it is necessary to state some of the background as it is believed to exist. It should be taken into consideration that the adaptation of the play from the book "MISSION TO MOSCOW" by JOSEPH E. DAVIES, former Ambassador to Moscow, was made by ERSKINE CALDWELL, long identified with Communist Party activity, having followed the line of the Party during all of its changes from the popular front period prior to 1939 through the period of the HITLER-STALIN Pact, which was signed on August 23, 1939, when CALDWELL opposed the Lend Lease Act, the Selective Service Act and adopted and supported the general program of the American Peace Mobilization. After HITLER attacked STALIN on June 22, 1941, CALDWELL followed the Communist Party line which called for "all out aid to Britain, the Soviet Union and China".

For years CALDWELL has been a member of the League of American Writers, a recognized Communist front organization. He has made a number of trips to Russia and is an outstanding propagandist for Communism, and has been for a number of years.

CALDWELL is recorded as an associate editor of "Soviet Russia Today". He went to Russia in 1941, and wrote the book "ALL OUT ON THE ROAD TO SMOLENSK", which is a glorification of the STALIN regime.

EUGENE LYONS in his book, "THE RED DECADE", under the heading "THE RED CULTURAL RENAISSANCE", stated in part:

> "If a history of highbrow lunacies in these United States is ever written, it will be necessary to devote a large part of its space to the strange career, roughly between 1930 and 1935, of Proletarian Culture, known familiarly to its caretakers as Proletcult. The noisiest of the litter were 'proletarian criticism' and 'proletarian literature', but there were also queer pups known as proletarian theatre, cinema, painting, sculpture, music, dancing, and so on.
>
> ....."A lot of budding and a few overripe novel writers suddenly became interested in the plain people and got all puffed up over their new virtue, as though UPTON SINCLAIR, JACK LONDON, WILLIAM DEAN HOWELLS and a lot of others had never written. And above all Proletcult beckoned to droves of third-rate writers, singers, dancers, critics who recognized the draft as a short cut to recognition and ready-made audiences. Mediocrity for once seemed very like a special artistic merit.

....."there were men and women of talent among the migrants. The fact that they counted JOHN DOS PASSOS, EDMUND WILSON, WALDO FRANK, SHERWOOD ANDERSON, THEODORE DREISER and younger men like JAMES T. FARRELL, PHILIP RHAV, ERSKINE CALDWELL, etc. is proof of this. But the gifted were smothered by the proletarian phonies, by politicians legislating for artists, artists pretending to be "dialecticians", communist sycophants and logrollers. Despite the admixture of genuine artistic and moral values, it all added up to a noisy and nonsensical circus.

....."It was an amazing show the circus put on, year after year. The 'NEW MASSES' oracles were ruthless to outsiders and firm with their own to keep them from straying. DOS PASSOS was reprimanded because he 'had not sufficiently emphasized the strength of the working class'. CALDWELL was warned that he 'very inadvertently suggests the latent power of the Southern proletariat'. Writers were condemned for 'unconscious fascism' and conscious social fascism even when they thought they were doing all right."

LYONS on page 147 of the same book lists CALDWELL as one of the "founding fathers" of the LEAGUE OF AMERICAN WRITERS, along with

EARL BROWDER
MICHAEL GOLD
THEODORE DREISER
JOHN L. SPIVAK
MALCOLM COWLEY
GUY ENDORE
WALDO FRANK
JOSEPH FREEMAN
CLARENCE HATHAWAY
LANGSTON HUGHES
JOHN HOWARD LAWSON
ROBERT MORSS LOVETT
M. J. OLGIN
SAM ORNITZ
ISIDOR SCHNEIDER
GEORGE SKLAR
LINCOLN STEFFENS
ALEXANDER TRACHTENBERG
ELLA MAE WINTER

and other Communists and fellow travellers.

The call of the Second Congress of the LEAGUE OF AMERICAN WRITERS held in New York City on June 4-6, 1937, was signed by ERSKINE CALDWELL, MALCOLM COWLEY, WALDO FRANK, LANGSTON HUGHES, JOHN HOWARD LAWSON, ROBERT M. LOVETT, ARCHIBALD MacLEISH, UPTON SINCLAIR, DONALD OGDEN STEWART, ELLA MAE WINTER (wife of DONALD OGDEN STEWART) and other well known Communists and party line followers.

The "PEOPLE'S WORLD" for August 1, 1942, stated "Writer ERSKINE CALDWELL has been going like a house afire on 'MISSION TO MOSCOW', the Warner production of the book by ex-Ambassador, JOSEPH E. DAVIES. It took CALDWELL only two days to do the rough screen treatment."

Life Magazine for September 8, 1941, carried a story by CALDWELL entitled "RUSSIA IN WAR TIME", in which he stated that since early July, 1941, he was the first American correspondent to leave Moscow after the German invasion began. The story reflects that CALDWELL is the author of "TOBACCO ROAD" and "GOD'S LITTLE ACRES".

Confidential National Defense Informant LA 10-2 has advised that "MISSION TO MOSCOW", which is being produced in picture form, is completely controlled by the Soviet Embassy at Washington, even to the naming of the actors. Informant reported that one scene of the picture would show Trotsky plotting with German agents. Informant also advised that JAY LEYDA, a known Communist, is the principal advisor on the picture.

JAY LEYDA
Technical Director
on "MISSION TO MOSCOW".

Source D has reported that JAY LEYDA, who was called in as Technical Director of the picture, has a long record of Communist activity. For several years prior to 1935, LEYDA was stationed in Moscow where he was director of propaganda, which was disseminated by way of the theatre and motion pictures. He came to America about 1935 and was connected with the Modern Film Library, an organization sponsored and supported by the Rockefeller Foundation. About 1939, LEYDA was discharged by that organization on account of his Communist activity. Also during that period LEYDA was the associate editor of "NEW THEATER", a Communist-controlled magazine dealing with the theaters and motion pictures in the United States. He has been a sponsor for and supporter of a large number of alleged Communist-front organizations in the United States. At the present time he is a member of, and active in the Hollywood League of American Writers. He lectures at the Hollywood Writers School, a project sponsored by the League of American Writers and completely under the domination and control of the Communist Party.

Source E advised that the following information would throw some light on the activities of Mr. LEYDA covering a period of years:

The Motion Picture Almanac for 1939-40 on Page 391, gives the following short biography of JAY LEYDA:

"JAY LEYDA, Assistant to Curator, Museum of Modern Art Film Library. Born Detroit, Michigan. In 1933 - 1936 studied in the State Institute of Cinematography, Moscow, Russia, and in the Soviet Film Industry. 1936, Modern Art Film Library." (New York City)

The Motion Picture Almanac for 1941 adds that LEYDA was born in Detroit, Michigan, in 1910; also that he was "on the Editorial Board of the quarterly magazine 'FILMS'". It also states that he is a "lecturer and critic".

In the Los Angeles Times for November 15, 1942, PHILIP K. SCHUEUR states "LEYDA is a Russian born American citizen".

The "NEW THEATER" for June, 1936, on Page 17, states that a delegation from the United States would visit the Soviet Union to attend the Soviet Theater Festival. It further stated "The delegation will be welcomed by prominent foreign critics and leading figures of the theater and screen arts, including TRETIAKOV, EISENSTEIN, FRIEDRICH WOLF, JAY LEYDA, LEON MUSSINAC, CHEN-I-WAN, and PISCATOR....."

Although LEYDA was in Moscow and had been there for some three or four years, according to his own biography given above, his name appears on the masthead of this "NEW THEATER" magazine as one of the "Associates" of the Editorial Staff. This magazine was a well-known Communist controlled publication, devoted to the theater and allied arts.

The New Leader of New York City for November 9, 1940, stated the following which relates to JAY LEYDA:

"NELSON A. ROCKEFELLER is one of those bright young millionnaires, who wants to do something constructive with the funds his grand dad pulled out of the oil fields. Being the son of an oil magnate he should be familiar with pipe lines--like those which the caviar comrades in New York have laid out between themselves and the oil millions.

"NELSON has an important job to do.

"Then why does NELSON jeopardize his reputation and that of his division, which is close to the Defense Commission, by permitting his Museum of Modern Art Film Library--an important center--to be run by those easily identified as fellow-tourists? RICHARD GRIFFITH is the new assistant curator of the Film Library. He was appointed by MISS BARRY, we understand from sources close to the Museum, to take the place of the Soviet-trained Propaganda Commissar JAY LEYDA. LEYDA, it will be

recalled, served as curator for four years, practically ever since he left Moscow, until last July, when Miss BARRY, the curator, was compelled by public opinion to relieve him of his job.

"By substituting Mr. GRIFFITH, she hires a close friend and collaborator of LEYDA. GRIFFITH is a contributor to LEYDA'S magazine 'FILMS', which closely follows what the Soviet intellectuals consider a 'line'.

"Mr. GRIFFITH is also a member, and one of the chief publicity agents of the Communist-controlled Association of Documentary Film Producers.

"Too much importance cannot be placed on the role which will be played by the documentary film in the propaganda which will necessarily be part of this nation's life during the next few years. Mr. ROCKEFELLER is privileged to hire whom he wants, but this is a vital international job, in which films will play a big part....the rest is obvious..."

The "New LEADER" for March 22, 1941, states the following, with respect to JAY LEYDA:

"Last year this column exposed Communist infiltration into the Film Library of the Modern Museum. We revealed that one of its directors was JAY LEYDA, former employee of Moscow's Bureau of International Revolutionary Literature. All of which is Mr. LEYDA'S privilege.

"But Mr. LEYDA was hired in Moscow by IRIS BARRY, curator of the film library. Which is NELSON A. ROCKEFELLER'S privilege. He owns the museum, along with JACK WHITNEY and a few others.

"But along comes news that Mr. ROCKEFELLER, who directs the DNAC division of cultural and commercial relations with South America, will launch an intensive program for the collection and production of informative and educational non-theatrical motion pictures to be shown before cultural groups in Latin-American countries. The program, undertaken with the cooperation of the State Department will be carried out by the Film Library, Inc., of the Museum of Modern Art of New York.

"We learn from SEYMOUR STERN, one of the nation's experts in movie history, that the Library is still the center of the tovarischi's documentary film crowd, top man of which is JORIS IVENS, now in Hollywood trying to get backing for a series of documentary films."

The "NEW LEADER" for October 4, 1941, states the following with respect to JAY LEYDA:

"Our theatrical agents pass on to us the fact that despite repeated warnings NELSON A. ROCKEFELLER has permitted JAY LEYDA, Moscow-trained film expert, to emerge as a producer of cultural messages for showing south of the border, yi, yi, yi, yi, or maybe oi, oi, oi, oi..... Mr. LEYDA'S first opus, now in preliminary stages, is addressed at the Rockefeller-Whitney cultural relations program for the Latin Americas. The working title is 'Better Dresses, Fifth Floor'. Fifth Avenue public relations offices have indicated that the Bonwit shop and Sak's have not been found 'available' for location work. By the way, has anyone, anywhere heard of an active anti-Communist getting a government job?"

EUGENE LYONS in his book "THE RED DECADE", states on Page 139 the following:

"The New Theatre boasted what is probably the largest group of 'contributing editors' ever published at one time. Besides the party wheel horses it included ANITA BLOCK, HALLIE FLANAGAN (subsequently head of the Federal Theatre Project), VIRGIL GEDDES, PAUL and Mrs. PAUL SIFTON, JAY LEYDA, H. W. L. DANA, LANGSTON HUGHES, ROBERT FORSYTHE, MURIEL RUKEYSER, and others."

The same book on Page 247 and 248, under the main heading "Hooray for Murder!", states the following:

"The variety of the signers of this amazing whitewash of STALIN prepared by movie actors and scientists must stand as a symbol of the Red Decade. Its insanity was surpassed only once, fifteen months later, by four hundred experts who publicly denied the possibility of any common ground between Russia and Germany--nine days before the two nations made their alliance in the Kremlin. Here, for the record, is the distinguished list, exactly as published by the Daily Worker of April 28, 1938:" (The name of JAY LEYDA appears in this list.)

Mr. LYONS on Page 348 of the same book, under the main heading "The Last Loony Scene ", states the following:

"Among the signatories of the 400-signature letter were at least 29 who had also graced the famous 150-signature letter whitewashing the Moscow trials and purges. To have given support to two such documents rates them a special listing as stooges-cum-laude, so here they are:" (The name of JAY LEYDA appears in this list of 29 names.)

ROBERT H. BUCKNER
Producer of the Picture
"MISSION TO MOSCOW"

Source F advised that Mr. BUCKNER was born in Crewe, Virginia, May 28, 1906. He was educated at the University of Virginia, the University of Edinburgh, Scotland, and Ecole Polytechnique, Paris, France. He is a news reporter and writer by profession. After graduation, he was engaged in newspaper work abroad. In 1934 and 1935 he was located in Moscow, Russia, as correspondent for the London Daily Mail. In 1936, during the war by Italy on Ethiopia, he was a war correspondent in Ethiopia. At various times during his career as a writer, he has contributed various kinds of material to different magazines.

In 1938 he was brought to Hollywood by WARNER BROTHERS, where he wrote screen plays for motion pictures. About a year ago, when the "MISSION TO MOSCOW" was contemplated, he was made associate producer and was given the job of producing that picture for WARNER BROTHERS.

While there is no open record of Communist activities on his part known at this time, he did personally select JAY LEYDA to act as Technical Director for the picture. In that position he was responsible for the selection of the writers and actors for the picture.

It also appears that at the time Mr. BUCKNER was in Moscow in 1934 and 1935, JAY LEYDA was there also and was connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. It is therefore very probable that Mr. BUCKNER and Mr. LEYDA were acquainted with each other at that time. Private and confidential sources reveal that Mr. BUCKNER is sympathetic to Soviet philosophy, and was during the time he was abroad before coming back to the United States. The same source stated that for this reason he was selected to oversee the production of the above-named picture.

A check has been made of the pictures on which BUCKNER was employed as a writer before he was selected as the producer of "MISSION TO MOSCOW". This check reveals that he has not worked on anything of a political nature, but that his time and talent were devoted to melodrama and light comedy.

MICHAEL CURTIZ
Listed as the Director of
"MISSION TO MOSCOW"

MICHAEL CURTIZ appears in the official statement issued to the public through the tradepapers and publicity sheets issued by WARNERS. Investigation reveals that MICHAEL CURTIZ is an Austrian by birth, who has been in the United States about five years. He claims that he is a naturalized citizen. It is reported that CURTIZ has had very little experience as a director of pictures and that "MISSION TO MOSCOW" was directed by JAY LEYDA as appears above. No subversive activities on the part of CURTIZ are known, but he goes along with the Communist line.

FRANK HEATH
Assistant Director
"MISSION TO MOSCOW"

FRANK HEATH is listed as "Assistant Director" in the publicity sheets issued by WARNER BROS. It is stated that he, as Assistant Director, had nothing to do with the nature or character of the picture, that he was merely a detail man to look after the cast. The records of possible subversive activities on his part are negative.

HOWARD KOCH
Screen Play Writer

HOWARD KOCH appears in the official statement and publicity sheets issued by WARNER BROS. as the "Screen Play" writer of the "MISSION TO MOSCOW". The information is that KOCH did not write "MISSION TO MOSCOW" and little is known about him; that the fact is that "MISSION TO MOSCOW" was written by ERSKINE CALDWELL as shown above.

WALTER HUSTON
Leading man in the Cast playing
the role of JOSEPH E. DAVIES

Source G advised that WALTER HUSTON, who played the part of Ambassador DAVIES in "MISSION TO MOSCOW", attended a meeting at the Shrine Auditorium on November 8, 1942, on the occasion of the twenty-fifth anniversary of the founding of the Soviet Republic. The celebration was "a salute to our Russian Ally". This American Soviet Friendship Rally was attended by more than five thousand

people. WALTER HUSTON served as a member of the invitation committee and also on the "program and arrangements committee".

At this meeting, many Communist circulars and booklets were distributed and sold. The meeting was declared to be a decidedly Communist meeting.

Source G has stated that WALTER HUSTON was elected a member of the Executive Board of the Hollywood Democratic Committee on March 4, 1943. This informant has also stated that this organization is "definitely a Communist front organization" and is a revival of the old Motion Picture Democratic Committee which was a Communist front organization under a changed name, that the personnel of these two organizations was practically the same.

## JORIS IVENS
## Friend of WALTER HUSTON and JAY LEYDA

JORIS IVENS is a close associate of WALTER HUSTON and JAY LEYDA. The "HOLLYWOOD REPORTER" for January 16, 1942, page thirteen, announced that JORIS IVENS had made a documentary film, "OUR RUSSIAN FRONT" with LEWIS MILESTONE as director and WALTER HUSTON as narrator, written by ELLIOT PAUL, an artkino (Russian), production distributed under the auspices of the Russian War Relief, Inc.

The JACK TENNEY Investigating Committee of the California State Legislature reported the following with respect to JORIS IVENS:

The report stated that the Los Angeles Daily News for December 19, 1941, states the following: "IVENS is on his way to becoming a citizen .....has his first papers." The report further stated that IVENS is leaving for Washington, D. C., where he is to interview officials of the State Department with a view to making documentary pictures on Dutch East Indies and that he is to present another idea to the Department of Agriculture. He will do defense pictures.

The report further states, "Subject is a Dutch Communist. He plied back and forth between Holland and the Soviet Union in the early 1930's. He was an instructor in Revolutionary Literature in Moscow. The report also stated he was also an instructor in Film University in Moscow and during this time made documentary films in Holland.

The New Theatre Magazine of 1935-1936 mentions him many times. This was a Communist Party publication.

The report states that IVENS did "Zeuderzee Project" (Holland's WPA), a so-called documentary picture. He was connected with Phillips Radio, a European concern, in 1933 and 1934.

He did the picture, "The New Earth", a Communist line picture, in 1934.

In 1936, and 1937, he photographed a documentary film written by ERNEST HEMINGWAY, on the Spanish War called "The Spanish Earth". This picture was distributed through the Communist Party channels and it was praised by Communist Party publications, particularly the magazine, "New Theatre".

The report further stated that IVENS made a film in China in 1938-1939, "Four Hundred Million" which also followed the Communist Party line and was praised by Communist publications and distributed through Communist Party channels. He spent considerable time at Formosa. It is not known what he did there.

He made, "The Power and the Land" depicting rural electrification in connection with the Tennessee Valley Authority in 1940. This, too, was praised by the Communist press.

The report further stated that IVENS was in the Modern Film Library of the Rockefeller Foundation in New York City and worked behind the scenes with JAY LEYDA in putting over the Communist Party program in this institution. The TENNEY report further stated that IVENS announced the formation of the "Institute of Film Technique" at City College, New York City, with JOHN GRIERSON of Canada, ALICE V. KELLIHER of Massachusetts, and WILLARD VAN DYKE.

The same source stated that the "PEOPLE'S WORLD" for October 9, 1941, page five, mentions IVENS as an "outstanding leader in the documentary film field". This source also stated that IVENS was one of the organizers of "Communist Film and Photo League" in New York City in 1933 or 1934, that he worked in the Modern Film Library, a Communist Center in New York City, for a number of years. It was also stated he made a number of Communist propaganda short subjects.

Source H stated that IVENS is a motion picture director, who specializes in the production of "documentary films", that he was born in Holland and claims to be a naturalized American citizen. Before coming to the United States early in 1936, IVENS was active as a motion picture director in Holland and the Soviet Union. It was in the latter country where he

received his schooling in "collective work", according to a statement which he made in an article written by himself in the "New Theatre" magazine for October, 1936, on page nine. This magazine was a publication devoted to the stage and screen and was a distinct medium for propagation of the Communist Party line.

Source H stated that IVENS' first production to gain attention was a film called "Borimage" which dealt with a particularly vicious situation in the mines in Belgium. It was described in Communist publicity circles as a "drama of revolutionary truth".

This picture was strongly censored by the New York Board of Censors and much of the content was removed before it was shown publicly.

Source H stated that upon his arrival in Hollywood in 1936, IVENS took part in Communist front activities and he interested himself in the agricultural strikes that were then prevalent in California. He was in constant association with such well known Communists and fellow travellers as HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, SIDNEY BUCHMAN, IRVING REIS, VIOLA BROTHERS SHORE, DONALD OGDEN STEWART and others of that clique.

Source H stated that during the Spanish Civil War, IVENS went to Spain, and in company with ERNEST HEMINGWAY, photographed war scenes there and made the picture called "Spanish Earth", a propaganda film following the Communist Party line. Informant stated that IVENS was connected with the Modern Film Library, a project set up by the Rockefeller Foundation, New York City. He also stated that at the same time, IVENS was President of the Association of Documentary Film Producers, 1585 Broadway, New York City.

Source H stated that in addition to the above activities, IVENS also made a picture called, "The Four Hundred Million". It was made in China and was a propaganda picture following the Communist Party line.

Source H further stated that in 1940, IVENS was employed by the United States Government Rural Electrification Administration Project, under the direction of PARE LORENTZ. The picture, "The Power and the Land", was made with the object in view of "putting over" rural electrification in the United States.

The same source further stated that in 1939, IVENS was a sponsor for an organization called the Motion Picture Guild, the purpose of which was to produce pictures of a propaganda nature following the Communist Party line.

One picture particularly was considered. It was based on the book, "School for Barbarians". The book was written by ERIKA MANN, a well-known fellow traveller and a refugee from Germany.

Source H stated that the sponsors of this organization were HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, IRVING REIS and SIDNEY BUCHMAN. He also stated that all of the parties named are well known Communists or fellow travellers of long standing in Hollywood.

Source H further stated that IVENS has been in Hollywood since 1941, and has been active in Communist circles. He is associated with such organizations as the League of American Writers, Hollywood Writers' Mobilization and various Russian relief organizations. Informant stated that in connection with LEWIS MILESTONE, a Hollywood motion picture director and for many years a fellow traveller, IVENS made a documentary picture, "Our Russian Front". This picture was shown at the Filmarte Theatre, Hollywood, on March 4, 1942, to raise funds for the Russian War Relief Association.

Source H stated that WALTER HUSTON was the narrator and is the same WALTER HUSTON who appeared in "MISSION TO MOSCOW". He stated that ELLIOT PAUL, writer of the picture, "Our Russian Front", has long been connected with Communist activities in Hollywood, that he is a member of the League of American Writers, and was a leader in the American Peace Mobilization and was active in other organizations of this nature.

Source H stated that DIMITRI TIOMKIN, a Russian composer who has followed the Communist Party line, was associated with IVENS in this venture. Source H stated that IVENS also made the picture, "Action Stations", a convoy picture, for the Canadian Government. He further stated that IVENS is at the present time cooperating with Communist elements as he has been doing for the past several years. He also stated that IVENS is considered one of the leading propagandists in the documentary film field.

The School For Writers in Hollywood, California, issued a prospectus for the summer term for 1943, in which JORIS IVENS is listed as the instructor of "documentary films", which is a series of lectures at which selected documentary films will be shown. It stated that the class and the instructor will discuss in detail the practical problems of writing and filming the documentary films, with special emphasis on the role of the documentary film in the war. It also stated that IVENS was the producer-director of "Spanish Earth", "Four Hundred Million", "Power and the Land" and most recently, "Action Stations" for the Canadian Government. It also stated that IVENS is "a member of the faculty of the Art and Cinema Department, U.S.C.". (University of Southern California)

ROMAN BOHNEN
Actor who played the role
of
NIKOLAI KRESTINSKY

Source I advised that ROMAN BOHNEN is an actor and is a member of the League of American Writers and has been connected with Communist Party activities for the past eight years or more. He was active in the New Theatre League and other theatre groups affiliated with the International Union of Revolutionary Theatres with headquarters at Moscow, Russia. He is now an instructor in the project called, "Actors' Lab", a Communist cultural school of acting in Hollywood.

OSCAR HOMOLKA
Actor who played the role of
MAXIM LITVINOV

Source J has stated that HOMOLKA is a Russian and is a well-known fellow traveller in Hollywood. He stated that HOMOLKA is a professional actor and has been for many years, that his social activities are confined to the fellow travelling activities in Hollywood.

Source J further stated that HOMOLKA has supported a number of Communist front organizations in Hollywood and his sympathies are with this group. He further stated that for the past two or three years, HOMOLKA has spent a vacation of some two or three months' duration in Washington, D. C., at which times he was a guest of the Russian Embassy.

Source J further stated that Mr. and Mrs. OSCAR HOMOLKA were sponsors of the Joint Anti-Fascist Refugee Committee Banquet which was given at the Beverly Hills Hotel for the benefit of that organization.

VLADIMIR SOKOLOFF
Actor who played the part of
President KALININ
of the Soviet Republic

Source K has reported that SOKOLOFF, who took the part of President KALININ of the Soviet Republic, in the picture "MISSION TO MOSCOW", is a Russian and has been an actor in Hollywood for many years. He stated that SOKOLOFF

belongs to the same organizations to which HOMOLKA belongs, that they were great friends and associates. He stated that SOKOLOFF devotes a great deal of his time to arranging affairs for the Russian War Relief.

HELMUT DANTINE
Actor who played the part of
Major KAMENEV

HELMUT DANTINE is an Austrian by birth and served in the Austrian Army in the first World War. He was later connected with the German Diplomatic Service.

Source L has informed that the other persons mentioned in the "Cast and Credits" and "Cast of Characters" of "Mission to Moscow" are the general run of the motion picture industry and that very little, and in some instances nothing, is known about them and they are not people who influence the nature and character of the picture in which they appear in any way.

Newspaper Comment

The trade magazine, "VARIETY" for June 1, 1943, stated the following with respect to "MISSION TO MOSCOW":

> "The Republican National Committee issued a single sheet, larger than a newspaper page, reprinting criticisms from DOROTHY THOMPSON, WESTBROOK PEGLER, BENJAMIN DE CASSERES, Time mag and others. Over all, on the reprint page, was the banner line, 'Mission to Moscow' Denounced as Phony Propaganda. On the page also was a Republican editorial titled 'Is the New Deal Implicated?'"

The article further stated, "President Roosevelt's personal ambassador and campaign contributor, JOSEPH E. DAVIES, participated in Hollywood in the production of the film and undoubtedly aided in its final editing. Would he have done so without White House consent?"

"LOWELL MELLETT, White House intimate and Office of War Information's personal representative in Hollywood, was on the ground during the filming of 'Mission to Moscow'. He has ordered that all scripts before and during production be presented to him. Is it possible that an exception was made for this film affecting so directly America's international relations?"

"There can be little doubt that the furore over 'Mission to Moscow' was created by an American element of Communists whose purge by Russia is so effectively dramatized in the picture."

"The entire bitter attack on the picture thus becomes a bitter attack on principle, rather than on the picture as such, and boils down to the unfounded accusation that it is 'propaganda for a lie'.

The same issue of "Variety" in a different article under the headline, "Hull Okayed 'Mission'" stated the following:

"Reports here are that the State Department first viewed and approved WB 'Mission to Moscow' before it was given public showing .....which has not stopped the Congressional shot-gunning at the film which, after the initial plug in the Congressional Record, has now been the subject of three left jabs in that tone from three western Congressmen."

"Variety" for May 26, stated in part: "Warners 'Mission to Moscow' is still taking the bumps in Congress. Representative MARTIN T. BENNETT of Missouri inserted the latest slug in the appendix of today's Congressional Record under the title, 'Hollywood and Communism'.

"BENNETT wound up and let go with this: 'Hollywood, in its usual extreme style, has apparently lost its head and gone completely overboard in its attempt to make Communism look good'."

The Los Angeles Examiner for May 25, 1943, under the headline, "The American Viewpoint", quoted a letter which JACK WARNER had addressed to WILLIAM RANDOLPH HEARST complaining about the critical attitude of the Examiner relative to "Mission to Moscow" and requesting Mr. HEARST to "print the other side also in your valuable papers".

The Examiner carried the complete letter which WARNER addressed to HEARST and the latter's reply thereto. HEARST'S reply to WARNER is as follows:

"May 19, 1943.

"Mr. JACK WARNER
WARNER BROS. MOTION PICTURES CO.,
New York City, New York.

Dear JACK:

"I certainly do not wish anything to impair our friend-

ship and I hope that criticism of any screen product offered for public patronage and customarily subject to public criticism will not be considered an unwarranted or an unfriendly act.

"Our papers printed the criticism by Professor DEWEY and SUZANNE LaFOLLETTE of your film, 'Mission to Moscow', because we thought that criticism presented not only a truly American viewpoint, but a factual statement of the situation, and that both an American viewpoint and a factual statement were necessary for the enlightenment of the public.

"You say our papers 'should state the other side of the case in reply to such attacks as DEWEY and LaFOLLETTE'.

"Your film, Mr. WARNER, gives 'the other side of the case' - the Communist side - quite completely.

"My contention is that it is entirely essential, not only in the interests of FAIRNESS, but in the interests of FREEDOM, for an American newspaper to print the ANTI-Communist - the DEMOCRATIC side of the case.

"I think it is quite as much the duty of the American press to defend Democracy against Bolshevism as against Fascism or Nazism or any other form of totalitarian tyranny.

"I am sorry that we disagree on the proper function of the press, - and of the moving picture.

"But I am sure that you will realize that our attitude toward your screen product (an attitude so frequently favorable, but in this case frankly critical) is guided by no personal unfriendliness, but merely by a sense of public duty.

"Sincerely,

"W. R. HEARST."

ALVAH CECIL BESSIE is referred to in the letter of reference in which it is stated that he is "a writer for the 'NEW MASSES', Communist Party

organ for the 'intelligentsia', one ALVAH BESSIE is also in Hollywood".

Source H reveals that BESSIE was born in New York City on June 4, 1904; that he attended the De Witt Clinton High School, New York City, and graduated from Columbia University in 1924; that he won the GUGGENHEIM FELLOWSHIP in 1935; that he was dramatic and book editor for the Brooklyn Daily Eagle from 1936 to 1937. This source further reveals that BESSIE went to Spain on February 3, 1938, and enlisted in the Abraham Lincoln Battalion and was later made the front line correspondent for the Brigade's official organ, "VOLUNTEER FOR LIBERTY", as B. ALSTERLUND.

Source M further advised that BESSIE came to Burbank, California, and gave his address as in care of Warner Brothers Studio.

Source M stated that BESSIE was instructor at the Communist Workers School and that a booklet put out by the Workers School stated that ALVAH CECIL BESSIE will teach "Literature and the World We Live in". This source stated that this course will attempt to relate the world in which we live to some outstanding achievement of the literary art of our time.

Source M further stated that the leading dramatic writers of our period (STEINBECK, SHOLOKOV, RICHARD WRIGHT, LILLIAN HELLMAN, HEMINGWAY, ALBERT MALTZ, CLIFFORD ODETS, TIEN CHUN, FRANZ WEISKOPF and ANNA SEGHERS) will be used as a point of departure for discussions of the history of social institutions as they have been reflected by the great writers of all time.

This prospectus listed BESSIE as a "novelist, short-story writer, critic, staff writers for 'NEW MASSES', author of 'BREAD AND A STONE', 'MEN IN BATTLE' and 'DWELL IN WILDERNESS'".

Source M has further advised that BESSIE is a member of the National Board of the League of American Writers and is a teacher and lecturer in the Hollywood Writers School; that he is also on the Studio Committee of the Screen Writers Guild and at the present time is writing on a picture for the Warner Brothers Studio.

Source N revealed that on March 26, 1943, BESSIE wrote a letter to Corporal MILTON WOLFF, Station Complement, Camp Wheeler, Georgia. WOLFF was an officer in the Loyalist army in Spain during the Spanish Civil War and was the National Commander of the Abraham Lincoln Brigade in the United States in 1939.

The letter is as follows:

"2924 Montcalm Avenue
Los Angeles, California

March 26, 1943

"That'll learn you. You dirty red. Whyn't you think of all these things long ago before you went to Spain to help those dirty reds? Or whyn't you be like me--sell out to the enemy? You know what happened. The Pres. say that I was too damaging to the status quo on NM, so he called his friend Jack L. Warner (they're just like that), and said, Jack old guy, that Bessie guy is getting too much influence. Now these reds, he said, they can be bought. So Jack, here I am working for the enemy, writing a Great War Picture in which I have two characters--Marines--one modeled after Sergeant Hermann Boettcher, the other after Major Evens Carlson. How long they'll remain in the picture is anybody's guess, but I'll try. So I get elected to the studio committee of the Screen Writers Guild; and they make me a Red Cross Captain, and I collect over 2000 from 20-odd writers and everybody loves me. And you are in the brig. You can always try that chloropicrine out on yourself, if the going gets too tough. Lucky you. Me, I like my garlic in the salad bowl. Dick Rusciano has turned up in the Arizona desert, on maneuvers among the sidewinding rattlesnakes, Gila Monster, tarantulas and Black Widows (a species of spider, not a dame). His address, if you want it is [redacted] You are soaking and he is broiling. I'll let you know when a screen credit is coming up. Not for a year, anyhow, as it takes that long to release a picture once it's finished being written and goes into production. So save your pennies. But see: Airforce, The Edge of Darkness, Action in the North Atlantic. They're all good; the latter two better than you'd believe. All WB pix.

b6
b7C

"More soon

/s/ "AB"

PURGE TRIALS
ACCORDING TO EUGENE LYONS

EUGENE LYONS in "THE RED DECADE" under the heading "HOORAY FOR MURDER" gives the following information relative to the purge trials and the attitude of the American Communists relative to the same.

Beginning on page 246, he states in part:

"A definitive judgment of the Moscow trials, and of the mass killings without trial behind them, calls for a profound knowledge of the Russian Revolution, its leaders, its ethics and motivations. As a minimum it presupposes a thorough study of the trial records, the literature of exposure outside Russia, an intimate familiarity with the life stories of the Old Bolsheviks actually on trial."

"But there were some 150 Americans for whom the problem was easy as pie. They saw in it neither mystery nor confusion. They knew and proclaimed their knowledge. With sweeping self-confidence that savors of higher revelation they diagnosed the Russian purges and made their findings public. Those findings were not tentative, theirs was an unqualified and unequivocal verdict, justifying JOSEPH STALIN and his overworked executioners.

The Daily Worker for April 28, 1938, related the story in the following fashion:

"Nearly 150 prominent American artists, writers, composers, editors, movie actors, college professors and Broadway figures yesterday issued a statement in support of the verdict of the recent Moscow trials of the Trotskyite-Bukharinite traitors.".....the amateur jurists gave it as their solemn and considered, nay impassioned opinion that the trials "have by sheer weight of evidence established a clear presumption of the guilt of the defendants". They even went beyond their moral and juridical verdict to warn that "the preservation of progressive democracy" in our own country makes it necessary for democrats and progressives--that is to say, themselves--to "support" STalin's policy of blood purges."

"Who were these specialists in history and Soviet law? The miracle of such certainty on perplexing matters of revolutionary facts and ethics flourishing all unsuspected on Broadway and on Hollywood lots is an American phenomenon worthy of note outside the Daily Worker and the New Masses to which the glad news was at that time confined.

"Only 123 of the 150 were named in the Communist press. The missing 27 must therefore be deprived of the immortality of these pages. Those in the published list included such famous Russian and legal authorities as Lionel STANDER, MURIEL DRAPER, DASHIELL HAMMETT, DOROTHY PARKER, PHILIP LOEB, HAROLD J. ROME---which is to say, comedians, lyricists, actors, society ladies and fiction writers. But the list also included scholars and scientists."

....."Many of those who signed this judgment have since then publicly denounced their own frivolity in thus endorsing official murder; but this is history and the record stands. A letter soliciting signatures to this whitewash was sent on April 2, 1938, by a committee of five self-identified 'liberals and progressives'. Their names should be enshrined in some museum of political curiosities: ROBERT COATES, MALCOLM COWLEY, STUART DAVIS, MARK BLITZSTEM and PAUL STRAND."

"The combination of liberalism, progress, Stalin's staged trials and executions without trial is sufficiently astonishing. But it pales before the context of the letter itself. These gentlement argued that the gory Russian doings were really brilliant maneuvers for freedom, democracy and a superior kind of justice. The logic might be roundabout and obscure, but to these five sponsors, the business was at bottom a defense of individual rights and cultural liberties. Those honored with an invitation were apprized as follows:-- 'Your voice--------will lend even greater weight to the worldwide defense of the right of the individual to speak, write, create and otherwise engage in cultural activity in complete freedom'."

STATEMENT OF HARRY M. WARNER

The "PEOPLE'S WORLD" for May 29, 1943, under the heading "H. M. WARNER: FILMS DARE NOT SHIRK JOB OF GUIDING PEOPLE", quotes H. M. WARNER as having made the following statement, in part:

"When this war is over, Warner Brothers does not want to be known as the company that made the greatest musical movie during the war.

"We will leave the fairy tale version of the world we live in to that small group of entertainment appeasers which is presently at work in this industry or being pressured by groups from the outside. It is this group which refuses to recognize that the American motion picture audience has an adult mind. .....it is the people who are fighting this war and it is the people who must be given every opportunity to examine each why and wherefore. If it has been our good fortune to be among the pilots and industry capable of presenting information and understanding in the most palatable form yet devised, then let us steer a proper course."

....."Let's pay no heed to the apologists among us. We have a vital role to play in this drama and an awaiting audience that is literally starving for brain food.

....."Remember this; ignorance never won any kind of a fight

and there is little reason to believe that timidity will help it win this one.

....."And to the exhibitors of the country I want to say, don't be intimidated or coerced by persons who are not whole-heartedly behind our war effort; don't be influenced by those who are trying to keep the truth from your audiences.

"The exhibitor's responsibility to his community today is bigger than it ever has been. He is one of the most important bulwarks of the home front. Like the newspapers and the radio, he must do his part in keeping the people informed as well as entertained. Any arbitrary exclusion of war films, either to satisfy a small appeaser element or for personal reasons without regard to the general public interest is equivalent to sabotage.

"I don't believe there is an exhibitor anywhere who wants to shirk his duty. I know every single one of them wants to be right there in the front line doing his utmost to help bring an early end to the war.

"In theyears to come the contributions of our industry to the winning of the war will be tabulated and appraised. By what we are doing now we will be judged in the future."

## "ACTION IN THE NORTH ATLANTIC", a Warner Brothers Production.

This picture is a Warner Brothers production. It was released about June 1, 1943. It is a melodrama and deals with the convoys in the North Atlantic on the way to Murmansk, Russia.

The play is based on a story by GUY GILPATRIC, and deals with the sailors of the Merchant Marine in transporting war munitions from the United States to Russia.

### Cast of Picture

The trade magazine "Variety" listed the cast of this picture as follows:

"Warner Bros. production.

Stars HUMPHRY BOGART
Supporting Cast: RAYMOND MASSEY, ALAN HALE, JULIE BISHOP, RUTH GORDON, SAM LEVENE, DANE CLARK, PETER WHITNEY, MINOR WATSON, J. M. KERRIGAN, DICK HOGAN, KANE RICHMOND, CHIC CHANDLER, GEORGE OFFERMAN, JR., DON DOUGLAS, ART FOSTER, RAY MONTGOMERY, CREIGHTON HALE, ELLIOTT SULLIVAN, ALEX CRAIG, LUDWIG STOSSEL, WILLIAM VON BRINCKEN, DICK WESSEL, FRANK PUGLIA, IRIS ADRIAN.

Director: LLOYD BACON

Producer: JERRY WALD

Screenplay: JOHN HOWARD LAWSON

"Based on story by GUY GILPATRIC. Additional dialog, A. I. BEZZERIDES, W. R. BURNETT. Photography, TED MC CORD. Editors, THOMAS PRATT, GEORGE AMY. Art Director, TED SMITH. Montages, DON SIEGLE, JAMES LEICESTER. Special effects, JACK COSGROVE, EDWIN B. DU PAR; Dialogue director, HAROLD WINSTON. Sets, CLARENCE STEENSEN. Music, ADOLPH DUETSCH. Musical director, LEO F. FORBSTEIN. Tradeshown in Hollywood, May 16, 1943. Running time: 126 MINS."

The director of the play was LLOYD BACON. The producer was JERRY WALD. The screen play was adapted from the story by JOHN HOWARD LAWSON.

The dialog was written by A. I. BEZZERIDES, a member of the LEAGUE OF AMERICAN WRITERS.

Source "O" has stated that this picture is highly melodramatic and consists of violent action such as would take place in conflict between submarines and merchant vessels and convoys. In the picture there is no Communist ideology expressed openly or directly; however, when the picture was being made, the writer, JOHN HOWARD LAWSON, who is a known Communist of long standing and fanatically active in that cause, took advantage of this opportunity to glorify the NATIONAL MARITIME UNION, a Communist controlled seaman's union. The picture gives the impression that this particular union is ardently devoted to the cause of the "United Nations and Democracy", although this union before Russia was attacked by HITLER on June 22, 1941, was most violent in its denunciation of the imperialist war and was one of the principal sponsors of the AMERICAN PEACE MOBILIZATION. It sent its members to picket the White House in Washington in protest against the Lend Lease Act. The slogan of this union during the pact period was, "No Convoys".

JOHN HOWARD LAWSON and the director, LLOYD BACON, spent much time in the headquarters of the NATIONAL MARITIME UNION at San Pedro, California, when preparing the story. At the time that the picture was being shot, LAWSON brought in JAMES DRAKE, the West Coast head of the NATIONAL MARITIME UNION at San Pedro, to act as adviser in making the picture. Much publicity about this particular union was put out by the press department of the studio glorifying the NATIONAL MARITIME UNION. This source stated that this picture has the official endorsement of many Communist controlled unions, and has been widely heralded in the Communist press, which has mentioned that JOE CURRAN's Union, the NATIONAL MARITIME UNION, and HARRY BRIDGES' Longshoremen are doing a great job for defense, and that this picture has helped to bring home that fact to the American people.

This source further stated that of the actors in the cast, RAYMOND MASSEY, HUMPHREY BOGART, and SAM LEVENE have been followers of the Communist Party line to a limited degree, but they are not known to be members of the Communist Party.

The "People's World", special Hollywood edition, for March 27, 1943, page 1, contains a lead article describing this motion picture in most glowing terms. It deals with the content of the picture as above stated, and states:

> "So Screen Writer JOHN HOWARD LAWSON, Director LLOYD BACON, and Art Director TED SMITH went down to San Pedro and visited the National Maritime Union Hall. . . . . LAWSON got acquainted with the men who were waiting to ship out and heard stories from them of the convoys to the fighting fronts, stories about

themselves and their union brothers who 'keep 'em sailing'. . . .

"Later, JAMES DRAKE, the National Maritime Union representative in San Pedro, visited the studio to discuss various aspects of the picture. . . . .

"The film is an exciting action picture which RAYMOND MASSEY, who plays one of the leading roles, describes as 'the most honest war picture ever made.'"

The "People's World" for June 3, 1943, page 5, in a glowing tribute to this picture, s tates the following:

"The story itself is a thriller. Most of the actions follow the movement of a Liberty Merchant Ship, part of the United Nations convoy, en route to Murmansk, Russia, with planes, t anks, and food. The ship is stalked by Nazi subs part of the way, and blasted from the skies by German bombers. But it finally crawls into the Russian port where the crew is greeted by a dock jammed by men and women, waving and shouting: 'Tovarichi' (Comrade), and the seamen shout back: 'Comrades'.

"KEEPER OF THE FLAME",
an M-G-M Production.

This picture was an adaptation of a popular novel by I. A. R. WYLIE, and adapted to the screen by DONALD OGDEN STEWART, a known Communist andfanatically active in the Communist Party cause.

Source "P" has stated that DONALD OGDEN STEWART is the husband of ELLA MAE WINTER, a known Communist writer and Communist propagandist of long standing. This source informed that the picture was made by Metro-Goldwyn-Mayer Studios and was released about April 1, 1943.

The director of the picture was GEORGE CUKOR, who has been identified with Communist front organizations in Hollywood. This source has stated that while the book from which the picture was made was in the nature of a mystery story, STEWART emphasized the content of the picture as anti-Fascist.

The persons in the cast of this screen play are listed as follows:

SPENCER TRACY
KATHERINE HEPBURN
RICHARD WHORF
FOREST TUCKER

HORACE McNALLY
AUDREY CHRISTIE
MARGARET WYCHERLY
FRANK CRAVEN
PERCY KILBRIDE
DARRYL HICKMAN
DONALD MEEK
HOWARD DA SILVA
WILLIAM NEWELL.

Source "P" has advised that no one in this cast has been active in Communist circles. However, he stated that in the past KATHERINE HEPBURN has shown sympathy for the Communist cause in a mild way.

The "People's World" for June 29, 1943, under the headline of, "Another Good Film Smeared by the Press", stated in part the following:

"M-G-M's 'Keeper of the Flame' is a well acted, well written, and well directed intelligent movie.

"What is more important. . . . . it shows that Fascism can happen here, it attempts to ride in on a 100% American platform (LINDBERGH, HEARST, COUGHLIN, DIES, RICKENBACKER).

"It is no wonder, then, that the harlot press of America, the press that is consistently reactionery, should attack 'Keeper of the Flame', an expose of American Fascism, and an excellent film. . . . .

"According to JAY DAVIDMAN in a 'New Masses' review, hatchetmen of the New York press did their dirty work.

"The 'News' falsified the plot. The 'Sun' said, 'The picture's revelations were depressing and poisonous.'

"The 'World-Telegram' lamented that the plot did not remain a straight mystery thriller. The 'Herald-Tribune' said it was untimely because Pearl Harbor ended 'all that'.

". . . . . 'Time', omniscient as ever, portrayed 'Keeper of the Flame' as 'an expensive testimonial to Hollywood's inability to face a significant theme.' It was 'neither effective propaganda, nor good red melodrama.' 'Time' called it a significant failure.

"HANGMEN ALSO DIE",
a United Artists Production

This picture was made by United Artists Studio and was released about April 1, 1943.

"Variety", for March 23, 1943, listed the cast as follows:

"United Artists Release of Arnold Pressburger Production. Produced and directed by FRITZ LANG.

Cast: BRIAN DONLEVY, WALTER BRENNAN, ANNA LEE, GENE LOCKHART, DENNIS O'KEEFE, ALEXANDER GRANACH, MARGARET WYCHERLY, NANA BRYANT, BILLY ROY, HANS V. TWARDOWSKI, TONIO SELWART, JONOTHAN HALE, LIONEL STANDER, BYRON FOULGER, REINHOLD SCHUENZEL, VIRGINIA FARMER, LOUIS DONATH, SARAH PADDEN, EDMUND MACDONALD, ARNO FREY, LESTER SHARPE, ARTHUR LOFT, GEORGE IRVING, JAMES BUSH.

"Screenplay, JOHN WEXLEY. Adaptation and original story, BERT BRECHT and FRITZ LANG. Photography, JAMES WONG HOWE. Assistant producer, T. M. BAUMFELD. Production manager, CARLEY HARRIMAN. Art director, WILLIAM DARLING. Editor, GENE FOWLER, Jr. Music, HANS EISLER; conducted by ARTHUR GUTMAN. Previewed in Los Angeles, March 22, 1943. Running time: 135 MINS."

Source "Q" has stated that this picture is a war melodrama produced by ARNOLD PRESSBURGER and directed by FRITZ LANG and adapted from the original story by BERT BRECHT and FRITZ LANG.

Source "Q" informed that JOHN WEXLEY wrote the screen play, which deals with the present day conditions in Czechoslovakia under Nazi rule, the hangings by HEYDRICK, the hangman, and the German Gestapo.

This source stated that this picture at this time cannot be said to be Communist propaganda as it has not been seen by informant, but reviewers and critics state this to be the case.

Source further stated that the production of the picture was dominated by individuals who have been active in the Communist cause in Hollywood for many years.

[Source further stated that FRITZ LANG, director, JOHN WEXLEY - screen play writer, LIONEL STANDER - actor, and VIRGINIA FARMER - actress are the persons in this play who have been most active in Communist Party

line affairs, and that JOHN WEXLEY and LIONEL STANDER are very active in furthering the program as set out by the Communist Party line.]

Source "Q" further stated that ARNOLD PRESSBURGER, the producer of this picture, is a sympathizer with the Hollywood Communist element and specializes in producing this type of picture.

This source further stated that the writer of the screen play, JOHN WEXLEY, has had trouble with the State Department on two occasions when he was employed in Hollywood, once, by the M-G-M Studio on a picture called "Malta", and again with Columbia Studio in the picture called "Trans-Sahara". This source stated that the contents of these two pictures were questioned by the State Department. He further stated that in the picture, "Trans-Sahara", WEXLEY injected the question of the imprisonment of the Spanish Loyalists in North Africa by General FRANCO, which was an outgrowth of the Spanish Civil War. This form of propaganda follows the Communist Party line at the present time which advocates release of those prisoners who are Communists and sympathizers.

"OUR RUSSIAN FRONT"

Source "R" has informed that this picture was made originally in Russia as a documentary film; that it was reassembled in Hollywood under the auspices of RUSSIAN WAR RELIEF, INC., and was adapted to American audiences by use of comment delivered by a narrator, who in this instance was WALTER HUSTON.

This source informed that this commentary was written by ELLIOT PAUL, who for years has collaborated with the Communist Party as one of their outstanding propagandists. Source further stated that PAUL is very active in the LEAGUE OF AMERICAN WRITERS, and that he is a contributor to numerous Communist Party publications, and was very active in the AMERICAN PEACE MOBILIZATION; that he has made a tour of the United States in company with PAUL ROBESON in the interests of the AMERICAN PEACE MOBILIZATION prior to June 22, 1941.

Source stated that other parties credited with the production of this picture in Hollywood were LEWIS MILESTONE - director, JORIS IVENS and DIMITRI TIOMKIN, who wrote the musical score, and that they have been involved in the same Communist activities as ELLIOT PAUL.

Source stated that this picture went on the screen in the United States in the spring of 1942, and is still showing in various places. Source further stated that this picture is pushed by the Communist Party as a "must be seen" picture.

This was an assembled picture, as indicated above, made from scenes in the Soviet Union, and therefore had no American cast.

"EDGE OF DARKNESS",
a Warner Brothers Production.-

Source "S" has informed that this motion picture was produced by Warner Brothers Studio and was adapted from a novel by WILLIAM WOODS and that ROBERT ROSSEN wrote the screen play. Source stated that the play was directed by LEWIS MILESTONE and produced by HENRY BLANKE, released in April, 1943, and is now showing.

The "Variety" for November 20, 1942, listed the cast of this production as follows:

"Producer, HENRY BLANKE. Director, LEWIS MILESTONE. Asst. Directors, SHERRY SHOURDS and JAMES McMAHON.

| | |
|---|---|
| "Starting Date | August 6. |
| Shooting days | 50 |
| Extras | 1,000 |
| Cast | ERROL FLYNN, ANN SHERIDAN, WALTER HUSTON, JUDITH ANDERSON, HELMUT SANTINE, TONIA SELWART, ROMAN DOHNEN, RICHARD FRASER, MORRIS CARNOVSKY, NANCY COLEMAN, RUTH GORDON, JOHN BEAL, CHARLES DINGLE, ROMAN BOHNEN, RICHARD FRASER, TONIO SELWART, HENRY ROWLAND." |

Source "S" states that this play deals with a situation in Norway under Nazi oppression and is the usual war drama along anti-Fascist lines, depicting the rebellion of the Norwegians against the Nazi invaders. Source further informed that from reviews of the content of the picture, there is apparently no direct Communist propaganda in the picture. However, those persons responsible for making the picture have distinct records of Communist activity. Those who have engaged in Communist activity are LEWIS MILESTONE - director; ROBERT ROSSEN - writer of the screen play. Source also stated that others of the cast who have been active in Hollywood Communist circles are WALTER HUSTON, HELMUT DANTINE, MORRIS CARNOVSKY, ROMAN BOHNEN, and ART SMITH.

The "Los Angeles Evening News" for April 22, 1943, stated that the picture comes to a conclusion as the voice of President ROOSEVELT says,

"If there is anyone who still wonders why this war is being fought, let him look to Norway. If there is anyone who has any

delusions that war could have been averted, let him look to Norway. And if there is anyone who has doubt of the democratic will to win, again I say, let him look to Norway."

The "People's World" for March 27, 1943, published a letter by ROBERT ROSSEN, writing as chairman of the HOLLYWOOD WRITERS MOBILIZATION, which stated in part:

"Indicative of the industries' move toward even great contributions to t he war effort is the difference between the old routine formula, melodramas, that were the first reaction to the war, and such recent productions as "This Land Is Mine", "Action in the North Atlantic", and "Mission to Moscow."

"THIS LAND IS MINE",
a RKO-Radio Production.

Source "T" has informed that this picture, "This Land Is Mine", was released about June 10, 1943; that it was produced by RKO; that the screen play was written by DUDLEY NICHOLS; and that the picture is a war drama.

Source "T" has stated that the play deals with conditions in occupied territories under Nazi rule and deals with the reactions of different types of citizens under oppression. This source further stated that while it cannot be said that the picture has direct Communist propaganda in it, the idea is conveyed that the middle classes cannot be trusted to fight against dictatorship; that only the working classes can be relied upon to fight Fascism. In this respect, it follows the principle of class opposition as advocated by the Marxist ideology.

Source "T" stated that the co-producer of this picture, DUDLEY NICHOLS, has been active in Communist circles for many years; t hat he is a member of the LEAGUE OF AMERICAN WRITERS and several other Communist front organizations. Source stated that JEAN RENOIS, co-producer with NICHOLS in this film, is a French motion picture director, who produced such pictures as "La Grande Illusion", a type of picture which was shown under Communist auspices throughout the United States. Source stated that RENOIS has been in the United States since the war started in Europe, and has moved socially and otherwise in Hollywood Communist circles.

Source "T" stated that of the cast, GEORGE SANDERS, PHILIP MERRIVALE, and WALTER SIEZAK have been identified as moving in and cooperating with persons who always follow the Communist Party line. The cast of this picture could not be secured.

MOTION PICTURES BELIEVED TO HAVE PROPAGANDA ANGLE WHICH HAVE BEEN MADE BUT HAVE NOT BEEN RELEASED, OR ARE NOW IN PROCESS OF PRODUCTION

The following pictures believed to be of propaganda nature have been made or are now in process of being produced, but which have not been released:

1- NORTH STAR
SAMUEL GOLDWYN, Producer

2- FOR WHOM THE BELL TOLLS
PARALOUNT PRODUCTION

3- THROUGH EMBASSY EYES
TWENTIETH CENTURY FOX PRODUCTION

4- A RUSSIAN PEOPLE
TWENTIETH CENTURY FOX PRODUCTION

5- SONG OF RUSSIA
M-G-M PRODUCTION

6- BOY FROM STALINGRAD
COLUMBIA PRODUCTION

7- GIRL FROM LENINGRAD
UNITED ARTISTS PRODUCTION

8- SEVENTH CROSS
M-G-M PRODUCTION

9- SECRET SERVICE IN DARKEST AFRICA
REPUBLIC PRODUCTION

NORTH STAR

SAMUEL GOLDWYN, Producer; not released.

Source "U" has reported that "NORTH STAR", a motion picture being produced by SAMUEL GOLDWYN but which has not been released, was made or is being made from an original story by LILLIAN HELLMAN and deals with the subject of "collective farming" in the Soviet Union and the present war situation.

Source has stated that LEWIS MILESTONE is the Director of this picture and the photography is being directed by JAMES WONG HOWE. Source

further advised that MARGARET BOURKE WHITE (ex-wife of ERSKINE CALDWELL, who made the original adaptation for the "MISSION TO MOSCOW") was brought to Hollywood to act as pictorial advisor for the picture.

Source advised that BENJO SCHNEIDER (SNYDER), a New York dramatic coach and dance director has been assigned to work on the story and the picture. For some reason, the acting cast has never been announced through the trade papers, a customary procedure when the picture is being shot, which is being done at this time.

Source stated, however, that the following parties are in the cast:

| | |
|---|---|
| WALTER HUSTON | DEAN JAGGER |
| ANN HARDING | JANE WITHERS |
| WALTER BRENNAN | DANA ANDREWS |
| ANNE BAXTER | PAUL GUILFOYLE |

Source further advised that the music for the picture was written by AARON COPLAND and IRA GERSHWIN. Source further advised that it was impossible at this time to determine to what extent this picture will contain Communist propaganda as it has not been released. However, he stated there is no doubt that it is to be a propaganda picture. Almost the entire creative section of the personnel is composed of Communists and fellow travelers.

LILLIAN HELLMAN, the writer of the picture is fanatically devoted to Communism and the Soviet Union. She is active in the League Of American Writers; she supported the American Peace Mobilization and a large number of Communist Front organizations over a period of many years. She is one of the outstanding Communist propagandists in the United States among the writers.

LEWIS MILESTONE: Source states that MILESTONE was born in Russia but it is believed that he is a citizen. He is the Director of the picture, and likewise has been active in Communist Front organizations and circles for many years in Hollywood and is recognized as one of the leaders of the Communist group.

JAMES WONG HOWE: Source states that HOWE is a Chinaman who was born in America; that he is the camera man for making this picture and that he has long been involved in Communist activites in Hollywood.

MARGARET BOURKE WHITE: Source states that Miss WHITE has been a propagandist for Communism in the United States for a period of at least twelve years; that she has made several trips to the Soviet Union; has lectured in the United States on the benefits of the Soviet system and has been a consistent contributor to the official Communist publications for many years.

BENNO SCHNEIDER: Source states that SCHNEIDER has a long record of Communist activities; that he has been active in the New Theatre League; a contributor to the "New Theatre", a Communist controlled magazine devoted to the Theatre; and that he has been connected with the International Union of Revolutionary Theatres, a Communist organization operating internationally.

WALTER HUSTON: Source states that HUSTON has been identified as a staunch fellow traveler of the Communist Party Line in Hollywood; that he is a sponsor for many Communist Front organizations and has taken part in many meetings of known Communist character.

DEAN JAGGER: Source states that JAGGER is a well-known Hollywood fellow traveler and an ardent follower of the Communist Party Line.

AARON COPLAND: Source states that COPLAND was born in Russia; that he is a staunch fellow traveler; and is believed to be a member of the Communist Party.

IRA GERSHWIN: Source informs that GERSHWIN has supported a large number of Communist projects and is devoted to the Communist cause.

"The People's World", a Communist paper published at San Francisco, dated June 2, 1943, has devoted much space to commending this picture. On that date it made the statement: "It will be a wonderful follow-up to 'Mission To Moscow'".

The Los Angeles Times for April 18, 1943, in an article dealing with this picture stated: "There won't be much said about Communism in the picture, since politics isn't popular these days, it speaking of our Russian allies. It will just be there, sort of in the background."

The Los Angeles Times for March 17, 1943, quoted SAMUEL GOLDWYN, the Producer of this picture, as having stated publicly that he was not interested in making money on the picture: "I just want One Hundred Thirty Million people in America to see it — that's all."

The same source advises that LILLIAN HELLMAN is a member of the League of American Writers and a member of the American Peace Mobilization; that she sent out the call of the Fourth Writers Congress of the League of American Writers, and has been a faithful follower of the Communist Party Line. Source states that she was one of the organizers and controlling individuals of the (COMPAC) Committee of Motion Picture Arts and Crafts which was set up in the motion picture industry and was conceived and dominated in the usual Communist Party manner. Source states that the alleged object of this organization was to draw the workers of every type and kind in studios, using the prevailing acute

unemployment problem as the base. However, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party and particularly to create sympathy for the CIO.

Source states that RUDOLPH KOHL, an appointee of HARRY BRIDGES, was the leader in all of its activities.

This same source also states that LILLIAN HELLMAN has been identified for many years as a Communist Party Line follower.

The trade magazine "Variety" for July 1, 1942, under the heading "HELLMAN, WYLER SOVIET FOR TRUTH YARN" stated the following: "LILLIAN HELLMAN and Major WILLIAM WYLER are going to Russia with the blessing of the United States Government to obtain material for a motion picture about Russian youths and war time. Plan is in line with campaign for closer Russio-American relations."

Source states that it is his information that this trip to Russia was not made.

FOR WHOM THE BELL TOLLS

PARAMOUNT PRODUCTION; not released.

Source "V" states that a motion picture based on a novel by ERNEST HEMMINGWAY dealing with the recent Spanish Civil War is being made by the Paramount Studio. Source states that the making of this picture has been the cause of much controversy since the purchase of the book by Paramount Studio in October, 1940.

Source states that HEMMINGWAY is a staunch Communist fellow traveler, a member of the League of American Writers and other Communist Front organizations.

Source states that HEMMINGWAY became disillusioned with the Communist cause due to the activities of the Comintern in Spain and wrote a novel based on the situation. Source states that this novel was to a large degree anti-Communist and as a consequence HEMMINGWAY was subjected to a campaign of abuse and vilification by the Communist Party and its press.

Source further states that the Paramount Studio started to make the picture during the period of the Pact between STALIN and HITLER when the Communist Party was in bad odor everywhere due to its activities in opposing the "Imperialist" war.

LOUIS BROMFIELD: Source states that BROMFIELD was engaged to write the screen story at that time but when HITLER attacked STALIN and Russia was first over to the side of the democracies and the Communist Party reversed its position and became ardently patriotic, Paramount Studio withdrew the BROMFIELD version and engaged DUDLEY NICHOLS to re-write the story. Source states that NICHOLS is a close follower of the Communist cause and that it has been reported that he removed all anti-Communist bias with the result that the picture will now be favorable to some degree to the Communist cause. Source states, however, that the picture has not yet reached the screen so that it cannot be determined whether or not the picture contains Communist propaganda.

The cast is composed of the following persons:

| | |
|---|---|
| GARY COOPER | VICTOR VARCONI |
| INGRID BERGMAN | LILO YARSON |
| AKIM TAMIROFF | LEONID SINEGOFF |
| KATINA PAXINOW | ALEXANDER GRANACH |
| JOSEPH CALLEIA | MARTIN GARRALAGA |
| VLADIMAR SOKOLOFF | LEO BULGAKOFF |
| MIKHAIL RASUMNY | ERIC EDIDARY |
| EDWA CIANELLI | FEODOR CHALIAPIN |
| FORTUNIO BONANOVA | ARTURO DE CORODOBA |
| DUNCAN RENALDO | |

Source states that when this picture appears on the screen it will be found to be political propaganda.

The Los Angeles Times for November 25, 1942 stated: "NICHOLS, a man of strong convictions, called a spade a spade and the enemy a Fascist. And, like HEMMINGWAY, he tied up the Spanish Revolution with the World Revolution."

THROUGH EMBASSY EYES....

OTTO PREMINGER, Producer; picture being made by Twentieth Century Fox; not released.

Source "W" informs that the WILLIAM MORRIS AGENCY, INC., announced on June 22, 1943, through the trade papers that it had sold to the Twentieth Century Fox Studio two books from which a picture would be made. The two books mentioned were: "DODD'S DIARY" by WILLIAM E. DODD, and "THROUGH EMBASSY EYES" by MARTHA DODD, the daughter of WILLIAM E. DODD. Source informs that the WILLIAM E. DODD mentioned was the late Ambassador to Germany and that MARTHA DODD is his daughter.

Source informs that MARTHA DODD has long been connected with Communist activities in the United States; that she is a member of the League of American Writers; was active in the American Peace Mobilization; a member of many Communist Front organizations; and that she is a sister of WILLIAM E. DODD, Jr., recently ousted from the Federal Communications Commission by Act of Congress on a charge of subversive activities.

Source states that since the picture is at the present time in the process of preparation, it cannot be predicted to what extend Communist propaganda will be injected into it. However, it is his opinion that Communist influence can be predicted due to the following factor: That WILLIAM MORRIS, JR., is a follower of the Communist Party Line and is active in several Front organizations.

Source states that FAY KANIN who is connected with the production of the picture is an active Communist Party Line follower in Hollywood and that she has been named to collaborate with MARTHA DODD on preparing the adaptation.

Source states that OTTO PREMINGER will produce the picture. Source states that PREMINGER has also been identified as having fellow traveling tendencies. Source states that the remaining portion of the producing personnel and the cast has not yet been announced.

The Los Angeles Times for March 30, 1943, stated: "WILLIAM E. GOETZ, a top official of the Fox Studio, has announced that this picture will rival 'MISSION TO MOSCOW'".

RUSSIAN PEOPLE

BORIS MORROS and S. P. EAGLE, Producers; picture being made by Twentieth Century Fox; not released.

Source "X" informs that the motion picture "RUSSIAN PEOPLE" is to be produced by the Twentieth Century Fox Studio. The picture is based on a play "RUSSIAN PEOPLE" written in Russia by a Soviet writer named SIMINOV.

Source states that the picture is now being adapted from the play by CLIFFORD ODETS, a Hollywood writer; a known Communist; and who has been active in that cause for many years.

Source states that the WILLIAM MORRIS AGENCY, INC., Hollywood, has announced in a display advertisement in the Hollywood "Variety" on June 22, 1943, that it had sold a play "RUSSIAN PEOPLE" by CONSTANTIN SIMINOV and CLIFFORD ODETS to Twentieth Century Fox Studio.

Source states that WILLIAM MORRIS, Jr., the owner of this agency is a follower of the Communist Party line. He has supported and sponsored many Communist Front organizations in Hollywood and Los Angeles and is reported to be a financial contributor to those organizations.

Source states that WENDELL WILLKIE'S recent book "One World" in Chapter Four mentioned this man SIMONOV as a Soviet writer whom WILLKIE interviewed while in Russia on his recent trip.

Source informs that this picture has not reached the shooting stage; being now in the process of preparation. He also states that the cast has not been announced. However, it has been announced that BORIS MORROS and S. P. EAGLE, whose correct name is SAM SPEAGEL, will be the Producers of the picture.

Source further informs that MORROS is a staunch fellow traveler. Source also informs that it has been announced that LEWIS MILESTONE will direct the picture. Source further states that MILESTONE has a long record of Communist activity.

Source states that this picture is already being hailed in the Communist press as a coming event, but until it reaches the screen it is impossible to determine whether or not it will be a Communist propaganda picture.

SONG OF RUSSIA.

JOE PASTERNAK, Producer. The picture will be made by M-G-M and has not yet been released.

Source "Y" informs that this motion picture was first called "Scorched Earth"; then it was changed to "Russia"; and recently the name has been changed and is now to be "SONG OF RUSSIA".

Source states that this picture will be made by M-G-M Studio. Source further states that the original story was written by GUY ENDORE, VICTOR TRIVAS, and LEO MITLER.

Source states that the scene of this picture takes place in Soviet Russia, present time and deals with the scorched earth policy of the Russian people during period of the invasion of the Ukraine.

Source states that PAUL JARRICO and RICHARD COLLINS, members of the League of American Writers, made the adaptation of the story for the screen. Source further states that JOE PASTERNAK is the Producer of the picture and GREGORY RATOFF, who was born in Russia, is to be the Director.

Source states that the acting cast and principals are as follows:

| | |
|---|---|
| ROBERT TAYLOR | DARRYL HECKMAN |
| SUSAN PETERS | JACQUELINE WHITE |
| ROBERT BENCHLEY | MICHAEL DALMATOV |
| PATRICIA PRIEST | JOHN HODIAK |
| FELIX BRESSART | VLADIMAR SOKOLOV |
| MICHAEL CHEKHOV | LEO MOSTOVY |
| FEODOR CHALIAPIN | |

Source states that the picture is at the present time in the process of production and any Communist propaganda cannot be determined until it is shown on the screen. All that can be said of Communist influence is that the following persons connected with the making of the picture have been active in Hollywood in the Communist Movement.

Source states that GUY ENDORE, VICTOR TRIVAS, LEO SITLER, PAUL JARRICO, and RICHARD COLLINS are all members of the League of American Writers and as such have been active in support of the Communist Party and follow the Communist Party Line.

Source further states that GREGORY RATOFF is a fellow traveler and that VLADIMAR SOKOLOFF is a follower of the Communist Party Line. Source further states that ROBERT BENCHLEY has been a supporter of several front organizations but is not a serious Communist Party Line follower.

Source further states that this picture is being hailed by the Communist press as one which will be favorably received in Communist circles and which will be helpful in the cause of Russian "relations".

BOY FROM STALINGRAD

COLBERT CLARK, Producer. Picture made by Columbia, now showing.

Source "Z" states that the motion picture "BOY FROM STALINGRAD" made by Columbia was released early in March, 1943, and is now showing in third and fourth run houses. Source informs that the picture was made from an original by ROBERT ARDEN, an Austrian refugee in the United States, who was arrested in 1940 for illegal entry. Source further states that ARDEN is a Southern California radio commentator who also writes for motion pictures. Further, Source states, that ARDEN is an ardent fellow traveler and may be a member of the Communist Party.

Source states that the personnel and the cast of the picture as announced through the trade papers contains the following persons:

COLBERT CLARK, Producer
SIDNEY SALKOW, Director

Acting Cast:

| | |
|---|---|
| SCOTTY BECKET | STEVEN MULLER |
| BOBBY SAMARZICH | DONALD MAYO |
| CONRAD PINYON | MARY LOU HARRINGTON |

Source states that none of the above-named parties have been, as far as is known, connected with Communist activities in Hollywood. Source further states that the picture was a class "B" production and that no report was made in the "Trade Showing" as published in the trade papers which would indicate that the picture was of lesser importance. Source further states that the picture has not been seen and, therefore, it cannot be stated to what extent Communist propaganda has been injected into the picture, if any.

GIRL FROM LENINGRAD

GREGOR RABINOVITCH, Producer
United Artists Studio made the picture; not released.

Source "2-A" informs that the picture "GIRL FROM LENINGRAD" is to be produced by the United Artists Studio and that it is to be made from an original Soviet production by the same name.

Source states that GREGOR RABINOVITCH, a Hollywood Producer, secured the rights for the picture from ART KINO, the Moscow producing organization and will adapt same for American release through the United Artists Studio.

Source states that little is known about RABINOVITCH except that before the outbreak of the war he was connected with UFA Films, a producing organization for German films.

Source further states that HOWARD KOCH and ABEN KANDEL, Hollywood writers, were engaged to adapt the story to pictures. Source further states that both of these parties have been connected with the activities of the League of American Writers, a Communist Front organization.

Source further states that the cast of this picture has not been announced through the trade papers. Source further states that the picture has not been released; therefore, it has been impossible to determine whether it contains Communist propaganda.

SEVENTH CROSS

ANNA SEGHERS, Author; adaptation by VIOLA BROTHERS SHORE.
The picture will be produced by M-G-M; not released.

Source "2-B" states that a motion picture based on a book of the same title written by ANNA SEGHERS, a refugee now in Mexico City, is slated to be made by the M-G-M Studio.

Source states that as the picture has not yet been made, all that can be said about it is that the author ANNA SEGHERS has long been connected with Communist activities on the European Continent. Source further states that in a statement to the press, SEGHERS claims to have been in France when the German invasion took place, and that she has been in Mexico for about one year. Source further states that she was a contributor to the Communist press in the United States, particularly the New Masses. Source states that she is an ardent follower of the Communist Party Line in her writings.

Source further states that OTTO PREMINGER, a Hollywood producer - director - actor bought the rights to the book and has produced a Broadway play therefrom. Source further states that it is not known whether or not the play by the same name is now being shown in the East.

Source further states that OTTO PREMINGER is a fellow traveler and moves in Communist circles in Hollywood.

Source further states that VIOLA BROTHERS SHORE is a Communist and has been active in the Communist Movement for many years; that she is a member of the League of American Writers and has been engaged to adapt the book to this picture.

Source states that since the picture has not been produced and has not been seen, it is impossible to determine the extent of Communist propaganda contained therein, if there is any.

SECRET SERVICE IN DARKEST AFRICA

Produced by Republic Studio; first showing to be in Los Angeles, July 11, 1943.

Source "2-C" states that this is a serial motion picture relating to activities of the Secret Service in Africa. This does not mean that the picture is to depict the activities of the United States Secret Service, but to depict the activities of all Secret Service forces engaged in war activities in that theatre of war.

Source states that this is a serial play in fifteen chapters; that the first showing of the first serial in the Los Angeles area will be in the Million Dollar Theatre in Los Angeles on July 11, 1943.

Source further states that the producer of this picture is WILLIAM J. O'SULLIVAN and that SPENCER BENNET is the Director.

Source further states that ROD CAMERON is the star of the cast and that JOAN MARSH is the leading lady, and that DUNCAN RINALDO and FREDERICH BRUNN are two of the leading characters. Source further states that MADELINE RUTHVEN read the script of the play and it had her approval.

Source further states that there is no record of Communist activities, to his knowledge, on the part of the above-named parties except MADELINE RUTHVEN. Source states that she is a member of the Communist Party and for a number of years has been very active in Communist and Communist Front activities.

Source "2-C" further states that RUTHVEN has been a member and has been active in the following organizations, which he described as Communist dominated and controlled: The League of American Writers, with which she has been connected for some four or five years; The Motion Picture Artists (Spanish Aid) Committee, which was affiliated with the North American Committee to aid Spanish democracy, of which former organization RUTHVEN was on the Executive Board. She was also a member of the Associated Film Audiences in 1939, the purpose of which, according to the Informant was "To utilize the Communist Movement throughout the United States; to put pressure on the box office; to influence a type of picture favorable to that cause; or to boycott those pictures which it deemed inimical to that cause." This Informant further states that according to RICHARD LaPAN, RUTHVEN was actually a member of the Communist Party; LaPAN having stated to the Informant that he sat in meetings with her, which meetings were official gatherings at which higher functionaries of the Communist Party were present and directed meetings. LaPAN, according to this Informant, was from 1933 for a number of years thereafter a functionary in the Communist Party of the Hollywood District.

According to SAMUEL RUTHVEN, ex-husband of MADELINE RUTHVEN, MADELINE RUTHVEN was born in Kansas; was about forty-eight years of age; and has been employed as a newspaper writer, secretary, screen writer and reader at motion picture studios. Studio records reflect her salary ranging from Twenty-Five Dollars per week to approximately Two Hundred Fifty Dollars per week. Since 1937 she has been self-employed at her home, 45 Canon Drive, Beverly Hills, as a writer.

Source "2-D", a church worker who admits knowing RUTHVEN only casually, advised she had obtained a good deal of information regarding RUTHVEN'S personal

life and Communist activity from ANNE AUSTIN, a girlhood friend of RUTHVEN, and mother of ELIZABETH LEACH, the organizer of the Northwest Section (movie industry section) of the Los Angeles County Communist Party. According to this Source, AUSTIN admitted to the Informant that RUTHVEN recruited ELIZABETH LEACH into the Communist Party about 1935, at which time AUSTIN described RUTHVEN as a "Communist Organizer" whose duties were to recruit new members to the Communist Party. RUTHVEN, according to this Source, also admitted to AUSTIN that she was a Lesbian and was residing with HERTA UERKVITZ in this Union. The RUTHVEN-UERKVITZ affair has been going on since at least 1935 and Informant understood that RUTHVEN had a similar affair with an unidentified woman previously, although this she was not certain. ELIZABETH LEACH also admitted to the Informant that approximately 1935 MADELINE RUTHVEN was a Communist Party member.

Confidential Source "2-E" has advised that RUTHVEN has been closely associated with HERBERT BIBERMAN reported leader of the Hollywood Communist Movement and former Los Angeles Chairman of the American Peace Mobilization. Under his direction she partidpated in agitation for the Second Military Front in Europe in the summer of 1942; the organization of the American Council of Soviet-American relations in the latter part of 1941; and in Russian War Relief, Inc., in 1942.

On May 7, 1942, according to Confidential Source "2-E-1" she held a meeting at her home at which the guest of honor was CARL WINTER, Executive Secretary of the Los Angeles County Communist Party. This was a very secretive affair; the blinds were drawn in the house, and WINTER parked his car over two blocks away from the RUTHVEN home. Other Hollywood Communist leaders were in attendance.

This Informant also advised that RUTHVEN was present at a Section Organizers meeting at Communist Party Headquarters, Room 501, West Sixth St., on October 12, 1942, and after the meeting drove away in her car accompanied by HELEN ALLISON WINTER, wife of CARL WINTER.

Source advised that she was believed to be in attendance at a meeting honoring MOTHER ELLA REEVE BLOOR and ANITA WHITNEY, both National Committee members CPUSA on July 18, 1942, at the IWO headquarters, 972 North Hobart, Hollywood. This information was based on the fact that her car was parked in the vicinity of the meeting during the entire reception.

This Source also advised he observed RUTHVEN at a meeting with MAX SILVER and CARL WINTER October 3, 1942, at a private home on North Boylston, Los Angeles. Source further advised he observed her at a meeting of Section Organizers on October 26, 1942 at Communist Party headquarters.

This Source further advised that RUTHVEN was present at the home of JOHN HOWARD LAWSON, [redacted] frequently from September, 1941 until June, 1942; this period being cited only because this Source had occasion to note her presence there only during this period. b6 b7C

LAWSON, by way of identification, was arrested in Birmingham, Alabama, in 1934, for investigation as a Communist but was released. He is presently National Vice-President of the League of American Writers and one of the leaders reportedly of the Hollywood Communist Movement.

Also, at these meetings, according to the Informant, were MAX SILVER, County Organizational Director Los Angeles County Communist Party; HERBERT BIBERMAN, previously described; LESTER COLE, screen writer and reported Communist; VERA HARRIS, Communist and wife of LOU HARRIS, screen writer and Communist.

On July 2, 1943, RUTHVEN was observed by Confidential Source "2-B-3" at a meeting at the home of WALDO SALT, screen writer, and Communist from the northwest section. Among others present were JOHN HOWARD LAWSON and ELIZABETH LEACH, Northwest Section organizer.

According to Confidential Source "2-B-4" since the middle of January, 1943, MADELINE RUTHVEN, who is also known as MADELEINE SKINNER RUTHVEN, has been employed by the Office of War Information, 603 Taft Building, Hollywood, as Associate Research Analyst; her duties including the reviewing of motion pictures.

"Cinema Post" of American Legion recently formed in Hollywood appears to be limiting its membership to members of the Communist Party and people in the motion picture industry.

Source 2-F has informed that an American Legion Union Labor Post in the studios has been formed during the past month and that its initial membership is forty-two members.

Source furnished agent an original letter dated June 16, 1943, signed by NORVAL D. CRUTCHER, Acting Adjutant, which throws some light on the object of the founders of this American Legion Post. This letter is here copied:

"June 16th, 1943

Executive Board
Studio Plasterers, Local 755
6414 Santa Monica Blvd.
Los Angeles, California

Dear Sirs and Brothers:

We are attempting to set up an American Legion Union Labor Post in the Studios. The men who at present form the group feel that the anti-labor trend in the American Legion can only be changed by the participation of union men in the activities of the Legion.

The forming of a Union Labor Post is an opportunity for both trade union interest and veteran activities to be coordinated into the fight to win the war.

Anyone with an honorable discharge from any branch of the armed services of this country from either World War I or the present war is eligible to join.

We would greatly appreciate your communicating this information to your membership. Anyone who is interested in the Post should contact me either by letter or phone.

Fraternally yours,

/s/ NORVAL D. CRUTCHER
Acting Adjutant

Film Technicians, Local 683
6461 Sunset Blvd.
Hollywood, 28, Calif.

HI 7151

"P.S. - There will be a meeting on Sunday, June 27th at 10:00 a.m. at the Make-up Artists Hall - 1627 Cahuenga Blvd., Hollywood."

This same source further advised that a meeting of this new American Legion Post was held on Sunday, June 27, 1943, at the Make-up Artists Hall, 1627 Cahuenga Boulevard, and the following persons were elected officers of the newly formed American Legion Post:

ROBERT LESTER, Post Commander, employee of the Studio Painters Local No. 644
JACK BARBEE, 1st Vice Commander
JOE TIMOTHY, 2nd Vice Commander
NORVAL D. CRUTCHER, Adjutant, Secretary of the Laboratory Technicians Local No. 683 of the IATSE
WILLIAM SMART, Post Chaplain
JOE MARKS, Historian
ALVIN WILLIAMS, Sergeant-at-Arms

Source F further advised that NORVAL D. CRUTCHER and ROBERT LESTER are well known members of the Communist Party and that the object in forming this new American Legion Post was "to counteract the general policy of the American Legion in its condemnation of such pictures as 'Mission to Moscow'".

Source 2-G has reported that NORVAL D. CRUTCHER was recruited into the Communist Party by SID MARTIN on September 20, 1937, and that his Communist Party name was NORMAN NEWMAN; that at the time he was a member of the Industrial Section, Studio Unit, of the Los Angeles Communist Party; that he was an electrician and was a member of the IATSE, Local No. 683, and was a laboratory worker at Warner Brothers in 1938. This source also advised that he was a member of the Hollywood Anti-Nazi League and other Communist front organizations.

Source 2-H has advised that a temporary charter has been issued by the Los Angeles County Council of the American Legion to forty-two individuals for an American Legion Post to be called the "Cinema Post". He further stated that final action on this application will come up for disposition in August, 1943, at which time a permanent charter will be granted unless good reasons are shown for withholding same. This source further stated that he considers this action as an attempt on the part of the Communist Party to set up an American Legion Post of its own and confine its membership to employees in the motion picture industry.

## HOLLYWOOD SCREEN WRITERS

Source 2-I has furnished what he has stated is an incomplete list of writers employed in the Hollywood motion picture industry, all of whom are

either Communists or fellow travelers who follow the Communist Party line faithfully. The persons named have been active in support of Communist front organizations and other Communist activities in Hollywood over a period of years.

Source has stated that all of these writers are not employed by individual studios regularly on contract, but are employed to write some particular script and when that is finished they check off the lot. For this reason it is improper to state that any of them are employed by a particular studio. They work for all studios as they may be called.

The names of the writers listed below who have written propaganda screen plays which have been released or are now being made, have been marked with a star (*) following the name.

JOHN HOWARD LAWSON *
JULIUS EPSTEIN
PHILLIP EPSTEIN
FRANCIS FARAGOH
EDWIN JUSTUS MAYER
ROBERT ROSSEN *
ABEN KANDEL *
EDWARD ELISCU
JAY GORNEY
HENRY MEYERS
LESTER COLE
WALDO SALT
ROBERT LEES
FRED RINALDO
W. L. RIVER
JOSEPH FIELDS
JEROME CHODOROV
RICHARD COLLINS *
PAUL JARRICO *
GORDON KAHN
VIOLA BROTHERS SHORE *
DOROTHY PARKER
DONALD OGDEN STEWART *
LEON SITTLER *
HEINRICH MANN
SIDNEY BUCHMAN
HAROLD BUCHMAN
MARC BLITSTEIN
RALPH BLOCK
MARY McCALL, JR.
DUDLEY NICHOLS *
LION FEUCHTWANGER
LILLIAN HELLMAN *

JOHN WEXLEY *
GUY ENDORE *
JOHN BOYLAN
LEWIS MELTZER
MILTON MERLIN
WILLIAM KOSZLENKO *
MELVIN LEVY
MARIAN SPITZER
DALTON TRUMBO
MICHAEL KANIN
RING LARDNER
MARC CONNELLY
GEORGE OPPENHEIM
HECTOR CHEVIGNY
CAMERON SHIPP
BORIS INGSTER
ARCH OBOLER
JOHN BRIGHT
ERSKINE CALDWELL *
MARTHA DODD *
DON QUINN
SHERIDAN SIBNEY
HARRY TUGEND
ARMAUD DUSSEAU
HY KRAFT
NAT PERRIN
E. Y. HARBURG
ARTHUR KOBER
HERBERT KLINE
BUDD SCHULBERG
CHARLES BRACKETT
FRANK DAVIS *
TESS SLESINGER * (Mrs. FRANK DAVIS)

SCREEN WRITERS EMPLOYED BY WARNER BROTHERS STUDIO

Source 2-J has furnished the following list of writers who were employed by Warner Brothers as of June 1, 1943:

| | |
|---|---|
| ALVAH BESSIE (CPL) | "To the Last Man" |
| A. I. BEZZERIDES (CPL) | "Country Lawyer" |
| W. R. BURNETT | "Nobody Lives Forever" |
| VERA CASPARY and THOMAS JOB (CPL) | "Danger Signal" |
| WILLIAM FAULKNER | "Battle Cry" |
| FREDERICK FAUST and ELLIOTT PAUL (CPL) | "The Conspirators" |
| FRANK GRUBER | "Three Strangers" |
| SAM HELLMAN and JAMES KERN | "Horn Blows at Midnight" |
| JAMES HILTON (CPL) | "The Time Between" |
| CHARLES HOFFMAN and KEITH WINTER | "Animal Kingdom" |
| ARTHUR FORMAN | "Conflict" |
| HOWARD KOCH (CPL) | "Rhapsody in Blue" |
| S. K. LAUREN | "Gay Nineties" |
| ALBERT MALTZ (CPL) | "Deep Valley" |
| JACK MOFFITT | "Passage to Marseilles" |
| JO PAGANO and LIONEL WIGGAM | "Young and Brave" |
| ROBERT ROSSEN (CPL) | "Treasure of Sierra Madre" |
| ELLIS ST. JOSEPH (CPL) | "In Our Time" |

| | |
|---|---|
| FRANCIS SWANN | "Paddies" |
| DWIGHT TAYLOR | "Marilyn Miller" |
| RICHARD WEIL (CPL) | "Humoresque" |

Of the twenty-six names on the above mentioned list, ten are being designated "CPL", or Communist Party line followers. All of these ten are members of or connected with the League of American Writers, the Hollywood Writers School, and the Hollywood Writers Mobilization, all of which are definitely Communist front groups. Since the United States became involved in the war and the Hollywood motion picture producers have been making war pictures, it has been an almost universal practice to employ writers on such pictures who are of the type of the Communist Party line followers.

Of the remaining sixteen persons named, none has been connected with Communist activities in Hollywood so far as is known. It is also true that these sixteen persons do not work on political or propaganda pictures, but devote their time to writing screen plays of an entirely different nature.

P E N D I N G

UNDEVELOPED LEADS: THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue this investigation and obtain the facts relative to the Communist activities of the members of the motion picture labor unions who are known to be members of the Communist Party or Communist Party line followers.

Will continue to observe closely the production of motion pictures having a propaganda effect favorable to the Communist ideology, and will obtain evidence of the activities of the directors, producers, writers, and actors engaged in producing pictures of this nature.

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One copy of this report has been designated for New York and one copy for San Francisco, because of information contained therein of interest to those offices.

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FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 04-09-2019 BY: [redacted]

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b7C

~~CONFIDENTIAL~~

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|---|---|
| Sources A and B | Confidential National Defense Informant [redacted] |
| Source C | Clippings from the Hollywood Reporter, which are found in Los Angeles file entitled COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, INTERNAL SECURITY (C), Los Angeles File #100-15732-41-p.14. b6 b7C b7D |
| Sources D,E,F,G,H,I,J, K,L | Confidential National Defense Informant [redacted] |
| Source M | New York Times morgue - Information appearing herein is related in report of Special Agent HERMAN O. BLY, New York City, dated 3/17/43 in case entitled ALVAH CECIL BESSIE, INTERNAL SECURITY (C), CUSTODIAL DETENTION, New York File #100-45480, Los Angeles File #100-18421-1. b6 b7C b7D |
| Source N | Confidential National Defense Informant [redacted] The information quoted herein was in memorandum from informant to the Los Angeles Bureau Office dated 5/20/43 and appears in Los Angeles File on ALVAH CECIL BESSIE, CUSTODIAL DETENTION (C), #100-18421-7. |
| Sources O,P,Q,R,S,T,U, V,W,X,Y,Z,2-A,2-B,2-C | Confidential National Defense Informant [redacted] b7D |
| Source 2-D | [redacted] The information given here appears in the report of Special Agent JOHN R. VICARS, Los Angeles, dated 6/19/43 in case entitled MADELEINE SKINNER RUTHVEN, w.as., Employee Investigation, OEM, where 2-D appears as T-9, File #100-8865-13-p.6. b6 b7C b7D |
| Source 2-E | Special Agent JOHN R. VICARS, Los Angeles, California. The information given here appears in report of Special Agent VICARS, Los Angeles, same file as Source 2-D, where 2-E appears as T-14, Los Angeles File #100-8865-13-P.14. |
| Source 2-E-1 | Special Agent FRANCIS CRAIG, same file as 2-D where 2-E-1 appears as T-15, Los Angeles File #100-8865-13-p.14. |
| Source 2-E-2 | [redacted] same file as 2-D above, where 2-E-2 is the same as T-17, Los Angeles File #100-8865-13-p.15. |

DECLASSIFICATION AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 04-09-2019 BY: C97W24B20

Source 2-E-3 — Special Agents DANIEL A. MacCULLOCH and JAMES W. MASON, Los Angeles, California.

Source 2-F — Confidential National Defense Informant [redacted] b6 b7C b7D

Source 2-G — Confidential National Defense Informant [redacted]

Source 2-H — [redacted] Commander of Los Angeles County Council of the American Legion, Los Angeles. Information appears in memorandum entitled CINEMA POST, AMERICAN LEGION, INTERNAL SECURITY (C), dated July 2, 1943, in Los Angeles File #100-15732. b6 b7C b7D

Sources 2-I and 2-J — Confidential National Defense Informant [redacted]

Source 2-E-4 — [redacted] The information given here appears in the report of JOHN R. VICARS, Los Angeles, dated 6/19/43 in case entitled MADELEINE SKINNER RUTHVEN, w.a., EMPLOYEE INVESTIGATION, OEM, where 2-E-4 appears as T-20, Los Angeles File #100-8865-13-p.6.

TITLE: MOTION PICTURE INDUSTRY

SA: JAMES G. FINDLAY DATE: 7/10/43


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Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. McGuire
Mr. Mumford
Mr. Piper
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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# F.B.I. TELETYPE

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10/2/96
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[DECODED COPY]

WASH L1 LOSA [7-3-43 920 P]

DIRECTOR

UMBO

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY. INTERNAL SECURITY C. FOLLOWING PICTURES HAVE BEEN RELEASED: MISSION TO MOSCOW BY WARNER BROS. MOST FAVORABLE TO COMMUNISM. ERSKINE CALDWELL AND HOWARD KOCH, WRITERS OF SCREEN PLAY. JAY LEDA, TECHNICAL DIRECTOR; MICHAEL CURTIZ, DIRECTOR; WALTER HUSTON, OSCAR HOMOLKA, HELMUT DANTINE, ROMAN BOHNEN, VLADIMIR SOKOLOFF, LEADING ACTORS. ALL PARTIES NAMED ARE EITHER COMMUNISTS OR FOLLOWERS OF THE COMMUNIST PARTY LINES. ACTION IN NORTH ATLANTIC. WARNER BROS. PRODUCTION, FAVORABLE TO COMMUNIST CONTROLLED NATL. MARITIME UNION. JOHN HOWARD LAWSON, WRITER OF PLAY, KNOWN ACTIVE COMMUNIST; A. I. BEZZERIDES, DIALOGUE WRITER, AS WELL AS RAYMOND MASSEY, HUMPHREY BOGART AND SAM LEVENE, PRINCIPAL ACTORS, FOLLOW COMMUNIST PARTY LINES. HANGMEN ALSO DIE, PRODUCED BY UNITED ARTISTS, WAR MELODRAMA, FOLLOWS PRESENT COMMUNIST PARTY LINES ON ANTI FASCISM. FRITZ LANG, DIRECTOR; JOHN WEXLEY, WRITER OF SCREEN PLAY: LIONEL STANDER, PRINCIPAL ACTOR, AND VIRGINIA FARMER, ACTRESS, ARE COMMUNISTS OR FOLLOWERS OF THE COMMUNIST PARTY LINES. ARNOLD PRESSBURGER, PRODUCER OF PICTURE, FELLOW TRAVELER, AND CONTEMPLATING OTHER PICTURES OF THIS TYPE. KEEPER OF THE FLAME, PRODUCED BY MGM, MYSTERY STORY ADAPTED FROM POPULAR NOVEL, SCREENPLAY CONTAINED ANTI FASCIST SENTIMENT PARALLELLING PARTY LINES, WRITTEN BY DONALD OGDEN STEWART, KNOWN COMMUNIST, FANATICALLY ACTIVE, HUSBAND OF ELLA MAE WINTER, KNOWN COMMUNIST WRITER AND PROPAGANDIST; GEORGE CUKOR, FELLOW TRAVELER. EDGE OF DARKNESS. THIS IS A WARNER BROS. PRODUCTION, ADAPTATION FROM POPULAR NOVEL BY WILLIAM WOODS. SCREEN PLAY WRITTEN BY ROBERT ROSSEN; DIRECTED BY LEWIS MILESTONE, ACTIVE IN COMMUNIST ACTIVITIES FOR MANY YEARS. ROSSEN PAST PRES. OF LEAGUE OF AMERICAN WRITERS. OUR

JUL 26 1943

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

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DECLASSIFICATION AUTHORITY DERIVED FROM:
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Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. McGuire
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b7C

# F.B.I. TELETYPE

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PAGE TWO

RUSSIAN FRONT, DOCUMENTARY FILM PRODUCED UNDER AUSPICES OF RUSSIAN WAR RELIEF. ACTOR WALTER HUSTON, NARRATOR OF PICTURE. WRITER OF PLAY ELLIOT PAUL, LEWIS MILESTONE, JORIS IVENS AND DIMITRI TIOMKIN ARE ALL IDENTIFIED WITH COMMUNIST ACTIVITIES IN HOLLYWOOD FOR MANY YEARS. THIS IS A QUOTE MUST BE SEEN UNQUOTE PICTURE BY COMMUNIST PARTY. THIS LAND IS MINE, PRODUCED BY RKO, ANTI FASCIST DRAMA OF AN OCCUPIED COUNTRY. PLAY WAS WRITTEN BY DUDLEY NICHOLS, STAUNCH FOLLOWER OF THE COMMUNIST PARTY LINES; JEAN RENOIR FRENCH DIRECTOR, GEORGE SANDERS, PHILIP MERIVALE AND WALTER SHEZAK ARE FELLOW TRAVELERS. FOLLOWING PROPAGANDA PICTURES HAVE BEEN MADE OR ARE NOW BEING MADE, BUT WILL NOT BE RELEASED UNTIL LATER. BOY FROM STALINGRAD, COLUMBIA; GIRL FROM LENINGRAD, UNITED ARTISTS; NORTH STAR, GOLDWYN; REVENGE, RKO; RUSSIAN PEOPLE, TWENTIETH CENTURY FOX. ABOUT THIRTY DAYS AGO NORVAL CRUTCHER AND ROBERT LESTER, COMMUNISTS ACTIVE IN HOLLYWOOD UNION CIRCLES NOW, SETTING UP POST OF AMERICAN LEGION IN MOTION PICTURE INDUSTRY, PURPOSE OF WHICH IS TO COUNTERACT THE GENERAL POLICY OF THE AMERICAN LEGION IN ITS CONDEMNATION OF SUCH PICTURES AS MISSION TO MOSCOW. HOOD.

RECEIVED 7-4-43 1:18 AM EWT MP

CONFIDENTIAL

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

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CONFIDENTIAL

National Committee to Free Angela Davis

Source five advised on December 3, 1970, that the National United Committee to Free Angela Davis is located at Suite 104, 3450 West 43rd Street, Los Angeles, California. Source advised that the committee in the Los Angeles area was formed for the purpose of seeking funds for Davis in this area but that separate and distinct committees would be set up throughout the United States.

An article in "The Washington Post," on January 5, 1971, indicated a spokesman for the National Committee to Free Angela Davis in Los Angeles had recently stated 47 "Free Angela" committees have been organized so far in the United States.



CONFIDENTIAL

July 5, 1943

LW:DXM

019334

Original cannot be located and is not on record. When original is received in Files Division it will be filed either with this copy or may be given a new serial.
7/28/43

THE DIRECTOR

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/2/96 BY SP2 CLC/gao

PURPOSE

The purpose of this memorandum is to set out the motion pictures recently produced and released in Hollywood which promote Communist Party ideologies.

MOTION PICTURES ALREADY RELEASED

"MISSION TO MOSCOW" (Warner Brothers). ERSKINE CALDWELL and HOWARD KOCH, writers of the screen play; J. LEDA, technical director; MICHAEL CURTIZ, director; WALTER HUSTON, OSCAR HOMOLKA, HELMUT DANTINE, RONALD COHNEN, VLADIMIR SOKOLOFF, leading actors. All individuals named are either Communists or followers of the Communist Party line.

"ACTION IN THE NORTH ATLANTIC" (Warner Brothers). This motion picture is very favorable to the Communist Party-controlled National Maritime Union of America, CIO. According to David Platt, Communist motion picture reviewer, in "The Worker," for July 4, 1943, "ACTION IN THE NORTH ATLANTIC" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The writer of this play was John HOWARD LAWSON, and is a known active member of the Communist Party, reportedly active in the Communist underground." The following individuals connected with the production are Communist Party line followers: A. I. BEZZERIDES, dialogue writer; RAYMOND MASSEY, HUMPHREY BOGART, SAM LEVENE, actors.

"EDGE OF DARKNESS" (Warner Brothers). This motion picture was adapted from a popular novel of William Woods by Robert Rossen, past President of the League of American Writers, a reported Communist front organization. It was directed by LEWIS MILESTONE, who has been active in Communist Party affairs in Hollywood for many years.

INDEXED

"HANGMEN ALSO DIE" (United Artists). This war melodrama, which follows the present Communist Party lines on anti-Fascism, was produced by ARNOLD PRESSBURGER, a Communist Party fellow traveler who is contemplating other pictures of this type. The following individuals connected with the film are either Communists or followers of the Communist Party line: FRITZ LANG

Tolson
Ladd
Clegg
Coffey
Carson
Nichols
Ros
Tra
Ace
Car
Harbo
Hendon
Rumford
Sparke
Quinn Tamm
Nease
Gandy

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director; JOHN WEXLEY, writer of the screen play; LIONEL STANDER, actor; VIRGINIA FARMER, actress.

"KEEPER OF THE FLAME" (Metro-Goldyn-Mayer). This story was adapted from a popular novel and contains considerable sentiment paralleling the Communist Party line. The screen play was written by DONALD OGDEN STEWART, a known Communist, at present fanatically active in Hollywood, who is the husband of ELLA LAD WRITER, well known Communist writer and propagandist.

"THIS LAND IS MINE" (RKO). This "anti-Fascist drama" was written by DUDLEY NICHOLS, a staunch follower of the Communist Party line. It was directed by JEAN RENOIR, a fellow traveler, as are also the following actors who participated: CLARENCE SANDERS, PHILIP MERIVALE AND WALTER SLEZAK.

"OUR RUSSIAN FRONT," a documentary film produced under the auspices of Russian War Relief, was directed by LEWIS MILESTONE, active in Communist Party affairs, aforementioned. It was written by ELLIOT PAUL, identified with Communist activities in Hollywood films, as were also JORIS IVENS and DIMITRI T[illegible]N, who were connected with the production. WALTER HUSTON, mentioned heretofore in connection with "Mission to Moscow" was the narrator.

"BOY FROM STALINGRAD" (Columbia). According to DAVID PLATT, Communist motion picture reviewer, in "The Worker" for July 4, 1943, "Boy From Stalingrad" has opened in second run houses in New York without a Broadway premier. PLATT says: "It's one of the important war films and a magnificent tribute to the Soviet Union...There were no reviews except, of course, in the Daily Worker."

PROPAGANDA PICTURES NOT YET RELEASED

"GIRL FROM LENINGRAD" (United Artists); "NORTH STAR" (Goldyn); "TOVARICH" (RKO); "THE RUSSIAN PEOPLE" (Twentieth Century Fox), have been or are being made, but will not be released until later.

AMERICAN LEGION ACTIVITY

In order to counteract the general policy of the American Legion in its condemnation of such pictures as "MISSION TO MOSCOW" and to build up publicity for future Communist propaganda emanating from Hollywood, NORVAL CRUTCHER and ROBERT LESTER, Communists active in Hollywood union circles, are setting up a Post of the American Legion in the motion picture industry.

ACTION:

The Los Angeles Office is following this situation closely.

Respectfully,

D. M. Ladd

LW:WLJ

CC-150

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

100-138754-10

CONFIDENTIAL

JULY 3, 1943

RECORDED To: COMMUNICATIONS SECTION.

SAC, LOS ANGELES

Transmit the following message to:

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, INTERNAL SECURITY - C. REFER TO MY LETTER JUNE TWENTY-ONE, NINETEEN FORTY-THREE. SUBMIT TELETYPE SUMMARY AS OF CLOSE OF BUSINESS SATURDAY, JULY THREE REGARDING INFORMATION DEVELOPED TO DATE, STRESSING ITEMS REFERRED TO IN CLOSING PARAGRAPH OF REFERENCE LETTER.

HOOVER

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Mr. Glavin
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Mr. Nichols
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Mr. Tracy
Mr. Acers
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
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CONFIDENTIAL

SENT VIA

2-03P M Per

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
July 7, 1943

12057

~~DEFERRED RECORDING~~

Director, FBI

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(BUREAU FILE NUMBER 100-138754)

Dear Sir:

On July 1, 1943, JOHN M. HOLMES, publicity man, Warner Brothers Pictures, Inc., Burbank, California, a Special Service Contact of the Los Angeles Field Division, advised this office that he had been informed by WALTER SULLIVAN, Commander of the Los Angeles County Council of the American Legion covering one hundred and ninety-one American Legion Posts with a membership of 27,000 Legionnaires, that a temporary charter had been issued by the Los Angeles County Council of the American Legion to forty-two individuals for an American Legion Post to be called the Cinema Post. WALTER SULLIVAN is presently employed as an investigator by the District Attorney's Office in Los Angeles, California, in the "Failure to Provide" Division.

HOLMES stated that forty-two World War I veterans had signified their intention of belonging to this group, but the names of only two are known at this time; namely, ROBERT LESTER, whose real name is ROBERT WATSON LEICHESTER, 18638 Hart Street, Reseda, California, fifty-three years of age, born in Rochester, New York; and NORVAL CRUTCHER of the Studio Laboratory Technicians' Union, Local 683, A. F. of L.

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JUL 9 1943

HOLMES related that both of these individuals are reported to be Communists and he stated that both he and WALTER SULLIVAN believed that this is an attempt on the part of the Communist Party to set up an American Legion post of their own. The Cinema Post will be limited in its membership to employees of the movie industry and members of the studio labor unions.

JOHN M. HOLMES disclosed that ROBERT LESTER has been employed as a scenic artist at Warner Brothers since 1937, and was formerly employed by Metro-Goldwyn-Mayer, Paramount Theatres and by theatres in Boston, Massachusetts, and San Francisco, California. It was stated that LESTER had been active in the union trouble in the motion picture industry in 1937, when the Communists were said to have attempted to take over the union from the International Association of Theatrical and Stage Employees, A. F. of L. HOLMES added that ROBERT LESTER is very close to DON KING of Warner Brothers.

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AUG 10 1943

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RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(BUREAU FILE NUMBER 100-138754)

With regard to NORVAL CRUTCHER, JOHN HOLMES made known that he is a good friend of HERBERT SORRELL'S, Business Representative of the Studio Painters' Union, A. F. of L., Local Number 644. CRUTCHER was described as a Communist agitator at Warner Brothers.

Confidential National Defense Informant [redacted] advised that NORVAL CRUTCHER, [redacted] had been recruited into the Communist Party by SID MARTIN on September 20, 1937, at which time he was a member of the Industrial Section, Studio Unit of the Los Angeles County Communist Party. His Communist Party record for that year reflects that he was a laboratory technician and a member of the I.A.T.S.E. In 1938, NORVAL CRUTCHER was a member of the Industrial Section, Studio Unit number 1 of the Los Angeles County Communist Party, at which time he was listed on his Communist Party record as a laboratory worker at Warner Brothers Studio. He was described as a member of the I.A.T.S.E., Local 683, and as a member of the HOLLYWOOD ANTI-NAZI LEAGUE.

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Special Agent JAMES W. MASON advised that a car bearing California license [redacted] was observed at a Communist Party functionary meeting held on March 25, 1943, at the Maison Gaston Restaurant, 1219 North Vine Street, Los Angeles, California, which meeting was attended by MAX SILVER, Organizational Secretary of the Los Angeles County Communist Party. This car is registered to NORVALL D. CRUTCHER, [redacted] Special Agent MASON stated that a man and a woman, believed to be NORVALL and MIRIAM CRUTCHER, were seen to enter this automobile at the conclusion of the meeting.

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HOLMES disclosed that he believed that S. CHARLES EINFELD, Vice-President in Charge of Advertising, Warner Brothers Pictures, Inc., Burbank, California, together with DON KING of Warner Brothers, probably inspired this movement to form the Cinema Post. HOLMES stated that a short time ago, DON KING showed him an article in "IN FACT" by GEORGE SELDES, which article appeared in the May, 1942, or June, 1942, issue of this paper. This article was stated to have called upon anti-Fascist groups to set up their own American Legion posts. At that time KING said he thought this was a good idea, inasmuch as he considered the American Legion to be Fascist-controlled.

The names of the forty-two members of the Cinema Post will be furnished

100-138754-12

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(BUREAU FILE NUMBER 100-138754)

to the Los Angeles Field Division in the immediate future by JOHN HOLMES.

HOLMES related that WALTER SULLIVAN has turned over the names of these two individuals to JAMES STEADMAN, an investigator for the MARTIN DIES COMMITTEE. STEADMAN promised SULLIVAN to check the names of all members of the Cinema Post through the records of the Dies Committee. On July 6, 1943, STEADMAN contacted JOHN HOLMES with regard to the formation of the Cinema Post, at which time he stated that NORVAL CRUTCHER is a member of the Communist Party under the name of HENRY NEWMAN.

SULLIVAN advised HOLMES that the charter for the Cinema Post will come up for final action at the August, 1943, convention of the American Legion, at which time it will be necessary for the American Legion to show some evidence as a reason for withholding final action on the charter for the Cinema Post. It is contemplated that JACK TENNEY, California State Senator, and some member of the Dies Committee will take the floor to present a motion to the convention refusing to grant a permanent charter to the Cinema Post.

With regard to DON KING, who is mentioned above, HOLMES said that KING had recently attempted to recruit him into the Communist Party. It was stated that KING intends to run for Congress in the 20th Congressional District in the next election and has been promised unlimited financial support by CHARLES EINFELD.

DON KING told HOLMES that ROBERT W. KENNY, Attorney-General of the State of California, recently contacted him, at which time KENNY asked KING to act as a sort of press relations advisor for the Communist Party while retaining his position at Warner Brothers. KENNY desires that KING sit in on the Democratic Party convention meetings so that he will be in a better position to act in behalf of the Communist Party in political matters. HOLMES explained this function of KING'S, by saying that the Communist Party is not strong enough to elect any member to office through its own support, but when a representative of the Communist Party can sit in on meetings of the Democratic Party as a representative of a solid minority block, arrangements can be worked out so that the Communist Party would throw its support behind certain democratic candidates in exchange for support for certain candidates of the Communist Party.

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(BUREAU FILE NUMBER 100-138754)

KING was said to have no discretion as HOLMES has heard from other individuals at Warner Brothers about KING'S connection with the Communist Party. KING is a close friend of CHARLES EINFELD and spends a considerable amount of time with him.

HOLMES made known that a man by the name of VERN PARTEN was recently hired in the Publicity Department of Warner Brothers Pictures, Inc. It was stated that PARTEN is a member of the Communist Party and is active in the American Newspaper Guild. PARTEN was said to have been discharged recently by a Hearst newspaper because of his Communistic sympathies. HOLMES related that PARTEN is a close friend of DON KING'S, both of whom have done a considerable amount of propositioning of studio employees.

HOLMES added that on July 2, 1943, or July 3, 1943, he was telephonically contacted by REVELS CAYTON, Negro, Vice-President of the C.I.O. in the State of California, who is in frequent contact with members of the Communist Party. He desired to take two girls through Warner Brothers, one of whom CAYTON described as HARRY BRIDGES' daughter; however, arrangements were never perfected for this visit to the studio by CAYTON.

It is requested that if this information is made available to any person, that extreme care be taken so that it will not be possible for anyone to trace the information back to the original informant of this office. It is extremely important that he never be suspicioned of furnishing information to this office.

Very truly yours,

RHE:FKC
100-15732

R. B. HOOD
SAC.

20826

Los Angeles, California
July 8, 1943

Director, FBI

RE: "MISSION TO MOSCOW"
(Motion Picture Produced by Warner Brothers)

Dear Sir:

For the further information of the Bureau, I am enclosing a memorandum in connection with the above-entitled matter prepared for me by Special Agent JAMES G. FINDLAY of this office. Included therein are the names of all persons given any credit in connection with the picture by the studio.

Very truly yours,

RBH:AB
100-17860

R. B. HOOD
SAC.

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100-15875-13

JUL 20 1943

FBI - LOS ANGELES

ORIGINAL FILED IN

20827

Los Angeles, California
July 2, 1943

MEMORANDUM:

Re: MISSION TO MOSCOW
(Motion Picture Produced
By Warner Brothers)

Supplementing memorandum on this matter dated May 14, 1943, the following information is being submitted:

MICHAEL CURTIZ appears in the official statement issued to the public through the tradepapers and publicity sheets issued by WARNERS. Investigation reveals that MICHAEL CURTIZ is an Austrian by birth, who has been in the United States about five years. He claims that he is a naturalized citizen. It is reported that CURTIZ has had very little experience as a director of pictures and that "Mission to Moscow" was directed by JAY LEYDA as appears in the memorandum dated May 14, 1943. No subversive activities on the part of CURTIZ are known, but he goes along with the Communist line.

FRANK HEATH is listed as "Assistant Director" in the publicity sheets issued by WARNER BROS. It is stated that he, as Assistant Director, had nothing to do with the nature or character of the picture, that he was merely a detail man to look after the cast. The records of possible subversive activities on his part are negative.

HOWARD KOCH appears in the official statement and publicity sheets issued by WARNER BROS. as the "Screen Play" writer of the "Mission to Moscow". The information is that KOCH did not write "Mission to Moscow" and little is known about him; that the fact is that "Mission to Moscow" was written by ERSKINE CALDWELL as related in the first memorandum dated May 14, 1943, and the following is here added:

ERSKINE CALDWELL made the original adaptation and was, in fact, the real writer of the play, "Mission to Moscow". (Note: CALDWELL was not listed in the official statement issued to the public through the trade papers. In the publicity sheet issued by WARNER BROS. known as "Casts and Credits", the name of CALDWELL does not appear. CALDWELL'S name also does not appear on the printed programs for publicity releases, but the name of HOWARD KOCH appears as the only writer employed for the

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picture, although it is definitely known and has been published in the Hollywood trade papers, "Daily Variety" and "Reporter", that CALDWELL made the adaptation from DAVIES' book and wrote the story.)

After writing the story, CALDWELL checked off the lot and HOWARD KOCH then carried on through the making of the picture. The reason CALDWELL was not given credit through publicity channels when the picture was released remains unexplained.

The Los Angeles Times for July 20, 1942, stated the following:

> "ERSKINE CALDWELL is here to script Mission to Moscow, the diary of Washington Ambassador to Russia, JOSEPH E. DAVIES, for WARNER BROS."

The Los Angeles Times for September 25, 1942, stated the following:

> "JOSEPH E. DAVIES, author of Mission to Moscow, has given full approval of the script by ERSKINE CALDWELL which WARNER BROS. will produce."

The Los Angeles Times for November 15, 1942, stated the following:

> "Shooting will continue another two months at least. CURTIZ' technical aides include JAY LEYDA, a Russian born American citizen, and Dr. ERNEST D. F. GOLCH, a former Prussian judge. HOWARD KOCH is still working on the script from an adaptation by ERSKINE CALDWELL, the noted American correspondent."

WALTER HUSTON

WALTER HUSTON, who played the part of Ambassador DAVIES in this picture, attended a meeting held at the Shrine Auditorium on November 8, 1942, on the occasion of the twenty-fifth anniversary of the founding of the Soviet Republic. The celebration was "a salute to our Russian Ally". This American Soviet Friendship Rally was attended by more than five thousand people. WALTER HUSTON served as a member of the invitation committee and also on the "program and arrangements committee".

Re: MISSION TO MOSCOW

At this meeting, many Communist circulars and booklets were distributed and sold. The meeting was declared to be a decidedly Communist meeting.

Confidential National Defense Informant [redacted] has stated that WALTER HUSTON was elected a member of the Executive Board of the Hollywood Democratic Committee on March 4, 1943. This informant has also stated that this organization is "definitely a Communist front organization" and is a revival of the old Motion Picture Democratic Committee which was a Communist front organization under a changed name, that the personnel of these two organizations was practically the same. b7D

JORIS IVANS

JORIS IVANS is a close associate of WALTER HUSTON and JAY LEYDA. The Hollywood Reporter for January 16, 1942, page thirteen, announced that JORIS IVANS had made a documentary film, "Our Russian Front" with LEWIS MILESTONE as director and WALTER HUSTON as narrator, written by ELLIOT PAUL, an artkino (Russian), production distributed under the auspices of the Russian War Relief, Inc.

The JACK TENNEY Investigating Committee of the California State Legislature reported the following with respect to JORIS IVANS:

The report stated that the Los Angeles Daily News for December 19, 1941 states the following: "IVANS is on his way to becoming a citizen .....has his first papers." The report further stated that IVANS is leaving for Washington, D.C. where he is to interview officials of the State Department with a view to making documentary pictures on Dutch East Indies and that he is to present another idea to the Department of Agriculture. He will do defense pictures.

The report further states, "Subject is a Dutch Communist. He plied back and forth between Holland and the Soviet Union in the early 1930's. He was an instructor in Revolutionary Literature in Moscow. The report also stated he was also an instructor in Film University in Moscow and during this time made documentary films in Holland."

The New Theatre Magazine of 1933-1935 mentions him many times. This was a Communist Party publication.

The report states that IVANS did "Zeuderzee Project" (Holland's TVA), a so-called documentary picture. He was connected with Phillips Radio,

a European concern, in 1933 and 1934.

He did the picture, "The New Earth", a Communist line picture, in 1934.

In 1936, and 1937, he photographed a documentary film written by ERNEST HEMINGWAY, on the Spanish War called "The Spanish Earth". This picture was distributed through the Communist Party channels and it was praised by Communist Party publications, particularly the magazine, "New Theatre".

The report further stated that IVANS made a film in China in 1938-1939, "Four Hundred Million" which also followed the Communist Party line and was praised by Communist publications and distributed through Communist Party channels. He spent considerable time at Formosa. It is not known what he did there.

He made, "The Power and the Land" depicting rural electrification in connection with the Tennessee Valley Authority in 1940. This, too, was praised by the Communist press.

The report further stated that IVANS was in the Modern Film Library of the Rockefeller Foundation in New York City and worked behind the scenes with JAY LEYDA in putting over the Communist Party program in this institution. The TENNEY report further stated that IVANS announced the formation of the "Institute of Film Technique" at City College, New York City, with JOHN GRIERSON of Canada, ALICE V. KELLIHER of Massachusetts, and WILLARD VAN DYKE.

The same source stated that the "Peoples World" for October 9, 1941, page five, mentions IVANS as an "outstanding leader in the documentary film field". This source also stated that IVANS was one of the organizers of "Communist Film and Photo League" in New York City in 1933 or 1934, that he worked in the Modern Film Library, a Communist Center in New York City, for a number of years. It was also stated he made a number of Communist propaganda short subjects.

b7D

Confidential National Defense Informant [redacted] who is very familiar with persons and subjects in Hollywood, prepared the following statement relative to IVANS:

Re: MISSION TO MOSCOW

Informant stated that IVANS is a motion picture director who specializes in the production of "documentary films", that he was born in Holland and claims to be a naturalized American citizen. Before coming to the United States early in 1936, IVANS was active as a motion picture director in Holland and the Soviet Union. It was in the latter country where he received his schooling in "collective work", according to a statement which he made in an article written by himself in the "New Theatre" magazine for October, 1936, on page nine. This magazine was a publication devoted to the stage and screen and was a distinct medium for propagation of the Communist Party line.

Informant stated that IVANS' first production to gain attention was a film called "Borinage" which dealt with a particularly vicious situation in the mines in Belgium. It was described in Communist publicity circles as a "drama of revolutionary truth".

This picture was strongly censored by the New York Board of Censors and much of the content was removed before it was shown publicly.

Informant stated that upon his arrival in Hollywood in 1936, IVANS took part in Communist front activities and he interested himself in the agricultural strikes that were then prevalent in Hollywood. He was in constant association with such well known Communists and fellow travelers as HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, SIDNEY BUCHMAN, IRVING REIS, VIOLA BROTHERS SHORE, DONALD OGDEN STEWART, and others of that cliquo.

Informant stated that during the Spanish Civil War, IVANS went to Spain , and in company with ERNEST HEMINGWAY, photographed war scenes there and made the picture called "Spanish Earth", a propaganda film following the Communist Party line. Informant stated that IVANS was connected with the Modern Film Library, a project set up by the Rockefeller Foundation, New York City. He also stated that at the same time, IVANS was President of the Association of Documentary Film Producers, [redacted] b6 b7C

He stated that the officers of this last named organization were as follows:

JORIS IVANS, President
PAUL STRAND, Vice-President
WILLARD VAN DYKE, Vice-President
OSGOOD FIELD, Treasurer

Re: MISSION TO MOSCOW

MARY LOSBY, Secretary
JAY LEYDA, Chairman of the Education Committee
LEE DICK, Chairman of the Finance Committee.

He stated that of the above named parties, PAUL STRAND, WILLARD VAN DYKE, and JAY LEYDA, Technical Director on "Mission to Moscow", are all identified as having been involved in Communist activities.

Informant stated that the following Hollywood personalities were associated with IVANS and this organization in Hollywood;

ARTHUR ORNITZ
TATIANA TUTTLE, wife of FRANK TUTTLE
IRVING REIS
GUNTHER VON FRITSCH
ROBERT J. KISSACK
FRANCES HALL
SHIRLEY BURDEN
BLOYD CROSLEY
JAMES GOW
LEWIS JACOBS.

Informant stated that in addition to the above activities, IVANS also made a picture called, "The Four Hundred Million". It was made in China and was a propaganda picture following the Communist Party line.

Informant further stated that in 1940, IVANS was employed by the United States Government Rural Electrification Administration Project, under the direction of PARE LORENTZ. The picture, "The Power and the Land", was made with the object in view of "putting over" rural electrification in the United States.

Informant further stated that in 1939, IVANS was a sponsor for an organization called the Motion Picture Guild, the purpose of which was to produce pictures of a propaganda nature following the Communist Party line. One picture particularly was considered. It was based on the book, "School For Barbarians". The book was written by ERIKA MANN, a well known fellow traveler and a refugee from Germany.

Informant stated that the sponsors of this organization were HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, IRVING REIS, AND SIDNEY BUCHMAN. He also stated that all of the parties named are well known Communists or fellow travelers of long standing in Hollywood.

Re: MISSION TO MOSCOW

Informant further stated that IVANS has been in Hollywood since 1941, and has been active in Communist circles. He is associated with such organizations as the League of American Writers, Hollywood Writers' Mobilization, andvarious Russian relief organizations. He stated that in connection with LEWIS MILESTONE, a Hollywood motion picture director and for many years a fellow traveler, IVANS made a documentary picture, "Our Russian Front". This picture was shown at the Filmarte Theatre, Hollywood, on March 4, 1942, to raise funds for the Russian War Relief Association.

Informant stated that WALTER HUSTON was the narrator and is the same WALTER HUSTON who appeared in "Mission to Moscow". He stated that ELLIOT PAUL, writer of the picture, "Our Russian Front", has long been connected with Communist activities in Hollywood, that he is a member of the League of American Writers, and was a leader in the American Peace Mobilization and was active in other organizations of this nature.

He stated that DMITRI TIOMKIN, a Russian composer who has followed the Communist Party line, was associated with IVANS in this venture. Informant stated that IVANS also made the picture, "Action Stations", a convoy picture, for the Canadian Government. He further stated that IVANS is at the present time cooperating with Communist elements as he has been doing for the past several years. He also stated that IVANS is considered one of the leading propagandists in the documentary film field.

ROMAN BOHNEN

ROMAN BOHNEN is an actor and is a member of the League of American Writers and has been connected with Communist Party activities for the past eight years or more. He was active in the New Theatre League and other theatre groups affiliated with the International Union of Revolutionary Theatres with headquarters at Moscow, Russia. He is now an instructor in the project called, "Actors' Lab", a Communist cultural school of acting in Hollywood.

OSCAR HOMOLKA

OSCAR HOMOLKA took the part of MAXIM LITVINOV. CHDI [redacted] stated that HOMOLKA is a Russian and is a well known fellow traveler in Hollywood. He stated that HOMOLKA is a professional actor and has been for many years, that his social activities are confined to the fellow travelling activities in Hollywood.

b7D

Re: MISSION TO MOSCOW

He further stated that MOLOLKA has supported a number of Communist front organizations in Hollywood and his sympathies are with this group. He further stated that for the past two or three years, MOLOLKA has spent a vacation of some two or three months' duration in Washington, D.C., at which times he was a guest of the Russian Embassy.

Informant also stated that Mr. and Mrs. OSCAR MOLOLKA were sponsors of the Joint Anti-Fascist Refugee Committee Banquet which was given at the Beverly Hills Hotel for the benefit of that organization.

VLADIMIR SOKOLOFF

SOKOLOFF took the part of President KALININ of the Soviet Republic. CNDI [redacted] has reported that SOKOLOFF is a Russian and has been an actor in Hollywood for many years. He stated that SOKOLOFF belongs to the same organizations to which MOLOLKA belongs, that they were great friends and associates. He stated that SOKOLOFF devotes a great deal of his time to arranging affairs for the Russian War Relief. b7D

HELMUT DANTINE

HELMUT DANTINE is an Austrian by birth and served in the Austrian Army in the first World War. He was later connected with the German Diplomatic Service.

CNDI [redacted] has informed that the other persons mentioned in the "Cast and Credits" and "Cast of Characters" of "Mission to Moscow" are the general run of the motion picture industry and that very little, and in some instances nothing, is known about them and they are not people who influence the nature and character of the picture in which they appear in any way. b7D

A copy of a telegram was obtained which was concocted by certain individuals and signed by certain organizations and persons in Hollywood which was addressed to "JACK L. WARNER, WARNER BROS. PICTURES, INC., [redacted] b6 b7C

This telegram was no doubt prepared for the purpose of exhibiting same and perhaps publishing same to make it appear that there was a spontaneous acclaim of the picture, "Mission to Moscow" when it was

not, in fact, true. The telegram was not dated but the approximate date was May 20, 1943. It is as follows:

"The undersigned members of the War Advisory Council of the American Legion Los Angeles County Council Department of California, have seen your magnificent motion picture "Mission to Moscow."

"We unanimously feel that you should be publicly commended for your integrity, courage and patriotism in making this important historical document available, through the motion picture screen, to the American public at large.

"It is our carefully considered opinion that every American citizen should see "Mission to Moscow" at this time. Unfounded attacks and ill-considered criticisms by subversive, irresponsible or uninformed groups can in no way diminish the value of this picture in driving home to the people of America the necessity for understanding and cooperation between this nation and its Allies.

"The smashing success of our forces in the field, made possible only through perfect coordination and cooperation with the forces of our fighting allies is incontrovertible proof of the necessity for continued and increasing friendship and unity between each and all of the United Nations.

"If the world is to be secured against enslavement by agressor nations, all of the freedom loving peoples of the world must stand firmly together in harmony and face the objective resolutely together. Through all the critical years leading up to the present world conflict there has been no documentation of facts available to the public which so clearly conveys understanding of the involved international situation as does your picture "Mission to Moscow.

"No true American can see this picture without being inspired to a higher degree of patriotism, a clearer realization of the responsibilities of American citizenship and a rededication to the ideals and principles upon which our nation is founded.

Re: MISSION TO MOSCOW

"To you, Mr. WARNER, and to your entire organization, we wish to express our sincere appreciation for this, your latest and greatest contribution in a long list of motion picture productions which have stirred the people of America to a greater love of our country.

"You are at liberty to use this communication in any way you desire."

"Very sincerely yours

The American Legion
War Advisory Council
Los Angeles County Council
Department of California"

"Signed:

"WALLACE M. MACKAY, Commander
20th District, the American Legion

PHILO CHAMBERS, Commander.
26th District, The American Legion

RALPH COODALL, First Vice Commander
20th District, The American Legion

LOUIS ELLERMAN, Past Commander
Acqueduct Post 342
17th District, The American Legion

ERNEST ORFILA
California State Veterans Welfare Board

FRED C. MALONS
Vice Chairman
War Advisory Council
Los Angeles County Council
The American Legion
Department of California."

Re: MISSION TO MOSCOW

In connection with the motion picture, "Mission to Moscow", WARNER BROS. put out cardboard "bookmarks" to advertise the picture and incidentally, it appears to carry on a little Communist propaganda. One side of the bookmark contains the following printed matter:

"Starts
Wednesday
May 12th

One American's
Journey Into
The Truth!

From the Confidential
reports of
Former Ambassador

JOSEPH E.
DAVIES

'MISSION
TO
MOSCOW'

presented by
WARNER BROS.

with a Distinguished
Cast of Motion
Picture Artists

WARNERS

Hollywood
Downtown
Wiltern."

The reverse side carries the following printed matter:

"BOOK MARK

See

MISSION
TO
MOSCOW

'America and Russia want the greatest happiness for the greatest number of people. If their methods are different, that's their business. We're both pioneers, young, vigorous, with the same concepts of peace, justice, and the brotherhood of men.' -- JOSEPH DAVIES

Borrow From

Your Public Library

MISSION TO MOSCOW
Davies

THE RUSSIANS
Williams

RUSSIANS DON'T
SURRENDER
Poliakov

MOSCOW WAR DIARY
Werth

ALL-OUT ON THE ROAD
TO SMOLENSK
Caldwell

HITLER CANNOT
CONQUER RUSSIA
Hindus

Re: MISSION TO MOSCOW

WE'RE IN THIS
WITH RUSSIA
Carroll

Printed by Courtesy of

WARNER BROS. THEATRES".

Confidential National Defense Informant [redacted] stated that the books named and other books along the same line were assembled and placed on a table in the lobby of the Los Angeles Public Libraries with a large sign calling attention to the books and suggested that they should be read in connection with "Mission to Moscow". There can be little doubt that this was a well planned scheme to broaden the field of Russian and Communist propaganda. b7D

The "WILLIAMS" referred to on the bookmark is ALBERT RHYS WILLIAMS who spent many years in Russia and has been a consistent and persistent propagandist of Communism for more than twenty years and is still engaged in that line of work. "POLIAKOV" and "MERTH" are Russian writers. "CALDWELL" is ERSKINE CALDWELL, the author of the motion picture script of "Mission to Moscow". CALDWELL is a member of the League of American Writers and has been a Russian propagandist for the past ten years or more. "HINDUS" is MAURICE HINDUS, author of "Red Bread" which was a glorification of Russia and the Russian system. He has written for many radical magazines such as "The New Masses".

"CARROLL named on the bookmark is WALLACE CARROLL, a newspaperman in Moscow, Russia, and for a time was the favorite foreign correspondent to STALIN in 1941 and 1942.

One copy of the bookmark has heretofore been sent to the Bureau and a copy of same is being retained in the Los Angeles Bureau Office.

The trade magazine, "Variety" for June 1, 1943, stated the following with respect to "Mission to Moscow":

> "The Republican National Committee issued a single sheet, larger than a newspaper page, reprinting criticisms from DOROTHY THOMPSON, WESTBROOK PEGLER, BENJAMIN DE CASSERES, Time mag and others. Over all, on the reprint page, was the banner line, 'Mission to Moscow' Denounced as Phony

Propaganda. On the page also was a Republican editorial titled 'Is the New Deal Implicated?'"

The article further stated, "President Roosevelt's personal ambassador and campaign contributer, JOSEPH E. DAVIES, participated in Hollywood in the production of the film and undoubtedly aided in its final editing. Would he have done so without White House consent?"

"LOWELL MELLETT, White House intimate and Office of War Information's personal representative in Hollywood, was on the ground during the filming of 'Mission to Moscow'. He has ordered that all scripts before and during production be presented to him. Is it possible that an exception was made for this film affecting so directly America's international relations?"

"There can be little doubt that the furore over 'Mission to Moscow' was created by an American element of Communists whose purge by Russia is so effectively dramatized in the picture."

"The entire bitter attack on the picture thus becomes a bitter attack on principle, rather than on the picture as such, and boils down to the unfounded accusation that it is 'propaganda for a lie'."

The same issue of "Variety" in a different article under the headline, "Hull Okayed 'Mission'" stated the following:

"Reports here are that the State Department first viewed and approved WB 'Mission to Moscow' before it was given public showing .....which has not stopped the Congressional shot-gunning at the film which, after the initial plug in the Congressional Record, has now been the subject of three left jabs in that tome from three western Congressmen."

"Variety" for May 26, stated in part: "Warners 'Mission to Moscow' is still taking the bumps in Congress. Representative

Re: MISSION TO MOSCOW

MARTION T. BENNETT of Missouri inserted the latest slug in the appendix of today's Congressional Record under the title, 'Hollywood and Communism."

"BENNETT wound up and let go with this: 'Hollywood, in its usual extreme style, has apparently lost its head and gone completely overboard in its attempt to make Communism look good."

The Los Angeles Examiner for May 25, 1943, under the Headline, "The American Viewpoint", quoted a letter which JACK WARNER had addressed to WILLIAM RANDOLPH HEARST complaining about the critical attitude of the Examiner relative to "Mission to Moscow" and requesting Mr. HEARST to "print the other side also in your valuable papers".

The Examiner carried the complete letter which WARNER addressed to HEARST and the latter's reply thereto. HEARST'S reply to WARNER is as follows:

"May 19, 1943."

"Mr. JACK WARNER
WARNER BROS. MOTION PICTURE CO.,
New York City, New York.

Dear JACK:

I certainly do not wish anything to impair our friendship and I hope that criticism of any screen product offered for public patronage and customarily subject to public criticism will not be considered an unwarranted or an unfriendly act.

Our papers printed the criticism by Professor DEWEY and SUZANNE LaFOLLETTE of your film, 'Mission to Moscow', because we thought the criticism presented not only a truly American viewpoint, but a factual statement of the situation, and that both an American viewpoint and a factual statement were necessary for the enlightenment of the public.

Re: MISSION TO MOSCOW

You say our papers 'should state the other side of the case in reply to such attacks as DEWEY and LaFOLLETTE.'

Your film, Mr. WARNER, gives 'the other side of the case' - The Communist side - quite completely.

My contention is that it is entirely essential, not only in the interests of FAIRNESS, but in the interests of FREEDOM, for an American newspaper to print the ANTI-Communist - the DEMOCRATIC side of the case.

I think it is quite as much the duty of the American press to defend Democracy against Bolshevism as against Fascism or Nazism or any other form of totalitarian tyranny.

I am sorry that we disagree on the proper function of the press, - and of the moving picture.

But I am sure that you will realize that our attitude toward your screen product (an attitude so frequently favorable, but in this case frankly critical) is guided by no personal unfriendliness, but merely by a sense of public duty."

"Sincerely,
W. R. HEARST."

The following is a list of the "Cast and Credits" and the "Cast of Characters" of "Mission to Moscow" which was issued by WARNER BROS. STUDIOS:

"CAST AND CREDITS

'M I S S I O N T O M O S C O W'

A Warner Bros. - First National Picture

Produced by ROBERT BUCKNER
Directed by MICHAEL CURTIZ
Screen Play by HOWARD KOCH
From the Book by JOSEPH E. DAVIES
Director of Photography BERT GLENNON, A.S.C.
Film Editor OWEN MARKS
Art Director CARL JULES WEYL
Set Decorations by GEORGE JAMES HOPKINS
Technical Advisor JAY LEYDA
Ballet Staged by LEROY PRINZ
Gowns by ORRY-KELLY
Makeup Artist PERC WESTMORE
Music by MAX STEINER
Orchestral Arrangements by

Re: MISSION TO MOSCOW

Sound by OLIVER S. GARRETSON
Special Effects by ROY DAVIDSON
and H. F. KOENEKAMP, A.S.C.
Montages by DON SIEGEL and JAMES
Leicester

BERNARD MAUN
Musical Director LEO F. FORBSTEIN
Assistant Director FRANK HEATH
Unit Publicist DON KING

CAST OF CHARACTERS:

| | | |
|---|---|---|
| WALTER HUSTON | as | JOSEPH E. DAVIES |
| ANN HARDING | as | MRS. DAVIES |
| OSCAR HOMOLKA | as | MAXIM LITVINOV |
| GEORGE TOBIAS | as | FREDDIE |
| GENE LOCKHART | as | PREMIER MOLOTOV |
| ELEANOR PARKER | as | ELLEN DAVIES |
| RICHARD TRAVIS | as | PAUL GROSJEAN |
| HELMUT DANTINE | as | MAJOR KAMENEV |
| VICTOR FRANCEN | as | PROSECUTOR VYSHINSKY |
| HENRY DANIELL | as | JOACHIM VON RIBBENTROP |
| BARBARA EVEREST | as | IVY LITVINOV |
| DUDLEY FIELD MALONE | as | WINSTON CHURCHILL |
| ROMAN BOHNEN | as | NIKOLAI KRESTINSKY |
| MARIA PALMER | as | TANYA LITVINOV |
| KORONI OLSEN | as | COLONEL PHILIP FAYLONVILLE |
| MINOR WATSON | as | LOY W. HENDERSON |
| VLADIMIR SOKOLOFF | as | PRESIDENT KALININ |
| MAURICE SCHWARTZ | as | DR. BOTKIN |
| JEROME COWAN | as | SPENDLER |
| KONSTANTIN SHAYNE | as | NIKOLAI I. BUKHARIN |
| MANART KIPPEN | as | JOSEPH STALIN |
| KATHLEEN LOCKHART | as | LADY CHILSTON |
| KURT KATCH | as | MARSHAL TIMOSHENKO |
| FELIX BRESSART | as | DR. HJALMAR SCHACHT |
| FRANK PUGLIA | as | JUDGE ULRICH |
| DORIS LLOYD | as | MRS. CHURCHILL |
| FRANK REICHER | as | COUNT WERNER VON DER SCHULENBURG |
| JOHN ABBOTT | as | GRIGORI F. GRINKO |
| DANIEL OCKO | as | HENRICH YAGODA |
| IVAN TRISAULT | as | MIKHAIL TUKHACHEVSKY |

* * *

JGF:KO
100-17860

COPY
LR

FEDERAL BUREAU OF INVESTIGATION

UNITED STATES DEPARTMENT OF JUSTICE

Los Angeles, California
May 27, 1943

Director, FBI

Re: "MISSION TO MOSCOW"

Dear Sir:

The Bureau is, I am sure, aware of the recent attack by WESTBROOK PEGLER on Warner Brothers Studio for the production of "MISSION TO MOSCOW". Pegler has been in Los Angeles during the past week and I am advised by JACK HOLMES of the Publicity Department of that studio in confidence, that Pegler visited the studio last week and called on WHITNEY BOLTON who is in the Publicity Department of the studio and who has been a friend of Pegler for years.

Pegler was shown about the studio and witnessed a private showing of the film entitled "Action in the North Atlantic". Bolton was informed by Pegler that he considered this picture Communist propaganda and was going to attack Warner Brothers for having produced it. On Monday, May 24th, Pegler's article was directed against this motion picture, although he did not actually name it.

Pegler is reported to have advised Bolton that while he was going to criticise the Warners severely for the film based on former Ambassador DAVIES' book, the real purpose of his visit to California at this time was to obtain additional information on CHARLES CHAPLIN and, undoubtedly, Pegler will write some articles on Chaplin in the immediate future.

This information was furnished to me by the Informant well in advance of the appearance of Pegler's article, and it is, undoubtedly, accurate information.

I am forwarding with this communication three copies of a memorandum prepared for me by Special Agent James G. Findlay of the Los Angeles Office. I requested this Agent to submit his opinion of this picture, inasmuch as I believe he is as well qualified as any Special Agent to evaluate it, and that accounts for the expression of his opinion in the memorandum. Also included therein is a summary of the known information concerning ERSKINE CALDWELL, JAY LEYDA and ROBERT BUCKNER.

RECORDED
INDEXED

Very ~~truly yours~~

RBH:AB
Encs.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-28-95 BY SP12 [illegible]

100-138754-14
FEDERAL BUREAU OF INVESTIGATION
R. B. HOOD
SAC

AUG 4 1943

ORIGINAL FILED IN

Los Angeles, California
May 14, 1943

MEMORANDUM

Re: MISSION TO MOSCOW
(Motion Picture produced by Warner Brothers)

On May 8, 1943 the writer witnessed a preview of the above named motion picture produced by WARNER BROTHERS STUDIO in Burbank, California.

In order to state the impressions one gathers from seeing this picture, it is necessary to state some of the background as it is believed to exist. It should be taken into consideration that the adaptation of the play from the book "MISSION TO MOSCOW" by JOSEPH E. DAVIES, former Ambassador to Moscow, was made by ERSKINE CALDWELL, long identified with Communist Party activity, having followed the line of the Party during all of its changes from the popular front period prior to 1939 through the period of the HITLER-STALIN Pact, which was signed on August 23, 1939, when CALDWELL opposed the Lend Lease Act, the Selective Service Act, and adopted and supported the general program of the American Peace Mobilization. After HITLER attacked STALIN on June 22, 1941, CALDWELL followed the Communist Party line which called for "all out aid to Britain, the Soviet Union and China".

For years CALDWELL has been a member of the League of American Writers, a recognized Communist front organization. He has made a number of trips to Russia and is an outstanding propagandist for Communism, and has been for a number of years.

CALDWELL is recorded as an associate editor of "Soviet Russia Today". He went to Russia in 1941 and wrote the book "All Out on the Road to Smolensk", which is a glorification of the STALIN Regime.

EUGENE LYONS, in his book "THE RED DECADE", Page 145, has stated the following with respect to the League of American Writers under the principal heading "More Planets are Launched":

"Only a congenital dunce can peruse the proceedings of the first Congress of American Revolutionary Writers, which launched the League of American Writers, and doubt that the show was carefully stated by the communists. Every slogan of the Comintern was woven into the design of the performance. Its fundamental assumption was the perfection of STALIN's Russia, including its new literature. Messages from Soviet writers threw the audience into spasms of orgiastic enthusiasm. Every address was a direct or indirect salute to the Kremlin.

"Held in the New School for Social Research in New York, April 24-27, 1935, the congress occurred unknowingly on the very edge of the crumbling Third Period..... Its Muscovite inspiration was not yet muted and camouflaged; the adjective 'revolutionary' was not yet outlawed; the allegiance to Russia was not disguised. Such stratagems would confuse the issue in subsequent congresses and leave muddled

literary people more muddled than ever. But now the affair was boldly communist. BROWDER was well to the fore in the organizational stages. The fat little man with the tiny, frightened eyes, ALEXANDER TRACHTENBERG, head of International Publishers and one of the party leaders, was busy moving scenery and prompting the actors.

"MICHAEL GOLD was greeted as 'the best-loved American revolutionary writer' and accepted the accolade without protest. He boasted of the deepening cultural influence of the Communist Party, referring specifically to the success of the Theatre Union and the Group Theatre and to the dozens of revolutionary books rolling off capitalist presses.

"'Our writers must learn,' said he, 'that the working class which has created a great civilization in the Soviet Union is capable of creating a similar civilization in this country.' He called on red writers to regard themselves thereafter as 'artists in uniform.'

"But the center of the stage was held by the party functionaries--GOLD, HATHAWAY, FREEMAN, TRACHTENBERG, OLGIN, et al.--without the concealment which would later become compulsory. The resolutions voted by the congress followed the Moscow line as closely as any party manifesto. The main address, of course, was BROWDER's. 'The Communist Party,' he declared, 'greets this historic Congress of American Writers. We are all soldiers, each in our own place, in a common cause. Let our efforts be united in fraternal solidarity.' The remarkable fact is that an organization as frankly Muscovite should, within less than twelve months, dare pretend to be independent and nonpartisan. Only one fact is more remarkable: that so many hundreds of writers throughout the country should have believed the outrageous lie.

"Before the memory of the League's parentage is quite obliterated, let me list the founding fathers for the coming historian of literary curiosities. The call for the congress was signed by:

"Earl Browder, Michael Gold, Granville Hicks, Theodore Dreiser, Nathan Asch, Lester Cohen, Edward Dahlberg, John L. Spivak, Nelson Algren, Arnold B. Armstrong, Maxwell Bodenheim, Thomas Boyd, Bob Brown, Fielding Burke, Kenneth Burke, Robert Coates, ERSKINE CALDWELL, Alan Calmer, Robert Cantwell, Jack Conroy, Malcolm Cowley, Guy Endore, James T. Farrell, Kenneth Fearing, Ben Field, Waldo Frank, Joseph Freeman, Eugene Gordon, Horace Gregory, Henry Hart, Clarence Hathaway, Josephine Herbst, Robert Herrick, Langston Hughes, Orrick Johns, Arthur Kallet, Lincoln Kirstein, Herbert Kline, Joshua Kunitz, John Howard Lawson, Tillie Lerner, Meridel Le Sueur, Melvin Levy, Robert Morss Lovett, Louis Lozowick, Grace Lumpkin, Lewis Mumford, Edward Newhouse, Joseph North, Meissaye J. Olgin, Samuel Ornitz, Myra Page, John Dos Passos, Paul

Peters, Allen Porter, Harold Preece, William Rollins, Jr., Paul Romaine, Isidor Schneider, Edwin Seaver, Claire Sifton, Paul Sifton, George Sklar, Lincoln Steffens, Philip Stevenson, Genevieve Taggard, Alexander Trachtenberg, Nathaniel West, Ella Winter, and Richard Wright."

On Page 318 of this book, Mr. LYONS states:

"The initial congress which launched the league, as we have already recorded, was frankly communist in its temper. Among the signers of its call were Comrades BROWDER, ALEXANDER TRACHTENBERG, GOLD, MOISSAYE OLGIN, JOSEPH NORTH, JOSEPH FREEMAN and other undisguised communists. The call for the Second Congress, held in New York on June 4-6, 1937, omitted such names. It was garnished more discreetly with non-political names, in line with the new period. The signers now were NEWTON ARVIN, VAN WYCK BROOKS, ERSKINE CALDWELL, MALCOLM COWLEY, PAUL de KRUIF, WALDO FRANK, LANGSTON HUGHES, JAMES WELDON JOHNSON, JOHN HOWARD LAWSON, ROBERT MORSS LOVETT, ARCHIBALD MacLEISH, CLAUDE McKAY, VINCENT SHEEAN, UPTON SINCLAIR, GEORGE SOULE, DONALD OGDEN STEWART, GENEVIEVE TAGGARD, JEAN STARR UNTERMEYER, CARL VAN DOREN, ELLA WINTER and LEWIS MUMFORD."

JAY LEYDA, who was called in as Technical Director of the picture, has a long record of Communist activity. For several years prior to 1935, LEYDA was stationed in Moscow where he was director of propaganda, which was disseminated by way of the theater and motion pictures. He came to America about 1935 and was connected with the Modern Film Library, an organization sponsored and supported by the Rockefeller Foundation. About 1939 LEYDA was discharged by that organization on account of his Communist activity. Also during that period LEYDA was the associate editor of "New Theater", a Communist controlled magazine dealing with the theaters and motion pictures in the United States. He has been a sponsor for and supporter of a large number of alleged Communist front organizations in the United States. At the present time he is a member of and active in the Hollywood League of American Writers. He lectures at the Hollywood Writers School, a project sponsored by the League of American Writers and completely under the domination and control of the Communist Party.

The following information throws some light on the activities of Mr. LEYDA covering a period of years:

The Motion Picture Almanac for 1939-40 on Page 391, gives the following short biography of JAY LEYDA:

"JAY LEYDA, Assistant to Curator, Museum of Modern Art Film Library. Born Detroit, Michigan. In 1933 - 1936 studied in the State Institute of Cinematography, Moscow, Russia, and in the Soviet Film Industry. 1936, Modern Art Film Library." (New York City)

The Motion Picture Almanac for 1941 adds that LEYDA was born in Detroit, Michigan in 1910; also that he was "on the Editorial Board of the

quarterly magazine 'FILMS'". It also states that he is a "lecturer and critic."

In the Los Angeles Times for November 15, 1942, PHILIP K. SCHEUER states "LEYDA is a Russian born American citizen."

The "New Theater" for June, 1936, on Page 17, states that a delegation from the United States would visit the Soviet Union to attend the Soviet Theater Festival. It further stated "The delegation will be welcomed by prominent foreign critics and leading figures of the theater and screen arts, including TRETIAKOV, EISENSTEIN, FRIEDRICH WOLF, JAY LEYDA, LEON MUSSINAC, CHEN-I-WAN, and PISCATOR....."

Although LEYDA was in Moscow and had been there for some three or four years, according to his own biography given above, his name appears on the masthead of this New Theater magazine as one of the "Associates" of the Editorial Staff. This magazine was a well known Communist controlled publication, devoted to the theater and allied arts.

The New Leader of New York City for November 9, 1940 stated the following which relates to JAY LEYDA:

"NELSON A. ROCKEFELLER is one of those bright young millionnaires, who wants to do something constructive with the funds his grand dad pulled out of the oil fields. Being the son of an oil magnate he should be familiar with pipe lines--like those which the caviar comrades in New York have laid out between themselves and the oil millions.

"NELSON has an important job to do.

"Then why does NELSON jeopardize his reputation and that of his division, which is close to the Defense Commission, by permitting his Museum of Modern Art Film Library--an important center--to be run by those easily identified as fellow-tourists? RICHARD GRIFFITH is the new assistant curator of the Film Library. He was appointed by IRIS BARRY, we understand from sources close to the Museum, to take the place of the Soviet-trained Propaganda Commissar JAY LEYDA. LEYDA, it will be recalled, served as curator for four years, practically ever since he left Moscow, until last July, when Miss BARRY, the curator, was compelled by public opinion to relieve him of his job.

"By substituting Mr. GRIFFITH, she hires a close friend and collaborator of LEYDA. GRIFFITH is a contributor to LEYDA's magazine "FILMS" which closely follows what the Soviet intellectuals consider a 'line.'

"Mr. GRIFFITH is also a member, and one of the chief publicity agents of the Communist-controlled Association of Documentary Film Producers.

"Too much importance can not be placed on the role which will be played by the documentary film in the propaganda which will necessarily be part of this nation's life during the next few years. Mr. ROCKEFELLER is privileged to hire whom he wants, but this is a vital international job, in which films will play a big part....the rest is obvious..."

The New Leader for March 22, 1941 states the following, with respect to JAY LEYDA:

"Last year this column exposed Communist infiltration into the Film Library of the Modern Museum. We revealed that one of its directors was JAY LEYDA, former employee of Moscow's Bureau of International Revolutionary Literature. All of which is Mr. LEYDA's privilege.

"But Mr. LEYDA was hired in Moscow by IRIS BARRY, curator of the film library. Which is NELSON A. ROCKEFELLER's privilege. He owns the museum, along with JACK WHITNEY and a few others.

"But along comes news that Mr. ROCKEFELLER, who directs the DNAC division of cultural and commercial relations with South America, will launch an intensive program for the collection and production of informative and educational non-theatrical motion pictures to be shown before cultural groups in Latin-American countries. The program, undertaken with the cooperation of the State Department will be carried out by the Film Library, Inc., of the Museum of Modern Art of New York.

"We learn from SEYMOUR STERN, oneof the nation's experts in movie history, that the Library is still the center of the tovarischi's documentary film crowd, top man of which is JORIS IVENS, now in Hollywood trying to get backing for a series of documentary films."

The New Leader for October 4, 1941 states the following with respect to JAY LEYDA:

"Our theatrical agents pass on to us the fact that despite repeated warnings NELSON A. ROCKEFELLER has permitted JAY LEYDA, Moscow-trained film expert, to emerge as a producer of cultural messages for showing south of the border, yi, yi, yi, yi, or maybe oi, oi, oi, oi..... Mr. LEYDA's first opus, now in preliminary stages, is addressed at the Rockefeller-Whitney cultural relations program for the Latin Americas. The working title is 'Better Dresses, Fifth Floor.' Fifth Avenue public relations offices have indicated that the Bonwit shop and Sak's have not been found 'available' for location work. By the way, has anyone, anywhere heard of an active anti-Communist getting a government job?"

EUGENE LYONS in his book "The Red Decade", states on Page 139 the following:

"The New Theatre boasted what is probably the largest group of 'contributing editors' ever published at one time. Besides the party wheel horses it included ANITA BLOCK, HALLIE FLANAGAN (subsequently head of the Federal Theatre Project), VIRGIL GEDDES, PAUL and Mrs. PAUL SIFTON, JAY LEYDA, H. W. L. DANA, LANGSTON HUGHES, ROBERT FORSYTHE, MURIEL RUKEYSER, and others."

The same book on Page 247 and 248, under the main heading "Hooray for Murder!", states the following:

"The variety of the signers of this amazing whitewash of STALIN prepared by movie actors and scientists must stand as a symbol of the Red Decade. Its insanity was surpassed only once, fifteen months later, by four hundred experts who publicly denied the possibility of any common ground between Russia and Germany—nine days before the two nations made their alliance in the Kremlin. Here, for the record, is the distinguished list, exactly as published by the Daily Worker of April 23, 1938:" (The name of JAY LEYDA appears in this list.)

Mr. LYONS on Page 348 of the same book, under the main heading "The Last Loony Scene", states the following:

"Among the signatories of the 400-signature letter were at least 29 who had also graced the famous 150-signature letter whitewashing the Moscow trials and purges. To have given support to two such documents rates them a special listing as stooges-cum-laude, so here they are:" (The name of JAY LEYDA appears in this list of 29 names.)

The picture purports to relate actual transactions which took place in the League of Nations, in Berlin, in Stalingrad and in Moscow at the time of the "purge trials". Contrary to the general belief, the film does not, in Agent's opinion, try to create friendship between the Russian and American people, but is devoted to blotting out the murderous reputation which STALIN bears and the building up of a STALIN Regime which has the appearance of being most democratic and beneficent. The assertion is made that Ambassador DAVIES went to Russia and Europe to learn the truth and report the facts. The facts as they are depicted in the picture fall far short of what has been a matter of history for a number of years. The "purge trials" court scene, in the picture, endeavors to make it appear that justice was done and that the victims voluntarily confessed to treason and other crimes which warranted placing them before a firing squad. This portrayal is so far from the heretofore accepted facts, that one wonders how it was possible for a man to conceive the idea that his unsupported word and report could completely change the meaning and understanding of twenty-five years of sordid history.

The picture contrasts the diplomacy, political acts and workings of a recognized Totalitarian Government with those of the Democratic Nations of Britain and America, the results being strongly in favor of the Russian form.

The production must be classified as a straightforward documentary propaganda picture made with the object and purpose of softening and ultimately breaking down the antagonism of the average American citizen to a form of Government which the intelligent American citizen knows has been in deadly conflict with his Government for the past twenty-five years. The picture deals with the acts of officials who followed the Communist Party line of the Communist International through periods of peace, then appeasement and finally war, and justifies and glorifies those acts which were opposed to the interests of the Democracies and which were always in the interest and benefit of the Soviet Union.

The theme throughout the picture was not one of Democracy and the individual rights of free men, but rather a glorification of that brand of diplomacy which has for its basic principle "The end justifies the means".

This picture will no doubt lend support to the activities of the Communist Party at the present time. Its membership is increasing and its undercover activities are increasing. It is conceded that the motion picture is a very powerful propaganda instrument and its ability to reach a very large percentage of the people makes it a most potent factor in molding opinion. There can be little doubt that this picture will have an effect on some classes of the American people, which will not be in the interest of the American form of Democracy, for the reason that all through the picture the Governmental processes of the United States and Britain are made to suffer by contrast with the political philosophy of JOSEPH STALIN and the Soviet Unions, which is made to appear as the finest ever conceived by man.

ROBERT H. BUCKNER, producer of the picture "MISSION TO MOSCOW" is an employee of the WARNER BROTHERS STUDIO and as such employee was in charge of one of the units of production and in that capacity had charge of that unit which made the picture.

Mr. BUCKNER was born in Crewe, Virginia, May 28, 1906. He was educated at the University of Virginia, the University of Edinburgh, Scotland, and Ecole Polytechnique, Paris, France. He is a news reporter and writer by profession. After graduation, he was engaged in newspaper work abroad. In 1934 and 1935 he was located in Moscow, Russia, as correspondent for the London Daily Mail. In 1936, during the war by Italy on Ethiopia, he was a war correspondent in Ethiopia. At various times during his career as a writer, he has contributed various kinds of material to different magazines.

In 1938 he was brought to Hollywood by WARNER BROTHERS, where he wrote screen plays for motion pictures. About a year ago, when the "Mission to Moscow" was contemplated, he was made associate producer and was given the job of producing that picture for WARNER BROTHERS.

While there is no open record of Communist activities on his part known at this time, he did personally select JAY LEYDA to act as Technical Director for the picture. In that position he was responsible for the selection of the writers and actors for the picture.

It also appears that at the time Mr. BUCKNER was in Moscow in 1934 and 1935, JAY LEYDA was there also and was connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. It is therefore very probable that Mr. BUCKNER and Mr. LEYDA were acquainted with each other at that time. Private and confidential sources reveal that Mr. BUCKNER is sympathetic to Soviet philosophy, and was during the time he was abroad before coming back to the United States. The same source stated that for this

reason he was selected to oversee the production of the above named picture.

A check has been made of the pictures on which BUCKNER was employed as a writer before he was selected as the producer of "MISSION TO MOSCOW". This check reveals that he has not worked on anything of a political nature, but that his time and talent were devoted to melodrama and light comedy.

JCF:cvb

CC4087

HOOVER
TOR

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

July 12, 1943

20825

LW:DXM

Mr. Tolson ✓
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Coffey
Mr. Hendon
Mr. Kramer
Mr. McGuire
Mr. Harbo
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy
Mr. Lemington

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION OF
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

The Los Angeles Office has advised that it is submitting a report under date of July 10, 1943, which sets forth information regarding nine motion pictures of a Communist propaganda nature. The report will set out the Communist tendencies of the directors, producers, writers and principal actors in those films. The report will also contain lists of writers who specialize in Communist propaganda.

Another item of interest which will be set forth completely in the report is the formation of the Cinema Post of the American Legion which was formed June 27, 1943, with a temporary charter. This organization is limited in membership to those persons engaged in the motion picture industry, nearly all of whom will be Communists or Communist Party line followers. The alleged purpose of this Legion Post is to counteract the general policy of the American Legion in its condemnation of such Communist Party propaganda pictures as "Mission to Moscow." This Legion Post expects to get a permanent charter in August, 1943.

ACTION: As soon as the report from Los Angeles is received, it will be digested for your information.

Respectfully,

D. M. Ladd

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-28-91

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RECORDED & INDEXED 100-138754-15
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D171 21 JUL 29 1943

EX-46

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"Dom"

6 1943 13

D-50

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. McGuire
Mr. Mumford
Mr. Piper
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

21773

DECODED COPY

WASH L5 LOSA 7-10-43 3-17P

DIRECTOR

KINO. COMMUNIST INFILTRATION OF MOTION PICTURES INDUSTRY INTERNAL SECURITY C. THE CASTS OF THE SEVEN PICTURES WHICH HAVE BEEN RELEASED HAVE BEEN OBTAINED WHEREVER POSSIBLE AND SET OUT IN REPORT AND THE COMMUNIST TENDENCIES OF THE DIRECTORS, PRODUCERS, WRITERS AND PRINCIPAL ACTORS HAVE BEEN SET OUT. TWO PROPAGANDA PICTURES WHICH HAVE NOT BEEN RELEASED, "SEVENTH CROSS" AND "SECRET SERVICE IN DARKEST AFRICA" HAVE BEEN ADDED TO LIST SUBMITTED. COMMUNIST TENDENCIES OF LEADING CHARACTERS OBTAINED. LISTS OF WRITERS WHO SPECIALIZE IN PROPAGANDA OBTAINED. CINEMA POST OF AMERICAN LEGION WAS FORMED JUNE TWENTY SEVEN LAST WITH TEMPORARY CHARTER. EXPECT TO GET PERMANENT CHARTER IN AUGUST. MEMBERSHIP TO BE LIMITED TO PERSONS ENGAGED IN MOTION PICTURE INDUSTRY. NEARLY ALL OF WHOM WILL BE COMMUNISTS OR COMMUNIST PARTY LINE FOLLOWERS. ALLEGED PURPOSE OF THIS LEGION POST IS TO COUNTERACT THE GENERAL POLICY OF AMERICAN LEGION IN ITS CONDEMNATION OF SUCH PICTURES AS "MISSION TO MOSCOW" REPORT BEING SUBMITTED TODAY.

HOOD

RECEIVED 7-10-43 8:28 PM EWT ES

RECORDED 100-138754-16
INDEXED
F B I
21 JUL 29 1943

Memo to the Director 7-12-43

EXCLUDED FROM AUTOMATIC REGRADING
Per Letter EX-36

C. C. Wheaton

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding system.

New York, New York.

21772

JMS:DEG
100-28715

July 17, 1943.

[redacted]

Director, F.B.I.

RE: NATIONAL MARITIME UNION OF AMERICA;
INTERNAL SECURITY (C)

Dear Sir:

b7D

Confidential Informant [redacted] has supplied considerable information of value during the past week.

It was determined from informant that on July 12, 1943 arrangements were being made whereby THOMAS FITZSIMMONS of National Maritime Union will proceed to Hollywood, California in the employ of 20th Century Fox Pictures. It was also reported that FITZSIMMONS will receive a salary of $100. per week plus $10. a day expenses, plus a "screen credit". It would appear that FITZSIMMONS will act in an advisory capacity for the production of a film for the motion picture concern.

In view of the type of information being supplied by informant, it is suggested that his services be continued.

Very truly yours,

E. E. CONROY,
Special Agent in Charge.

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY POSTING
SLIP(S) OF
DATE

RECORDED

INDEXED

FEDERAL BUREAU OF INVESTIGATION
JUL 31 1943
U. S. DEPARTMENT OF JUSTICE

195

6 1943

ral Bureau of Investig

United States Department of Justice

Los Angeles 13, California
July 31, 1943.

Director, FBI

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(100-138754)

Dear Sir:

Reference is made to my letter of July 7, 1943, setting out information regarding the Cinema Post #561 which has been formed in Hollywood, California.

23

JOHN M. HOLMES, Warner Brothers Pictures, Incorporated, Burbank, California, a Special Service Contact of the Los Angeles Field Division, made available the following list of members of the Post:

b6
b7C

ADLER, AARON E., [redacted]
ATKINSON, LEO F., [redacted]
BARBEE, JACK, [redacted]
BERQUIST, ARTHUR MILTON, [redacted]
BOLGER, MARTIN, [redacted]
BRASACCHIO, ALFRED, [redacted]
CAPPOLA, LOUIS, [redacted]
CLARK, LESLIE F., [redacted]
COOK, ANDREW B., [redacted]
CRUTCHER, NORVAL S., [redacted]
DOYLE, AUSTIN G., [redacted]
FLETCHER, HAROLD E., [redacted]
FRASER, HUGH A., [redacted]
FRIED, MORTIMER, [redacted]
GRADY, WALTER H., [redacted]
GRAFTON, WILLIS L., [redacted]
GUTHRIE, RAYMOND, [redacted]
HERMANCE, RUSSELL E., [redacted]
LANNING, COLUMBUS M., [redacted]
LEICESTER, ROBERT W., [redacted]
LOCKERT, JOHN A., [redacted]
MANDEL, ALBERT, [redacted]
MATSEK, PETER, [redacted]
MILLS, BASIL G., [redacted]
NICHOLS, JOHN L.
O'NEIL, JOHN L.,
PYLER, HAROLD I.
RONTIG, J. FREDERICK, [redacted]

b6
b7C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 2-26-85 BY 2349303 SP2 8104 W

3-28-85

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RECORDED
INDEXED

100-138754-18

32 AUG 5 1943

57 AUG 13 1943

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

Mr. HOLMES related that on July 13, 1943 DONALD K. KING of the Publicity Department, Warner Brothers Pictures, Incorporated, again attempted to recruit him into the Communist Party, but Mr. HOLMES advised KING that he is not a "joiner". KING also requested HOLMES to join the Cinema Post which he said was going to become "the most powerful thing in the American Legion".

HOLMES disclosed that the following individuals were either members of the Communist Party or strong supporters of the Communist Party in the movie colony:

ARNOLD ALBERT, assistant producer of short subjects at Warner Brothers.
ROBERT H. BUCKNER, producer.
JULIUS EPSTEIN, producer.
PHILIP EPSTEIN, producer.
IRVING FEIN, publicity department, Columbia Pictures Corporation, a brother-in-law of S. CHARLES EINFELD, vice-president in charge of advertising, Warner Brothers.
JOHN GARFIELD, also known as JULES GARFINKEL, actor.
BENJAMIN GLAZER, producer.
OLIVIA DeHAVILLAND, actress.
JOHN HUSTON, writer.
JULES LEVINE, a personal friend of S. CHARLES EINFELD and presently in the United States Army.
Dr. HERMAN LISSAUER, head of the research division, Warner Brothers.
LESLIE MASON, former president of the Screen Publicists Guild.
VERN PARTEN, publicity department, Warner Brothers.
ROBERT ROSSON, writer, Warner Brothers.
IRVING RUBINE, publicity department, Sol Lesser Company.
ROSE RUBINE, wife of IRVING RUBINE, who has admitted that she and her husband are members of the Communist Party.

It is requested that the name of JOHN M. HOLMES be protected so that he will never be suspected of furnishing information to the Federal Bureau of Investigation.

Very truly yours,

R. B. Hood

R. B. HOOD
SAC

RHE:GIF
100-15732

COPY

FEDERAL BUREAU OF INVESTIGATION
STATE DEPARTMENT
LOS ANGELES 13, CALIFORNIA
August 9, 1943

CONFIDENTIAL [redacted]

Director, FBI

Re: COMMUNIST PARTY, USA
DETROIT NO. 13,
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY

Declassified 3-6-80 BSB 7/18/77

7/23/82 SP2 SEC/GCL

DECLASSIFIED BY SP1 BTOCH ON 3-28-95 for release

REMARKS: 1 2
DATE OF REVIEW 7/23/98 #200,083

Dear Sir:

There are being transmitted herewith as enclosures to the Bureau three copies of a memorandum, entitled, "Northwest (Movie Industry) Section, Los Angeles County Communist Party." This memorandum is based on the records of ELIZABETH BINGOM, also known as ELIZABETH LEACH, photographic copies of which were made available to Special Agents DAVID A. MAC CULLOCH and JOHN R. VICARS on July 22, 1943, by a highly confidential source. ELIZABETH LEACH, by way of identification, is the paid Organizer of the Northwest Section, Los Angeles County Communist Party, which section is composed of movie industry personnel. (X) (U)

In reading the enclosed memorandum, the following observations may be of assistance:

1. The List of branches on pages 1 and 2 are, according to the informant, the total list of branches of this section as of March 4, 1943, and July 2, 1943, respectively. These were obtained from Confidential National Defense Informant [redacted] but are inserted in this memorandum in order to show a complete picture of the Northwest Section. The remainder of the memorandum deals exclusively with the records of ELIZABETH LEACH. (X) (U)

2. On pages 2 and 3 a memorandum entitled, "Organizational Proposal for Section," is explanatory of the many breakdowns of the various lists of names in the remainder of the memorandum. The interpretation of the various lists and categories made by Special Agents DAVID A. MAC CULLOCH and JOHN R. VICARS, based on examination of these records and the knowledge that the communist Party is reorganizing, in Los Angeles, is as follows:

b6
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b7D

(X) (U)

CLASSIFIED DECLASSIFIED BY DEPARTMENTAL REVIEW COMMITTEE (DRC) DATE: 11-14-90 2781 TLS/[illegible] 12/12/90

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Declassification 7/18/77

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RECORDED & INDEXED

FEDERAL BUREAU OF INVESTIGATION
SEP 15 1943
U. S. DEPARTMENT OF JUSTICE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

Classified by 2781 TLS/TAB
Declassify on: OADR
Appeal LA-90-0942

CONFIDENTIAL

RE: COMMUNIST PARTY, USA
DISTRICT NO. 13,
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY * R

CONFIDENTIAL

A. Pages 4 to 20 contain a list of the section and branch functionaries, together with a list of the members of each branch prior to the reorganization The list of writers on transfer from these branched listed on pages 23 and 24 also must be condidered as membersof these branches prior to the reorganization. (X)

B. Pages 17 through 25 apparently deal with the reorganization of the Northwest Section, particularly the reorganization of the writers into one branch and the establishment of mixed branches. Proposals for such branches are noted in the memorandum on page 2. Pages 17 and 18 are apparently work sheets reflecting the geographical location of Communist Party members of this section who are to be members of the mixed branches. Pages 17,18, and 19 apparently are the final list of members of these mixed branches. Pages 21, 22, and 23 are apparently the work sheets on the establishment of the writers branch. It will be noted that these pages reflect the geographical location of the writers in this section. On pages 24 and 25 apparently is the list of the three groups of writers described on page 2 of the memorandum. (X) (X)(U)

It will be noted that there is no list of the branches described on page 2 of the memorandum as "Concentration Branches." It is believed that these "Concentration Branches" will include the following: (X)(U)

Branch L - Composed of Screen Reader Guild members.
Branch N - Composed of Screen Office Employee Guild Members.
Branch O - Composed of members of Local 47, American Federation of Musicians Union.
Branch Q - Composed of members of the Screen Set Designers Guild.
Branch R - Composed of members of the Screen Technicians.

The fact that these branches are not listed under the reorganization may indicate that they are the "Concentration Branches," and as such will remain essentially intact. As stated previously, the reorganization is not yet completed, and it has been reported that Branch R has recently been dissolved. (X)(U)

The orgginal records of ELIZABETH LEACH, as will be (X)(U)

CONFIDENTIAL

Re: COMMUNIST PARTY, USA
DISTRICT NO. 13,
Los Angeles Field Division
INTERNAL SECURITY

CONFIDENTIAL

noted from Photographic copies of same, which are being enclosed herewith to the Bureau, did not give the complete names of individuals set out in the enclosed memorandum, but generally gave only first names plus initials. Identifications listed in the Memorandum were made by Special Agents DAVID A. MAC CULLOCH and JOHN A. WIGGS from various confidential informants, records, and files of the Los Angeles Field Division, plus the descriptive material found in the records of ELIZABETH LEACH. (X) (U)

It will be noted on page 3 of the attached memorandum under the sub-title, "Public Political Activity" that the Party is attempting to establish a book store in the heart of Hollywood. The August 3, 1943, edition of the "Peoples World" contains an advertisement announcing the Lincoln Book Shop under the supervision of JACK LEED will be opened at 1721 North Highland Avenue, Hollywood, in the near future. It has been indicated by other sources that August 7, 1943, will be the opening date. (X) (U)

It is also noted under this same sub-title that the Northwest Section is attempting to establish one branch of people connected with the industry who will be in a position to function more or less openly. In this connection, it has been noted that a number of transfers had been effected, moving Party members from the 57th Assembly District Branch of the Party to the Northwest Section. That this branch has been completely organized has not come to the attention of this office as yet. (X) (U)

It is contemplated that more identification of the persons listed in the memorandum will be made in the near future as physical surveillances are being conducted regularly of various meetings in the Northwest Section. (X) (U)

It will be noted that the list of branches dated July 2, 1943, set out on pages 1 and 2 does not correspond exactly with the branches noted in the records of ELIZABETH LEACH. It is noted in particular that Branches A, A-1, A-2, and A-3 are listed. This may be the three groups of the writers branch. (Disregarding Branch A, which is listed as having only one member.) It is also noted that there is an N and an N-1 "Branch." Apparently, these are two groups of the same branch, since it has been noted from other records that certain functionaries in Branch N have been described as "Group Leaders", which term, according to the memorandum on page 2, is to be used where the branch is split up into groups. (X) U

Two copies of this memorandum are also being enclosed for

CONFIDENTIAL

CONFIDENTIAL

Re: COMMUNIST PARTY
DISTRICT NO. 13
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - R

the New York and San Francisco Field Divisions.

In connection with the enclosed memorandum, various observations have been made by Special Agent JOHN A. VIGNAS. To distinguish these observations [from the records of ELIZABETH LUCH, double parentheses have been used for each observation.] ((X)(U))

Very truly yours,

JRV:KPM
100-1763 (2)

R. B. HOOD,
S. A. C.

Enclosures (3)

cc: New York (2) Enclosures
San Francisco (2) Enclosures
LA 100-18074
LA 100-15732

CONFIDENTIAL

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NORTHWEST (MOVIE INDUSTRY) SECTION
LOS ANGELES COUNTY COMMUNIST PARTY

((To give a complete picture of the structural setup of the Northwest Section, the following Branches, which represent the total Branches of the Northwest Section on the two dates set out below, are listed. It is believed that the Section is still undergoing a reorganization and that the Branches listed as of July 2, 1943, will probably not all be in existence when the reorganization is completed. For example, Branch R has already been broken up. The list of Branches below was furnished this office by Confidential National Defense Informant [redacted].)) (X)

b6
b7C
b7D

March 4, 1943

| Branch | Membership |
|---|---|
| A | 12 |
| B | 13 |
| C | 11 |
| D | 10 |
| E | 12 |
| F | 16 |
| G | 13 |
| H | 13 |
| I | 15 |
| J | 11 |
| K | 13 |
| L | 14 |
| M | 13 |
| N | 17 |
| O | 24 |
| P | 8 |
| Q | 11 |
| R | 23 |
| S | 5 |
| Y | 15 |

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LA 90-0942

Classified by 6P7 MAC/DB
Declassify on: OADR 5-5-89
LOG 89-X6

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Pg 1-35

DECLASSIFIED DECISIONS MADE BY DEPARTMENT REVIEW COMMITTEE (DRC)
DATE: 11-14-90 2781 TLS/MAC 12/14/90

July 2, 1943

| Branch | Membership |
|---|---|
| A | 1 |
| A-1 | 19 |

7/23/82

CONFIDENTIAL

DECLASS. & EXT. BY SP3 CLC/GCL
REASON-FCIM II, 1-2,4,2 2
DATE OF REVIEW 7/23/92
#200,083

ENCLOSURE

| Branch | Membership |
|---|---|
| A-2 | 17 |
| A-3 | 17 |
| B | 15 |
| C | 15 |
| D | 15 |
| E | 13 |
| F | 30 |
| H | 1 |
| I | 20 |
| K | 18 |
| L | 18 |
| N-1 | 16 |
| N-2 | 15 |
| O | 36 |
| Q | 9 |
| R | 25 |
| Sunset | 28 |
| S | 9 |

(X)(U)

## ORGANIZATIONAL PROPOSALS FOR SECTION

(U)

1. **WRITERS' BRANCH**

   A. Approximately 45 people, to function in three groups. Groups to meet every two weeks, with Branch as a whole meeting together every six weeks or two months.

   B. Branch executive to be composed of officers of the Branch, group Captains and leading people in various fields of writers activity.

   C. In selecting people for Writers' Branch, it is necessary to retain some writers in existing Branches where their removal would mean seriously crippling Branch leadership. This to be considered as temporary, pending development of sufficient forces within the Branch.

(U)

2. **MIXED BRANCHES**

   A. Basic principle: to achieve maximum geographical homogeneity, with minimum disruption of existing Branches.

B. PROPOSE: 1. HOLLYWOOD BRANCH — With Branch E as basic nucleus.

2. SUNSET BRANCH —With Branches G and H as basic nuclei.

3. BEVERLY-WESTWOOD BRANCH — With Branch C as basic nucleus.

4. FAIRFAX BRANCH - With Branch I as basic nucleus.

3. CONCENTRATION BRANCHES.

A. To move gradually toward strengthening concentration Branches by transfers in all of those who properly should be there and transfers out of those who are not able to function most effectively in concentration field.

((It is to be noted that No. 4 is not included in the original records.))

5. PUBLIC POLITICAL ACTIVITY

A. To establish at once a bookstore in heart of Hollywood as a regular Progressive Book Store, carrying in addition, certain general publications most suited for community. This bookstore to undertake forums, book reviews from time to time.

B. To establish one Branch of people connected with the industry, who are in a position to function more or less openly. This Branch will have the objective of becoming nucleus of this Branch, with the addition of approximately ten people from the 57th Assembly District, and selected individuals from other Branches in the Section.

6. TIME SCHEDULE

A. Meetings with Branch executives most affected by new organizational proposals within next ten days — to go over proposals, personnel, etc. This is to beaccomplished by May 30th. (This will involve Branches A,C,E,G,H,I,K and O.) Meeting with balance of Branch executives to be held later.)

B. General meeting of Writers to set up new Branch in first week in June.

C. All Branches to meet on new basis in June.

D. Branch elections to be held during month of June.

7. SECTION CONVENTION

Original plan for Section conventions to be held in July. Do not know yet what effect postponement of State Convention will have on this.

## SECTION AND OTHER FUNCTIONARIES

### Section Executive Committee

| | | |
|---|---|---|
| JOHN HOWARD LAWSON | MARGARET BENNET WILIS | JOHN WEBER (LEAVE) |
| ELIZABETH LEACH | MISHA ALTMAN | MADELEINE RUTHVEN (LEAVE) |
| WALDO SALT | LOU HARRIS | BILL POMERANCE |

### Delegates to the State Convention June 27, 1943

| | | |
|---|---|---|
| ELIZABETH LEACH | WALDO SALT | MISHA ALTMAN |
| MISHA WALDEN | PAUL PERLIN | MAX SILVER |

### Wm. Z. Foster Brigadiers

BRANCH R

JESSIE BURNS
HANK MORLEY
ANITA FELDMAN.
[redacted]

b6
b7C

BRANCH I

DAVID L.
TIBA WILLNER
HENRIETTE ENDORE (WY. 8332)

CONFIDENTIAL

## BRANCH FUNCTIONARIES NORTHWEST SECTION

| BRANCH | CHAIRMAN | EDUCATIONAL DIRECTOR | MEM. & FIN. | PEOPLE'S WORLD DIRECTOR |
|---|---|---|---|---|
| A | HERBERT BIBERMAN | HENRY MYERS | BARBARA MYERS | BEATRICE DASSIN |
| | [redacted] | | | |
| B | GOLDIE BROMBERG | ANN REVERE | HAROLD BUCHMAN | |
| | [redacted] | | | |
| C | EDWARD ELISCU | MAURICE R. | ALLAN BORETZ | |
| | [redacted] | | [redacted] | |
| D | MARY DAVENPORT | HY A. | BEN S. | |
| | [redacted] | | | |
| E | EDWARD BIBERMAN | PAUL TRIVERS | ANNE AUSTIN | GALE SONDERGAARD |
| | [redacted] | | | |
| F | ELLIOTT SULLIVAN | GERRY SCHLEIN | HELEN SLOTE | |
| | [redacted] | | | |
| G | BEN BARZMAN | JOHN BRIGHT | HETTIE VORHAUS | |
| | [redacted] | | | |

b6
b7C

b6
b7C



CONFIDENTIAL

CONFIDENTIAL

| BRANCH | CHAIRMAN | EDUCATIONAL DIRECTOR | MEM. & FIN. | PEOPLE'S WORLD DIRECT |
|---|---|---|---|---|
| H | DICK COLLINS | HENRY BLANKFORT | ISABEL L. | |
| I. | GEORGE WILLNER | SAM ORNITZ | BABETTE L. | |
| J-K | VERA HARRIS | BRIAN M. | BETTY GRANT | |
| L | TOM CHAPMAN | MITA REIS | JESSIE BURNS | |
| M | BESS TAFFEL | MIKE GORDON | JEAN LEES | |
| N | HERTA UERKVITZ | BLANCHE COHE | BUNICE MINDLIN | |
| | DON CHRISTLIEB | SAM ALBERTS | ALEX W. | |
| | RALPH SMITH | HERBERT L. | FLORENCE M. | |
| R | JACK REED | JACK REYNOLDS | HACK M. | |

b6
b7C

b6
b7C



CONFIDENTIAL

| BRANCH | CHAIRMAN | EDUCATIONAL DIRECTOR | MEM. & FIN. | PEOPLE'S WORLD DIRECTOR |
|---|---|---|---|---|
| S | HELEN LEONARD | TANIA TUTTLE | ARTHUR B. | MARIE R. |

[redacted]

b6
b7C

((MEMBERSHIP OF BRANCHES NORTHWEST SECTION))

Branch A

HERBERT BIBERMAN MARGARET MALTZ BARBARA MYERS

[redacted]

(U)

STELLA [redacted]

b6
b7C

Branch C

GOLDIE BROMBERG LOUISE SUE ROSSEN

[redacted]

LAURIE SYLVIA JARRICO NICK BELA

[redacted]

SAM VIRGINIA SCHULBERG KAY BASS

MIDGE MRS. WEXLEY (JOHN) MRS. T.

BOBBY McVEY

MADELEINE RUTHVEN
[redacted]
(Transfer to L ?)

ANNE
(Transfer to F ?)

b6
b7C

PAUL TRIVERS
(Transfer to F)
[redacted]

JOERNEY RIVER - On Lv.
[redacted]

RHEA - On Lv.

((The following is apparently the work sheet in the reorganization of Branch C))

Branch C

((New Setup Apparently))

TO REMAIN

MAURICE R.
SUE ROSSEN
SYLVIA JARRICO
FRED RINALDO
KAY B.
MRS. T.
RHEA (On Leave)

GOLDIE BROMBERG
ALLEN BORETZ
NICK BELA
MADELEINE RUTHVEN
MIDGE (On Leave)
BOBBY McVEY

LOUISE
LAURIE
SAM
VIRGINIA SCHULBERG
MRS. WEXLEY (JOHN) — To Sunset
JOERNEY RIVER (On Leave)

TO WRITERS - BEVERLY

HAROLD BUCHMAN
LEW SOLOMON
CHARLES LEONARD
DALTON TRUMBO (Hollywood)

BOB ROSSEN
WILMA SOLOMON
EDWARD CHODOROV
LEO TOWNSEND
[redacted]

PAUL JARRICO
MARGARET ENGLANDER
JOHN WEXLEY (Sunset)

b6
b7C

Branch D

GEORGIA BACKUS

NAOMI

MARY DAVENPORT
[redacted]

ANNETTE

PAULINE SWANSON TOWNSEND

[redacted]

BEN S.

b6
b7C

ROBIN SHORT
KNX STUDIOS
North Vermont
Los Angeles, Calif.

SAM M.

JOHN FISKE

FAIR

LUCH - On Lv.

ED C.

ETHEL POLLETZ (OR POLLITZ)

[redacted]

(No telephone listing in this name)

HY A. - Transferred ?

PAT M. - Transferred ?
WA 2371

Branch E

EDWARD BIBERMAN

GALE SONDERGAARD

ANNE AUSTIN

[redacted]

b6
b7C

(Transferred to F ?)

KAY - On Lv.

OLGA - On Lv.

JANET McFARLANE - On Lv.

FRANK TUTTLE

JANE TRIVERS

BILL POMERANCE

[redacted]

JEME - S.L.?(Special Leave)

DAVID HILBERMAN

ELIZABETH GORDON

JEAN LEES

[redacted]

BERNEICE

CECIL BEARD

[redacted]

CLAUD

LOUISE HUDSON
(LOUISE E. HUDSON)

[redacted]

HILDA

EDWINA POMERANCE

[redacted]

b6
b7C

Branch F

ELLIOTT SULLIVAN

[redacted]

LORRE

HELEN SLOTE

[redacted]

CHARLIE

KITTY

LULLA

GERRY SCHLEIN

MARG W.

JUDY

EMILY BR.

MAURICE MURPHY

GEORGE BR.
P. N. GEORGE POWELL
Los Angeles, Calif.

[redacted]

DOT (DOROTHY TREE?)

FAITH ELLIOTT

VIC

[redacted]

b6
b7C

SLIM

KAY - Transferred out

LEE

HELEN MC - Transferred Out

JOE

MARJORIE FISKE

[redacted]

ART SMITH

HOPE

HELEN C.

WINNIFRED MANN - Transferred out

ANNE - Transferred in

ANGELA CLARKE

[redacted]

PAUL TRIVERS - Transferred in

[redacted]

MARC LAWRENCE

GALE SONDERGAARD - Transferred in

[redacted]

## Branch G

SONORA BAAR [redacted]

STEVE

HETTIE VORHAUS (MRS. BERNARD) [redacted]

b6
b7C

DOROTHY V.

DOT S.

MRS. B.

TRUDE FULLER [redacted]

NORMA BARZMAN

MILDRED (Eve)

DOT A.
((Maybe DORIS ARCHER, L.A.))

ELSIE BALD [redacted]

LESTER FULLER

## Branch H

LIL J.

GEORGE HELGREN [redacted]

NORA HELGREN

(3)

b6
b7C

LILLIAN SKADRON [redacted]

KATIE ?

LINDA COLLINS [redacted]

BERNARD SKADRON [redacted]

SYLVIA BIANKFORT

JEANNE COLE

BOBBY B.

EV ?

SUE RAMOS [redacted]

DAVE HA

JEAN BRO.

LEE TARLOFF [redacted]

P. N. JUDITH SHORE

CONFIDENTIAL

## Branch I

GEORGE WILLNER [redacted]

BOB

TIBA WILLNER [redacted]

b6
b7C

HENRIETTE ENDORE

HELEN F.

LUCIEN

MARTHA S.

JACOBINO CARO

SADIE ORNITZ [redacted]

MILDRED (On Lv.)

RADFORD B. DARTNELL [redacted]

RUTH R. (?)

## Branch K

(U)

BETTY GRANT [redacted]

SYLVIA LARDNER, JR. (Lvc.)

MRS. K.

b6
b7C

VERA HARRIS [redacted]

LOUIS HARRIS

BARB T.

VIRG F.

BOB B.

MRS. GEORGE BECK [redacted]

MRS. WILLIAM BLOWITZ [redacted]

WILLIAM BLOWITZ

KATHLEEN KINCAID BERKELE [redacted]

SU 1-8524

SU 1-8524

SKINS

PAT

ROBERT MELTZER [redacted]

SUE LAWSON [redacted]



CONFIDENTIAL

## Branch L

TOM CHAMPMAN | MED GLASS | RAY

BERNARD GORDON | ALICE H. (Lvc.) | FLO

[redacted]

b6
b7C

JESSIE REED | LIL BERQUIST | META REIS

[redacted]

DON | HENRY G. | ANNE R.

MISCH WALDEN

TRANSFERRED OUT:

AR R. | CLARICE | SYLVIA

SANDY | ~~MADELEINE RUTHVEN (Transfer-in)~~

[redacted]

b6
b7C

## Branch N

HERTA UERKVITZ | PEARL KAMM | BLANCHE COLE

[redacted]

BEE | BONNIE CLAIRE | FRANCES EPSTEIN

[redacted]

EUNICE MINDLIN | ESTHER WAGNER | MARGARET BENNETT

[redacted]

R. N. MRS. MILT. SMITH(?)

MINNABELLE KLEIN | ALICE | JEAN LEWIN

FRANCES F. | ED M. GILBERT | ELEANOR P.

RUTH B.

MAE HIRSCH

CAROLYN E.

b6
b7C

MARG L.

CATHERINE BELA

BEN KADISH

DOROTHY McCORMICK

LEAH

PHYLLIS MAZUR

HELEN J.

SALLY ORNITZ
(Book #25256)

MYRT

FLO

BERNARD LUSHER

P. N. GEORGE LASTREE

MIN SELVIN
P.N. MARION LARSON

NI 0374.

CAROLYN STEVENS

ROSE K. STEIN

RUTH WEBER

b6
b7C

SID

DOR S.

Branch O

DON CHRISTLIEB

SAM ALBERTS

CAROL HOLLISTER

GEORGE PEPPER

ALEX W.

HERB L.

TED

DORIS

MISCHA ALTMAN

KAREN TUTTLE [redacted] | HERB Q. | BERNICE

b6
b7C

BETTY | HENRY | LYDIA MARCUS [redacted]

JUDITH | LUVERNE TUTTLE [redacted] | ANITA SHORT

Transferred - Day
Midtown - 7/23/43.

LILLIE MAHLER | ESTHER ROTH [redacted] | HENRY L. ROTH

P.N. LAURETTA SAVAGE (?) | P. N. LAWRENCE FOSTER (?)

CYRIL TOMBIN [redacted] | MILTON FEHER | SYLVIA

TRANSFERRED OUT

JAY GORNEY [redacted] | ELEANOR | CARLA ALTMAN [redacted]

b6
b7C

PEARL CHRISTLIEB [redacted] | HAAKON BERGH | ANNE PRICE

LILLIAN GIBSON
HI 8479

Branch Q

RALPH H. SMITH [redacted] | FLO (Lv. transfer) | ELLEN

REBECCA PETE PAUL PERLIN

[redacted]

b6
b7C

JOE LON JEAN HALL HARRY R.

ROGER DICK EVELYN

MORRIS AL DAIGLL MARY ELEY

[redacted]

Branch R

JACK REYNOLDS JACK REED A. ALBERT WEINTRAUB

[redacted]

HANK MORLEY HACK M. HARRY R.

[redacted]

DEL LENA SAM CALLEN

ALEXA RIFKIN SAMUEL H. HORN

[redacted]

b6
b7C

ELIZABETH LEACH NATHAN ECHOWAY FRANK REGAL

[redacted]

N. C. SYLVIA GEORGE H.

ANITA FELDMAN EDNA MANN MATT KAMM

[redacted]

TIM BARR LOU E. HEIFETZ
P. N. BILL LOLDI P. N. LAWRENCE APPLEE

[redacted]

TRANSFERRED OUT

[redacted] CHARLOTTE HAROLD B. WARREN

b6
b7C

LOUISE CRAIG J.

[redacted]

((The remainder of this memorandum apparently contains the work sheets and the proposed new Branches for the Northwest Section. In addition to the following Branches, it is believed that the so-called ConcentrationBranches, described in the "Organizational Proposals for Section," comprise the remainder of the Section. These would include Branch N, apparently comprised of Screen Office Employee Guild members; O, apparently composed of members of Local 47 of American Federation of Musicians; L, apparently composed of members of the Screen Readers Guild; and Q and R, apparently composed of Screen Technicians and Scenic Arts people.))

HOLLYWOOD

| | | |
|---|---|---|
| HERBERT BIBERMAN | EDWARD BIBERMAN | ANNE AUSTIN |
| FRANK TUTTLE | JANE TRIVERS | ~~BILL POMERANCE~~ |
| EDWINA POMERANCE | BILL POMERANCE | DAVID HILBERMAN |
| BERNEICE | CECIL BEARD | CLAUD |
| LOUISE HUDSON | DICK KRONES OR JONES (?) | ROGER |
| SONORA BABB | MRS. BESS | GEORGE HELLGREN |
| NORA HELLGREN | LILLIAN SKADRON | BERNIE SKADRON |
| KATIE R. (?) | JEANNE COLE | HELEN F. |
| JAKE | SYLVIA S. | REBECCA L. |
| JESSIE | CHARLOTTE | HAROLD B. WARREN |
| PAT M. (?) | | |

SUNSET AREA

| | | |
|---|---|---|
| BARBARA MYERS | SANDRA F. KARYL | MRS. WEXLEY (JOHN) |
| STEVE M. | HETTY VORHAUS | TRUDE FULLER |
| NORMA BARZMAN | LESTER COLE | LIL J. |
| LINDA COLLINS | JAY GORNEY | |

## BEVERLY HILLS - WESTWOOD

STELLA
SUE ROSSEN
NICHOLAS DELA
KATHERINE BUCHIAN
MADELEINE RUTHVEN

GOLDIE BROMBERG
LAURIE
SAM
PAULINE SWANSON

LOUISE
SYLVIA JARRICO
VIRGINIA SCHULBERG
BOBBY McVEY

## SOUTHWEST

MARGARET MALTZ
MIRIAM SKLAR
TIBA WILLNER
MARTHA S.

JULES DASSIN
GEORGE WILLNER
HENRIETTE ENDORE
SADIE ORNITZ

BEATRICE DASSIN
BOB
LUCIEN

## WHERE?

ELIZABETH GORDON
DOROTHY B. (?)
ELSIE BALD

MIKE GORDON
DOT S. (?)
SUE RAMOS

HILDA L.
DOT A. (?)
JEAN BRO. (?)

b6
b7C

LEE TARLOFF (?)

RADFORD B. DARNELL (?)

RUTH ROTH (?)

KAY R. (?)

SYLVIA BLANKFORT (?)

## ON LEAVE

KAY BASS
GENE (S.L.?)
JOERNEY RIVER

OLGA G.
MILDRED
RHEA

JANET McFARLANE
MIDGE

## HOLLYWOOD BRANCH (based on Branch E)

ED BIBERMAN

MICKEY URIS

LOU LANTZ

CONFIDENTIAL

ANNE AUSTIN
JANE TRIVERS
DAVID HILBERMAN
CLAUD
ROGER
SYLVIA S.

HERBERT DIBERMAN
EDWINA POMERANCE
BERNEICE
LOUISE HUDSON
MRS. DESS
PAT M. (?)

FRANK TUTTIE
BILL POMERANCE
CECIL BEARD
DICK KRONE
HELEN F. ((FISCHER?))

WHERE?

JAKE(?)((JACOBINO CARO))
DOT A.
RADFORD B. DARTNELL
SYLVIA BLANKFORT

DOROTHY B. (?)
ELSIE BALD
RUTH ROTH

DOT S.
LEE TARLOFF
KAY R.

SUNSET (based on Branch H)

DAN J.
NORA HELLGREN
KATIE
JEANNE COLE
JEAN BRO.
MRS. WEXLEY (JOHN)
NORMA BARZMAN
(NORMA SHANNON, Maiden Name)

LIL J.
LILLIAN SKADRON
LINDA COLLINS
BOBBY B.
BARBARA MYERS
STEVE M.
LESTER FULLER

GEORGE HELLGREN
BERNIE SKADRON
SYLVIA B.
SUE ROSSEN
SANDRA F. KARYL
HETTY VORHAUS
JAY GORNEY (?)
TRUDE FULLER

(26)

ON LEAVE

KAY BASS
MILDRED
RHEA

OLGA J.
MIDGE

JANET McFARLANE
JOERNEY RIVER

BEVERLY HILLS - WESTWOOD (based on Branch C)

STELLA
SUE ROSSEN
NICK BELA
KAY B.
MAURICE R.

GOLDIE BROMBERG
LAURIE
SAM
PAULINE TOWNSEND
ALLEN BORETZ

LOUISE
SYLVIA JARRICO
VIRG SCH.
BOBBY McVEY
FRED RINALDO (?)

[redacted]

b6
b7C

MADELEINE RUTHVEN

CLARIA C. (?)



CONFIDENTIAL

SOUTHWEST (based on Branch I)

MARGARET MALTZ
MIRIAM SKLAR
TIBA WILLNER
MARTHA S.
ESTELLE F.

JULES DASSIN
GEORGE WILLNDER
HENRIETTE ENDORE
SADIE ORNITZ

BEA DASSIN
BOB
LUCIEN
DAVID L.

VALLEY

MORTON GRANT
LOUIS HARRIS
VIRG F.
MRS. BECK

BETTY GRANT
SUE LAWSON
MRS. BLONITZ (WILLIAM F.)
WM. F. BLONITZ

VERA HARRIS
BARB T.
BOB B.
KATHLEEN KINCAID BERKELEY

b6
b7C

SKINS

SYLVIA LARDNER

PAT

DON KING

ROBERT MELTZER

MRS. KING (DON)

CONFIDENTIAL

## WRITERS

| | | |
|---|---|---|
| ALBERT MALTZ | HENRY MYERS | HYMAN S. KRAFT (BEV) |
| GEORGE SKLAR | JAY GORNEY | EDDIE ELISCU (WESTWD) |
| BOBBY LEES | JOHN WEXLEY | MAURICE R. (WESTWD) |
| JOHN BRIGHT (?) | BEOS TAFFEL | HAROLD BUCHMAN (WESTWD) |
| HERMAN BOXER | WALDO SALT | BOB ROSSEN (WESTWD) |
| DAVE L. | MICKEY URIS | ALLEN BORETZ (WESTWD) |
| GUY ENDORE | ANNE ROCHESTER | PAUL JARRICO |
| SAM ORNITZ | GORDON KAHN | FRED RINALDO (BEV) |
| CARL | LESTER COLE (?) | LEWIS SOLOMON |
| DAN J. | DICK COLLINS | HENRY BLANKFORT |
| MILTON SMITH | WILMA SOLOMON, W.L.A., | MARGARET ENGLANDER (BEV) |
| CHARLIE LEONARD (BEV) | LEO TOWNSEND (BEV) | ADRIAN SCOTT (BEV) |
| DALTON TRUMBO (HWOOD) | BRIAN | PAUL TRIVERS |
| MAURICE CLARK | JOHN SANFORD | JOHN HOWARD LAWSON |
| HAL SALELSON | MELVIN LEVY | LEWIS M. |
| MARTIN BERKELEY | GLENDA SULLIVAN | RING LARDNER, JR. |
| ALVAH BESSIE | MAGGIE (MARGUERITE ROBERTS) (?) | LESTER COLE (?) |
| ANNIE F. | DICK BRKS | GEORGE BECK |

## WHERE?

DOROTHY ATLAS

FRANK TARLOFF

[redacted]

b6
b7C

## ON LEAVE NOW

JIM G.
EDDIE CHODOROV

ISABEL

VIOLA BROTHERS SHORE

## WRITERS (DIVIDED BY GEOGRAPHICAL LOCATION)

### Southwest

| | | |
|---|---|---|
| ALBERT MALTZ | GEORGE SKLAR | BOBBY LEES |
| JOHN BRIGHT (S.L.?) | HERMAN BOXER | GUY ENDORE |
| SAM ORNITZ | CARL | |



CONFIDENTIAL

CONFIDENTIAL

## Sunset Area

HENRY MYERS
BESS TAFFEL
ANNE ROCHESTER
DAN J.
MILTON SMITH

JAY GORNEY
WALDO SALT
GORDON KAHN
DICK COLLINS

JOHN WEXLEY
MICKEY URIS
LESTER COLE (?)
HENRY BLANKFORT

## BEVERLY & WESTWOOD

HYMAN S. KRAFT
CHARLIE LEONARD
EDDIE ELISCU
BOB ROSSEN
WILMA SOLOMON

FRED RINALDO
LEO TOWNSEND
MAURICE R.
PAUL JARRICO

MARGARET ENGLANDER
ADRIAN SCOTT (?)
HAROLD BUCHMAN
LEWIS SOLOMON
[redacted] b6 b7C

## HOLLYWOOD

DALTON TRUMBO
HAL SALEMSON
ALVAH BESSIE

PAUL TRIVERS
LEWIS M.
DICK BRKS

MAURICE CLARK
GLENDA SULLIVAN
LESTER COLE (?)

(24)

## VALLEY

BRIAN
LELVIN LEVY
MAGGIE (MARGUERITE ROBERTS)

JOHN SANFORD
MARTIN BERKELEY
ANNIE F.

JOHN HOWARD LAWSON
RING LARDNER, JR.
GEORGE BECK

## ON LEAVE NOW

JIM G.
EDDIE CHODOROV

ISABEL
GERTRUDE PURCELL

VIOLA BROTHERS SHORE

## WHERE LOCATED

DOROTHY ATLAS

FRANK TARLOFF
[redacted] b6 b7C

EV (?)



CONFIDENTIAL

## LEADING PEOPLE

ALBERT MALTZ
BOBBY LEES
LESTER COLE
~~HENRY MYERS~~
BESS TAFFEL
WALDO SALT
DAN J.
DICK COLLINS
JOHN HOWARD LAWSON
FRED RINALDO
BOB ROSSEN
PAUL JARRICO

## TRANSFERS NORTHWEST SECTION - WRITERS

**FROM BRANCH A:**

ALBERT MALTZ
HYMAN S. KRAFT
GEORGE SKLAR
JAY GORNEY
HENRY MYERS
EDWARD ELISCU

**FROM BRANCH C:**

MAURICE R.
ALLAN BORETZ
HAROLD BUCHMAN
PAUL JARRICO
ROBERT ROSSEN
FRED RINALDO

[redacted]

b6
b7C

LEWIS SOLOMON
CHARLES LEONARD
WILMA SOLOMON
EDWARD CHODOROV
MARGARET ENGLANDER
JOHN WEXLEY

[redacted]

DALTON TRUMBO
LEO TOWNSEND

**FROM BRANCH E:**

BESS TAFFEL
BOBBY LEES
JIM (on lv.)
WALDO SALT
MAURICE CLARK
LOU M.
PAUL TRIVERS
HAL SALEMSON
~~LOU LANTZ~~

[redacted]

CONFIDENTIAL

FROM BRANCH F:

GLENDA SULLIVAN

FROM BRANCH G:

BEN BARZMAN
ANNE ROCHESTER
~~LESTER FULLER~~
JOHN BRIGHT
GORDON KAHN
LEO A.
ADRIAN SCOTT
ALLEN BORETZ

FROM BRANCH H:

DAN J.
HERMAN BOXER
MILTON SMITH
DICK COLLINS
ISABEL (lve.)
LESTER COLE
HENRY BLANKFORT

FROM BRANCH I:

DAVE L.
U. S. (on lve.)
GUY ENDORE
SAM ORNITZ

FROM BRANCH H:

DICK BRO
FRANK TARLOFF

FROM BRANCH K:

MORTON GRANT
JOHN HOWARD LAWSON
RING LARDNER, JR.
ANNIE F.
BRIAN
MELVIN LEVY
MAGGIE((May be MARGUERITE ROBERTS))
GEORGE DECK
JOHN SANFORD
MARTIN BERKELEY

WRITERS

BEVERLY HILLS - WESTWOOD

HYMAN S. KRAFT
LEO TOWNSEND
HAROLD DUCMAN
LEWIS SOLOMON
GUY ENDORE
MARGARET ENGLANDER
ADRIAN SCOTT (?)
BOB ROSSEN
WILMA SOLOMON
BOBBY LEES
CHARLIE LEONARD
EDDIE ELLISCU
PAUL JARRICO
HERMAN BOXER
CARL



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SUNSET

HENRY LYERS
DEBS TAFFEL
GORDON KAIN
ANNE ROCHESTER
ALVAH BESSIE
GEORGE SKIAR

JAY GORNEY
WALDO SALT
DICK COLLINS
MILTON SMITH
SAM ORNITZ

JOHN WEXLEY
BEN BARZMAN
HENRY BLANKFORT
DICK BRKS
ALBERT MALTZ

HOLLYWOOD - VALLEY

BRIAN M.
MELVIN LEVY
ANNIE F.
HAL SALEMSON
LESTER COLE

JOHN SANFORD
MARTIN BERKELEY
DALTON TRUMBO
LEWIS M.

JOHN HOWARD LAWSON
MAGGIE (Marguerite Roberts?)
PAUL TRIVERS
GLENDA SULLIVAN



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TITLE: COMMUNIST PARTY, U.S.A.
DISTRICT #13
LOS ANGELES FIELD DIV.

CASE: COMMUNIST PARTY, U.S.A.
DISTRICT #13
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - R

SPE. AGT.: R. B. HOOD

DATE: 8/9/43

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LW:LXM

September 6, 1943

THE DIRECTOR

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

3-28-95

Attached is a memorandum showing the extent of the Communist infiltration in the motion picture industry as developed to date. Membership lists for the Communist Party organization within the industry have not yet been available for the greater number of branches in the Northwest Section of the Party in Hollywood.

However, you will note that the greatest strength of the Party lies in the Screen Writers Guild, to which the vast majority of all writers in Hollywood belong. The Screen Writers Guild is a trade organization and distinct from the League of American Writers, a Communist front organization, affiliated with the International of Revolutionary Writers in Moscow. The members of the latter organization are not necessarily members of the Communist Party, although in most instances Communist Party members among the screen writers are members of the League of American Writers.

Respectfully,

D. M. Ladd

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Acers
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Case
Miss Gandy

Attachment

RECORDED & INDEXED

100-138754-20

16 SEP 27 1943

Original cannot be located and is not on record. When original is received in Files section it will be filed either with this copy or may be given a new serial.

9/15/43 EJ

JOHN EDGAR HOOVER
DIRECTOR

CC-287

Mr. Tolson
Mr. E.A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Coffee
Mr. Hendon
Mr. Kramer
Mr. McGuire
Mr. Harbo
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

LW:eh:dm
100-138754

September 6, 1943

MEMORANDUM FOR THE DIRECTOR

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-28-95 BY SP1-BTC

PURPOSE

The purpose of this memorandum is to show the extent and distribution of Communist Party influence in the motion picture industry in Hollywood, California. This memorandum will treat solely those individuals who have been identified as members of the Communist Party.

HERBERT JOSEPH BIBERMAN

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b7C

Herbert Joseph Biberman, [redacted] is the principal leader of the Communist Party among the "intellectuals" in the motion picture industry. He reportedly joined the Communist Party in about 1931, and since that time has been identified with the following Communist Front Organizations, in all of which he has taken an active part:

- Conference for Democratic Action
- American League Against War and Fascism
- American League for Peace and Democracy
- Hollywood Peace Forum
- American Peace Crusade
- American Peace Mobilization
- Hollywood Anti-Nazi League
- North American Committee to Aid Spanish Democracy

RECORDED
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100-138754-20
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29 JUL 25 1944

In 1941, information was received to the effect that Biberman had strong international Communist connections. It is known that he has been in contact with persons having Comintern connections and persons who might be referred to as members of the so-called Communist "underground" in this country. He is also known to be an associate of members of the Soviet Consulate staff in Los Angeles, California. Biberman has long been a member of the League of American Writers, which has been referred to on numerous occasions as a Communist Front organization. The Los Angeles Office of the Bureau has developed information which reflects definitely that Herbert Joseph Biberman is the chairman of Branch A of the Northwest Section of the Communist Party in Los Angeles, California. His wife, Gale Sondergaard, the actress, is the "People's World" subscription director for Branch E of the Northwest Section of the Communist Party in Hollywood, California, and Biberman's brother, Edward, an artist, is the chairman of Branch E of the Northwest Section of the Communist Party.

FOR VICTORY BUY UNITED STATES SAVINGS BONDS AND STAMPS

BORIS MORROS, with alias Boris Moroz

Boris Morros is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros was recently contacted by Vasilli Zubilin, reportedly the head of the Soviet Secret Police for the Western Hemisphere, and was given a briefcase containing unknown documents by Zubilin. According to an unknown informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California, and is believed to occupy the same status in the Soviet espionage apparatus as Herbert Biberman occupies in the Communist Party and Front group organizations.

ORGANIZATION OF THE COMMUNIST PARTY IN HOLLYWOOD

According to documents obtained by the Los Angeles Office of the Bureau, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. The various branches, together with their registered membership in the Northwest Section, are as follows:

| Branch | Membership |
|---|---|
| A | 1(?) |
| A-1 | 19 |
| A-2 | 17 |
| A-3 | 17 |
| B | 15 |
| C | 15 |
| D | 15 |
| E | 13 |
| F | 30 |
| H | 1(?) |
| I | 20 |
| K | 18 |
| L - Screen Readers Guild | 18 |
| N-1) Screen Office Employees | 16 |
| N-2) Screen Office Employees | 15 |
| O - Local 47, American Federation of Musicians | 36 |
| Q - Screen Set Designers Guild | 9 |
| R - Screen Technicians | 25 |
| Sunset | 28 |
| S | 9 |

The officers of the Northwest Section (Executive Committee) are John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organizer of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennet Wilis, occupation unknown; Misha Altman, member of the American Federation of Musicians; Lou Harris, occupation unknown; John Weber (on leave), believed to be identical with the president of the Screen Readers Guild in 1942; Madeleine Ruthven (on leave), recently an employee of the Office of War Information in the Motion Picture Division in Hollywood, California.

The known Branch functionaries of the Northwest Section are as follows:

BRANCH A:

Chairman - Herbert Joseph Biberman
Educational Director - Henry Myers, author of the Communist propaganda musical show "Meet the People"
Membership and Financial Director - Barbara Myers, occupation unknown
People's World Subscription Director - Beatrice Dassin, occupation unknown

BRANCH B:

Chairman - Goldie Bromberg, occupation unknown
Educational Director - Ann Revere, occupation unknown
Membership and Financial Director - Harold Buchman, motion picture writer

BRANCH C:

Chairman - Edward Eliscu, motion picture writer
Membership and Financial Director - Allan Boretz, motion picture writer

BRANCH D:

Chairman - Mary Davenport, occupation unknown

BRANCH E:

Chairman - Edward Biberman, artist
Educational Director - Paul Trivers, motion picture writer
Membership and Financial Director - Anne Austin, occupation unknown
People's World Subscription Director - Gale Sondergaard, motion picture actress

BRANCH F:

Chairman - Elliott Sullivan, occupation unknown
Educational Director - Gerry Schlein, occupation unknown
Membership and Financial Director - Helen Slote, occupation unknown

BRANCH G:

Chairman - Ben Barzman, occupation unknown
Educational Director - John Bright, motion picture writer
Membership and Financial Director - Hettie Vorhaus, occupation unknown

BRANCH H:

Chairman - Dick Collins, teacher at the Hollywood School for Writers, whose wife is the actress Dorothy Commingore
Educational Director - Henry Blankfort, occupation unknown

BRANCH I:

Chairman - George Willner, theatrical booking agent
Educational Director - Sam Ornitz, motion picture writer

BRANCH J-K:

Chairman - Vera Harris, occupation unknown
Membership and Financial Director - Betty Grant, occupation unknown

BRANCH L:

Chairman - Tom Chapman, occupation unknown
Educational Director - Mita Reis, occupation unknown
Membership and Financial Director - Jessie Burns, corresponding secretary of the Screen Readers Guild

BRANCH M:

Chairman - Bess Taffel, occupation unknown
Educational Director - Mike Gordon, occupation unknown
Membership and Financial Director - Jean Lees, occupation unknown

BRANCH N:

Chairman - Herta Uerkvitz, studio employee
Educational Director - Blanche Cole, recording secretary of the Screen Office Employees Guild
Membership and Financial Director - Eunice Mindlin, occupation unknown

BRANCH O:

Chairman - Don Christlieb, member of Musicians Local 47
Educational Director - Sam Alberts, member of Musicians Local 47

BRANCH Q:

Chairman - Ralph Smith, occupation unknown

BRANCH R:

Chairman - Jack Reed, believed to be identical with the individual of the same name who is a member of Studio Painters Local #644
Educational Director - Jack Reynolds, occupation unknown

BRANCH S:

Chairman - Helen Leonard, occupation unknown

Educational Director - Tania Tuttle, the wife of Frank Tuttle, motion picture director and known Communist Party member of Branch E of the Northwest Section of the Communist Party

SCREEN WRITERS GUILD

The Screen Writers Guild was originally organized in 1934. It is reported that prominent among the group of original organizers were the following known members of the Communist Party: John Howard Lawson, Samuel Ornitz, Guy Endore. At the most recent election of officers of the Screen Writers Guild on November 12, 1942, the following individuals were elected to office:

President - Mary McCall, Jr., a writer presently under contract with Twentieth Century Fox. Mary McCall, Jr., was active in the Hollywood Anti-Nazi League, a Communist Front Organization. She is a member of the League of American Writers, and teaches at the Hollywood Writers School at which school many of the "faculty" are members of the Communist Party.

Vice President - Lester Cole, a writer under contract with Paramount Studios, is a member of Branch H of the Northwest Section of the Communist Party. He is also a member of the League of American Writers and an instructor in the Hollywood Writers School.

Treasurer - Francis Edward Firagoh, a writer under contract with Twentieth Century Fox, is a member of the League of American Writers and was a member of the Hollywood Anti-Nazi League, Communist Front Organization.

Harold Buchman, member of the Executive Board, is the Membership and Financial Director of Branch B of the Northwest Section of the Communist Party.

Paul Jarrico, member of the Executive Board, is a member of Branch C of the Northwest Section of the Communist Party.

Gordon Kahn, Executive Board member, is a member of Branch G of the Northwest Section of the Communist Party.

Waldo Salt, Executive Board member, is a member of Branch E of the Northwest Section and a member of the Section Executive Committee.

Among the alternate Executive Board members are Jay Gorney, a member of Branch A of the Northwest Section of the Communist Party, and Marguerite Roberts, who is believed to be a member of Branch K of the Northwest Section of the Communist Party.

Particular note should be made of the Party members presently under contract with the various studios as screen writers. Metro-Goldwyn-Mayer studios have the following Communist Party members under contract as writers at the present time:

George Beck, member of Branch K. His wife is also a member of Branch K under the Party name Joan Barton.
Martin Berkeley, member of Branch K.
Allan Boretz, Membership and Financial Director of Branch C.
Richard Collins, Chairman of Branch H.
Frank Tarloff, Branch H.
Dalton Trumbo, Branch C.
John Wexley, Branch C.

Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch K.
Melvin Levy, Branch K.
Robert Meltzer, Branch K.

Under contract with Paramount Pictures, Inc., are the following Communist Party members:

Maurice Clark, Branch E.
Lester Cole, Branch H.
Robert Lees, Branch E.
Fred Rinaldo, Branch C.
Waldo Salt, Northwest Section Executive Committee.
Adrian Scott, Branch G.
Frank Tuttle, Branch E.
John Wexley, Branch C.
Herman Boxer, Branch H.
Albert Maltz, Branch A.
Bess Taffel, Chairman of Branch M.

The Communist Party members employed under contract with Warner Brothers are as follows:

Alvah Cecil Bessie, prominent in the veterans of the Abraham Lincoln Brigade, a Communist organization, who will be assigned to the Special Writers Branch of the Northwest Section under a proposed reorganization.
Robert Rossen, member of Branch C.
George Sklar, member of Branch A.

The RKO Studios have under contract Morton Grant, a member of Branch K.

Columbia Studios have under contract John Howard Lawson, Northwest Section Executive Committee member, and Paul Trivers, Educational Director of Branch E.

COMMUNIST INFILTRATION OF PRODUCTION UNIONS

The studio unions in Hollywood have set up the "Conference of Studio Unions." This includes the following:

1. Studio Painters, Local 644.
2. Screen Office Employees' Guild.
3. Screen Cartoonists' Guild.
4. Screen Set Designers' Guild.
5. Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.
6. Studio Machinists, Local 1185, of the International Association of Machinists.

It will be noted that thirty-one members of the Screen Office Employees' Guild are in Branches N1 and N2 of the Northwest Section of the Communist Party. It will also be noted that nine members of the Screen Set Designers' Guild are in Branch Q of the Northwest Section. Twenty-five members of the Laboratory Technicians, Local 683, are in Branch R of the Northwest Section.

The President of the Conference of Studio Unions is Herbert K. Sorrell, the business representative of Studio Painters, Local 644. He has long been a member of the Communist Party and is reported to hold a position among the labor groups in Hollywood, comparable to that held by Harry Bridges in the Maritime Unions of the CIO in the State of California.

The Chairman of the Conference of Studio Unions is Norval D. Crutcher, who is also the Secretary-Treasurer of Laboratory Technicians, Local 683. Crutcher is reported to be a very active member of the Communist Party who was recruited into the Party on September 20, 1937, as a member of the Studio Unit of the Industrial Section, which Section has since been abandoned due to reorganizational steps. Crutcher is employed at the Warner Brothers Studio and was one of the organizers of the Cinema Post of the American Legion, which was reportedly set up in order to counteract the general policy of the American Legion in its condemnation of Communist propaganda pictures. The Cinema Post expected to obtain a permanent charter from the American Legion in August, 1943 but the American Legion revoked the temporary charter which had been given the post and the organization is now defunct.

The influence of Herbert Sorrell extends to the American Federation of Musicians, Local No. 47, thirty-six members of which are in Branch O of the Northwest Section of the Party.

At the present time data regarding the membership of the following organizations who are members of the Communist Party have not yet been completely developed:

American Federation of Musicians
Screen Actors Guild
Screen Readers Guild
Screen Publicists Guild
Screen Directors Guild
Locals of Studio Electricians, Studio Laborers, Motion Picture Cameramen and Sound Technicians.

REORGANIZATIONAL PROPOSALS FOR THE NORTHWEST SECTION

According to information developed by the Los Angeles Office, the Northwest Section of the Party proposes to put the branch organization on a geographical basis with four main branches:

Hollywood Branch
Sunset Branch
Beverly Westwood Branch
Fairfax Branch

These branches will for the most part function secretly. However, one branch of people connected with the motion picture industry who are in a position to function more or less openly will be organized.

The so-called "Concentration Branches" consisting of members of the various studio unions will apparently remain essentially intact because of their close operation within the unions to which their members belong.

MOTION PICTURES HAVING COMMUNIST PARTY INFLUENCE

"Mission to Moscow" released by Warner Brothers was produced by Robert H. Buckner. During 1934 and 1935 Buckner was located in Moscow, Russia, as a correspondent for the London Daily Mail. He was brought to Hollywood by Warner Brothers in 1938 as a screen writer. Buckner personally selected J. Leyda to act as Technical Director for "Mission to Moscow." Leyda had been in Moscow at the same time as Buckner, where Leyda had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. J. Leyda is known to be a member of the Communist Party of the USA and the Los Angeles Office of the Bureau has a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School, aforementioned. The actual writer of the screen play, "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years and has made several trips to the Soviet Union. Caldwell has been an Associate Editor of "Soviet Russia Today," published by the Friends of the Soviet

Union, a Communist organization. Prior to August 23, 1939, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Non-Aggression Pact Caldwell supported the program of the American Peace Mobilization and opposed openly the Lease-Lend Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Soviet Union and China.

"Action in the North Atlantic" was also released by Warner Brothers and is very favorable to the Communist Party-controlled National Maritime Union of America, CIO. According to David Platt, Communist motion picture reviewer in "The Worker" for July 4, 1943. "Action in the North Atlantic" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The screen play was by John Howard Lawson, member of Branch K, Northwest Section, Communist Party. Lawson received technical assistance and advice from James Drake, Port Agent of the National Maritime Union, San Pedro, California, a known member of the Communist Party from the State of Texas.

"Edge of Darkness" was also produced by Warner Brothers and was adapted for the screen by Robert Rossen, past President of the League of American Writers, a member of Branch C of the Northwest Section of the Party.

"Hangmen also Die" was produced by United Artists. The writer of the screen play was John Wexley, a member of Branch C of the Northwest Section of the Communist Party.

"Keeper of the Flame" was released by Metro-Goldyn Mayer. This story was adapted from a popular novel by Donald Ogden Stuart, a known Communist and husband of Ella Mae Winter, a known Communist writer and propagandist of long standing. Donald Ogden Stuart and his wife are associates of national leaders of the Communist Party, as well as leaders of the New York and California state organizations.

"This Land is Mine" was released by RKO. The screen play was written by Dudley Nichols, who was co-producer with one Jean Renois, a French motion picture director. The theme of this picture was that only the working classes can be relied upon to fight Fascism and that the middle classes cannot be trusted. Dudley Nichols has been a member of the League of American Writers since its inception and was a member of the John Reed Club in Hollywood, a Communist front organization which included in its membership such known Communist Party functionaries as Dr. V.A.K. Tashjian, Nora Hellgren, John Howard Lawson and Mayer Baylin. Nichols was also an endorser of the American Peace Mobilization, a Communist Party front.

"North Star" was produced by Samuel Goldyn, but has not been released. The story was by Lillian Hellman and deals with the subject of collective farming in the Soviet Union. Lillian Hellman is a member of the League of American writers and was a member of the American Peace Mobilization.

"Russia" will be released soon by the Metro-Goldyn Mayer studios. J. Leyda, aforementioned, is the technical director for this picture. Stock shots taken

in Russia are utilized as background and were purchased from Artkino, the Soviet film agency. V. V. Pastoev, Soviet Vice Consul at Los Angeles, appeared on the MGM lot at least three times to observe the shooting of this picture.

"The Russian People," is being made by Twentieth Century Fox. The producers are Boris Morros and his business associate, Sam Spiegle, alias S. P. Eagle. The screen play was written by Clifford Odets, a member of the League of American writers, who was a member of that organization's national council when it affiliated with the International Union of Revolutionary Writers, with headquarters in Moscow.

"Song of Russia" is being made by MGM. The producer is Joe Pasternak. The original story was written by Guy Endore and adapted for the screen by Paul Jarrico and Richard Collins, both members of the Northwest Section of the Communist Party.

"The Seventh Cross" by Anna Seghers, true name: Netty Radvanyi, a European Communist now residing in Mexico, will be produced by MGM., Anna Seghers is part of the Free Germany movement in Mexico City and is reportedly a representative of the Communist International. The screen play has been adapted by Viola Brothers Shore, who is reported to be a member of the Communist Party and is known to be a lecturer at the Hollywood Writer's School, a member of the League of American Writers, an original founder of the Hollywood Anti-Nazi League, a Communist front organization, a supporter of the activities of the New Theater League, which was affiliated with the International Union of Revolutionary Theaters, with headquarters in Moscow.

ACTION:

The motion picture industry situation is being followed closely and you will be immediately advised of all pertinent investigative developments.

Respectfully,

D. M. Ladd

92354

LM:ch:dm
100-138754

September 6, 1943

Original cannot be located or is not on record. When original is received in Files Unit, it will be filed either with this copy or may be given a new serial.
9/25/43 67B

THE DIRECTOR

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY - SUMMARY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3-28-75 BY SP12 BJ56

PURPOSE

The purpose of this memorandum is to show the extent and distribution of Communist Party influence in the motion picture industry in Hollywood, California. This memorandum will treat solely those individuals who have been identified as members of the Communist Party.

HERBERT JOSEPH BIBERMAN

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Herbert Joseph Biberman, [redacted] is the principal leader of the Communist Party among the "intellectuals" in the motion picture industry. He reportedly joined the Communist Party in about 1931, and since that time has been identified with the following Communist Front Organizations, in all of which he has taken an active part:

RECORDED & INDEXED
ENCLOSURE
100-138754
E B I
16 SEP 27 1943

Conference for Democratic Action
American League Against War and Fascism
American League for Peace and Democracy
Hollywood Peace Forum
American Peace Crusade
American Peace Mobilization
Hollywood Anti-Nazi League
North American Committee to Aid Spanish Democracy

In 1941, information was received to the effect that Biberman had strong international Communist connections. It is known that he has been in contact with persons with high Comintern connections and persons who might be referred to as members of the social Red Communist "underground" in this country. He is also known to be an associate of members of the Soviet Consulate staff in Los Angeles, California. Biberman has long been a member of the League of American Writers, which has been referred to on numerous occasions as a Communist Front organization. The Los Angeles Office of the Bureau has developed information which reflects definitely that Herbert Joseph Biberman is the chairman of Branch A of the Northwest Section of the Communist Party in Los Angeles, California. His wife, Gale Sondergaard, the actress, is the "People's World" subscription director for Branch E of the Northwest Section of the Communist Party in Hollywood, California, and Biberman's brother, Edward, an artist, is the chairman of Branch E of the Northwest Section of the Communist Party.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. McGuire
Mr. Mumford
Mr. Piper
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

92355

BORIS MORROS, with alias Boris Moros

Boris Morros is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros was recently contacted by Vasilli Zubilin, reportedly the head of the Soviet Secret Police for the Western Hemisphere, and was given a briefcase containing unknown documents by Zubilin. According to an unknown informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California, and is believed to occupy the same status in the Soviet espionage apparatus as Herbert Biberman occupies in the Communist Party and Front group organizations.

ORGANIZATION OF THE COMMUNIST PARTY IN HOLLYWOOD

According to documents obtained by the Los Angeles Office of the Bureau, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. The various branches, together with their registered membership in the Northwest Section, are as follows:

| Branch | Membership |
|---|---|
| A | 1(?) |
| A-1 | 19 |
| A-2 | 17 |
| A-3 | 17 |
| B | 15 |
| C | 15 |
| D | 15 |
| E | 13 |
| F | 30 |
| H | 1(?) |
| I | 20 |
| K | 18 |
| L - Screen Readers Guild | 18 |
| M-1) Screen Office Employees | 16 |
| M-2) Screen Office Employees | 16 |
| O - Local 47, American Federation of Musicians | 36 |
| Q - Screen Set Designers Guild | 9 |
| R - Screen Technicians | 25 |
| Sunset | 28 |
| S | 9 |
| | 331 |

The officers of the Northwest Section (Executive Committee) are John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organizer of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennet Willis, occupation unknown; Misha Altman, member of the American Federation of Musicians; Lou Harris, occupation unknown; John Weber (on leave), believed to be identical with the president of the Screen Readers Guild in 1942; Madeleine Ruthven (on leave), recently an employee of the Office of War Information in the Motion Picture Division in Hollywood, California.

The known Branch functionaries of the Northwest Section are as follows:

BRANCH A:

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Chairman - Herbert Joseph Biberman
Educational Director - Henry Myers, author of the Communist propaganda musical show "Meet the People"
Membership and Financial Director - Barbara Myers, occupation unknown
People's World Subscription Director - Beatrice Dassin, occupation unknown

BRANCH B:

Chairman - Goldie Bromberg, occupation unknown
Educational Director - Ann Revere, occupation unknown
Membership and Financial Director - Harold Buchman, motion picture writer

BRANCH C:

Chairman - Edward Eliscu, motion picture writer
Membership and Financial Director - Allan Boretz, motion picture writer

BRANCH D:

Chairman - Mary Davenport, occupation unknown

BRANCH E:

Chairman - Edward Biberman, artist
Educational Director - Paul Trivers, motion picture writer
Membership and Financial Director - Anne Austin, occupation unknown
People's World Subscription Director - Gale Sondergaard, motion picture actress

BRANCH F:

Chairman - Elliott Sullivan, occupation unknown
Educational Director - Gerry Schlein, occupation unknown
Membership and Financial Director - Helen Sloto, occupation unknown

BRANCH G:

Chairman - Ben Barzman, occupation unknown
Educational Director - John Bright, motion picture writer
Membership and Financial Director - Hettie Vorhaus, occupation unknown

BRANCH H:

Chairman - Dick Collins, teacher at the Hollywood School for Writers, whose wife is the actress Dorothy Comingore
Educational Director - Henry Blankfort, occupation unknown

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BRANCH I:

Chairman - George Willner, theatrical booking agent
Educational Director - Sam Ornitz, motion picture writer

BRANCH J-K:

Chairman - Vera Harris, occupation unknown
Membership and Financial Director - Betty Grant, occupation unknown

BRANCH L:

Chairman - Tom Chapman, occupation unknown
Educational Director - Lita Rois, occupation unknown
Membership and Financial Director - Jessie Burns, corresponding secretary of the Screen Readers Guild

BRANCH M:

Chairman - Dess Taffel, occupation unknown
Educational Director - Mike Gordon, occupation unknown
Membership and Financial Director - Joan Leon, occupation unknown

BRANCH N:

Chairman - Herta Herkvitz, studio employee
Educational Director - Blanche Cole, recording secretary of the Screen Office Employees Guild
Membership and Financial Director - Eunice Hindlin, occupation unknown

BRANCH O:

Chairman - Don Christlieb, member of Musicians Local 47
Educational Director - Sam Alberts, member of Musicians Local 47

BRANCH Q:

Chairman - Ralph Smith, occupation unknown

BRANCH R:

Chairman - Jack Reed, believed to be identical with the individual of the same name who is a member of Studio Painters Local #644
Educational Director - Jack Reynolds, occupation unknown

BRANCH S:

Chairman - Helen Leonard, occupation unknown

Educational Director - Tania Tuttle, the wife of Frank Tuttle, motion picture director and known Communist Party member of Branch B of the Northwest Section of the Communist Party]

92358

SCREEN WRITERS GUILD

The Screen Writers Guild was originally organized in 1934. It is reported that prominent among the group of original organizers were the following known members of the Communist Party: John Howard Lawson, Samuel Ornitz, Guy Endore. At the most recent election of officers of the Screen Writers Guild on November 12, 1942, the following individuals were elected to office:

President - Mary McCall, Jr., a writer presently under contract with Twentieth Century Fox. Mary McCall, Jr., was active in the Hollywood Anti-Nazi League, a Communist Front Organization. She is a member of the League of American Writers, and teaches at the Hollywood Writers School at which school many of the "faculty" are members of the Communist Party.

Vice President - Lester Cole, a writer under contract with Paramount Studios, is a member of Branch M of the Northwest Section of the Communist Party. He is also a member of the League of American Writers and an instructor in the Hollywood Writers School.

Treasurer - Francis Edward Faragoh, a writer under contract with Twentieth Century Fox, is a member of the League of American Writers and was a member of the Hollywood Anti-Nazi League, Communist Front Organization.

Harold Buchman, member of the Executive Board, is the Membership and Financial Director of Branch B of the Northwest Section of the Communist Party.

Paul Jarrico, member of the Executive Board, is a member of Branch C of the Northwest Section of the Communist Party.

Gordon Kahn, Executive Board member, is a member of Branch G of the Northwest Section of the Communist Party.

Waldo Salt, Executive Board member, is a member of Branch E of the Northwest Section and a member of the Section Executive Committee.

Among the alternate Executive Board members are Jay Gorney, a member of Branch A of the Northwest Section of the Communist Party, and Marguerite Roberts, who is believed to be a member of Branch K of the Northwest Section of the Communist Party.

[Particular note should be made of the Party members presently under contract with the various studios as screen writers. Metro-Goldwyn-Mayer studios have the following Communist Party members under contract as writers at the present time:

George Beck, member of Branch K. His wife is also a member of Branch K under the Party name Joan Barton.
Martin Berkeley, member of Branch K.
Allan Boretz, Membership and Financial Director of Branch C.
Richard Collins, Chairman of Branch H.
Frank Tarloff, Branch H.
Dalton Trumbo, Branch C.
John Howard Lawson, Branch C.

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Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch K.
Melvin Levy, Branch K.
Robert Meltzer, Branch K.

Under contract with Paramount Pictures, Inc., are the following Communist Party members:

Maurice Clark, Branch E.
Lester Cole, Branch H.
Robert Lees, Branch E.
Fred Rinaldo, Branch C.
Waldo Salt, Northwest Section Executive Committee.
Adrian Scott, Branch G.
Frank Tuttle, Branch E.
John Howard Lawson, Branch C.
Herman Boxer, Branch H.
Albert Maltz, Branch A.
Boss Taffel, Chairman of Branch H.

The Communist Party members employed under contract with Warner Brothers are as follows:

Alvah Cecil Bessie, prominent in the veterans of the Abraham Lincoln Brigade, a Communist organization, who will be assigned to the Special Writers Branch of the Northwest Section under a proposed reorganization.
Robert Rossen, member of Branch C.
George Sklar, member of Branch A.

The RKO Studios have under contract Morton Grant, a member of Branch K.

Columbia Studios have under contract John Howard Lawson, Northwest Section Executive Committee member, and Paul Trivers, Educational Director of Branch E.

92360

COMMUNIST INFILTRATION OF PRODUCTION UNIONS

The studio unions in Hollywood have set up the "Conference of Studio Unions." This includes the following:

1. Studio Painters, Local 644.
2. Screen Office Employees' Guild.
3. Screen Cartoonists' Guild.
4. Screen Set Designers' Guild.
5. Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.
6. Studio Machinists, Local 1185, of the International Association of Machinists.

[It will be noted that thirty-one members of the Screen Office Employees' Guild are in Branches N1 and N2 of the Northwest Section of the Communist Party. It will also be noted that nine members of the Screen Set Designers' Guild are in Branch Q of the Northwest Section. Twenty-five members of the Laboratory Technicians, Local 683, are in Branch R of the Northwest Section.]

The President of the Conference of Studio Unions is Herbert K. Sorrell, the business representative of Studio Painters, Local 644. He has long been a member of the Communist Party and is reported to hold a position among the labor groups in Hollywood, comparable to that held by Harry Bridges in the Maritime Unions of the CIO in the State of California.

The Chairman of the Conference of Studio Unions is Norval D. Crutcher, who is also the Secretary-Treasurer of Laboratory Technicians, Local 683. Crutcher is reported to be a very active member of the Communist Party who was recruited into the Party on September 20, 1937, as a member of the Studio Unit of the Industrial Section, which Section has since been abandoned due to reorganizational steps. Crutcher is employed at the Warner Brothers Studio and was one of the organizers of the Cinema Post of the American Legion, which was reportedly set up in order to counteract the general policy of the American Legion in its condemnation of Communist propaganda pictures. The Cinema Post expected to obtain a permanent charter from the American Legion in August, 1943 but the American Legion revoked the temporary charter which had been given the post and the organization is now defunct.

The influence of Herbert Sorrell extends to the American Federation of Musicians, Local No. 47, thirty-six members of which are in Branch O of the Northwest Section of the Party.

At the present time data regarding the membership of the following organizations who are members of the Communist Party have not yet been completely developed:

92361

American Federation of Musicians
Screen Actors Guild
Screen Readers Guild
Screen Publicists Guild
Screen Directors Guild
Locals of Studio Electricians, Studio Laborers, Motion Picture Cameramen and Sound Technicians.

REORGANIZATIONAL PROPOSALS FOR THE NORTHWEST SECTION

According to information developed by the Los Angeles Office, the Northwest Section of the Party proposes to put the branch organization on a geographical basis with four main branches:

Hollywood Branch
Sunset Branch
Beverly Westwood Branch
Fairfax Branch

These branches will for the most part function secretly. However, one branch of people connected with the motion picture industry who are in a position to function more or less openly will be organized.

The so-called "Concentration Branches" consisting of members of the various studio unions will apparently remain essentially intact because of their close operation within the unions to which their members belong.

MOTION PICTURES HAVING COMMUNIST PARTY INFLUENCE

"Mission to Moscow" released by Warner Brothers was produced by Robert H. Buckner. During 1934 and 1935 Buckner was located in Moscow, Russia, as a correspondent for the London Daily Mail. He was brought to Hollywood by Warner Brothers in 1938 as a screen writer. Buckner personally selected J. Leyda to act as Technical Director for "Mission to Moscow." Leyda had been in Moscow at the same time as Buckner, where Leyda had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. J. Leyda is known to be a member of the Communist Party of the USA and the Los Angeles Office of the Bureau has a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School, aforementioned. The actual writer of the screen play, "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years and has made several trips to the Soviet Union. Caldwell has been an Associate Editor of "Soviet Russia Today," published by the Friends of the Soviet

92362

Union, a Communist organization. Prior to August 23, 1939, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Non-Aggression Pact Caldwell supported the program of the American Peace Mobilization and opposed openly the Lease-Lend Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Soviet Union and China.

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ACTION:

The motion picture industry situation is being followed closely and you will be immediately advised of all pertinent investigative developments.

Respectfully,

D. M. Ladd

FROM 92364 DO-7

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO
OFFICIAL INDICATED BELOW BY CHECK MARK

| | |
|---|---|
| Mr. Tolson | ( ) |
| Mr. E. A. Tamm | (✓) |
| Mr. Clegg | ( ) |
| Mr. Coffey | ( ) |
| Mr. Glavin | ( ) |
| Mr. Ladd | (✓) |
| Mr. Nichols | ( ) |
| Mr. Rosen | ( ) |
| Mr. Tracy | ( ) |
| Mr. Acers | ( ) |
| Mr. Carson | ( ) |
| Mr. Hendon | ( ) |
| Mr. Mumford | ( ) |
| Mr. Starke | ( ) |
| Mr. Quinn Tamm | ( ) |
| Mr. Nease | ( ) |
| Miss Gandy | ( ) |
| | ( ) |
| See Me | ( ) |
| Note and Return | ( ) |

How soon will I have complete memo on infiltration of Communists into Motion Pictures?

H.

Remarks:

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Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Acers
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

September 6, 1943

LW:DXM

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Attached is a memorandum showing the extent of the Communist infiltration in the motion picture industry as developed to date. Membership lists for the Communist Party organization within the industry have not yet been available for the greater number of branches in the Northwest Section of the Party in Hollywood.

However, you will note that the greatest strength of the Party lies in the Screen Writers Guild, to which the vast majority of all writers in Hollywood belong. The Screen Writers Guild is a trade organization and distinct from the League of American Writers, a Communist front organization, affiliated with the International of Revolutionary Writers in Moscow. The members of the latter organization are not necessarily members of the Communist Party, although in most instances Communist Party members among the screen writers are members of the League of American Writers.

Respectfully,

D. M. Ladd

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Attachment

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| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| Los Angeles | 8/25/43 | 7/20-8/4/43 | James C. Murray, RA, RD |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | Internal Security - C |

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SYNOPSIS OF FACTS: The Communist International, about 1933, realized the value of the motion picture as a propaganda medium, and in 1935 a directive was issued by the CP to make an intensive drive in the cultural groups, writers, artists, actors, actresses and others to enlist their assistance toward the Communist cause. The Communists, at the same time, made an intensive drive in the labor union field in the motion picture industry. The Communists made use of many Communist fronts to recruit members and extend their control in those fields and in the political field. The directors and producers have followed, and in some respects, have catered to the Communist pressure. Lists of writers at various studios obtained and set out. SERGEI EISENSTEIN, Soviet Film Director, is visiting in Los Angeles at the present time. Propaganda films and Russian films are distributed in Los Angeles by THE FILM-TAX, West Coast representative of Artkino. The film "Russia" believed to be a propaganda picture, being produced by KING, Secretary of the Cinema Post of the American Legion obtained.

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Declassify on: Indefinite
2-1-58
24-1503

Bureau File No. 100-15772.
Report of Special Agent JAMES C. MURRAY, Los Angeles, July 19, 1943.

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ON 3-29-95
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WILLIAMS, ELVIN B. 27
WILLIAMS, TENNESSEE 14
WINTER, ELLA MAE 9
WINTER, KEITH 21
WISBERG, A. 22
WITHERS, JANE 24
WOLF, K. 22
WOOLF, EDGAR ALLAN 14
WRAY, ARDEL 21
YAWITZ, P. 22
YEGARISHEV, CAPTAIN 25
YELLEN, JACK 20

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SCREEN DIRECTORS GUILD 8, 9
SCREEN OFFICE EMPLOYEES GUILD 4, 5, 6
SCREEN PUBLICITS GUILD 8, 10
SCREEN READERS GUILD 8, 10
SCREEN SET DESIGNERS GUILD 5, 6
SCREEN WRITERS GUILD 8, 10, 11
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SECRET AGENTS OF THE SOVIET UNION 11
SEELEN, JERRY 19
SEFF, M. 22
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SOURCE B: CNDI [redacted] (c) (d)(4) SECRET

The information furnished by this Source will be found in Los Angeles File #100-5955-41 page 7.

SOURCE C: CNDI [redacted] (d)

Information furnished by this informant will be found in a memorandum by Special Agent H. BRUCE BAUMEISTER entitled "M-G-M Studios, Miscellaneous Information Concerning", Los Angeles File #94-227-1 page 1.

SOURCE D: Special Service Contact JOHN M. HOLMES [illegible] information furnished by him is incorporated [illegible] instant report.

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TITLE:
COMMUNISTS INFILTRATION OF THE
MOTION PICTURE INDUSTRIES

CHARACTER OF CASE
INTERNAL SECURITY

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S. A. JAMES G. FINDLAY

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THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California, will continue this investigation and obtain facts relative to the Communist activities of the members of the Motion Picture Labor Union who are known to be members of the Communist Party or who are Communist Party line followers.

Will also continue to observe closely the production of motion pictures having a propaganda effect favorable to the Communist ideology and will obtain evidence of the activities of the directors, producers, writers, actors and distributors engaged in producing and distributing pictures of this nature.

One copy of this report has been designated for the San Francisco office because of the information contained therein of interest to that office.

Two copies of this report have been designated for the New York City office because of the information contained therein of interest to that office.

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GOLDSTEIN'S boss and had full charge of all Russian films in America until LEONID A. ANTONOV (ANTINOFF) arrived in this country. According to Source, ANTINOFF is a member of the Soviet Film Organization in Russia.

Source has further informed that ANTINOFF met EDWARD HANNAN at which time HANNAN was introduced as M-G-M's contact man to purchase film. HANNAN entertained ANTINOFF in the Studio at M-G-M's expense at which time the film "Mrs. Miniver" was shown. At this time four Russian cameramen and an interpreter named WALDRON, were present at the showing of "Mrs. Miniver". Source further stated that the four cameramen have returned to Russia but that WALDRON, who possibly is an American-born Russian Jew, is somewhere in Hollywood.

Source has revealed that ANTINOFF is one of the largest producers in Russia and he was sent to the United States to act as liaison agent to get Russian pictures released in this country. Source further stated that another duty of ANTINOFF'S was to read scripts of films produced in the United States to see if they are favorable to Russia and that whenever any Russian film is desired for stock shots the picture must necessarily not be anti-Communist; that it is not necessary for the picture to be Communist to obtain the films but that the picture must be at least neutral on the subject of Communism.

Source further stated that whenever M-G-M wishes any Russian film it is necessary for ED HANNAN, who is in charge of the Film Library at M-G-M, to make arrangements for the purchase of the film through BEN GOLDSTEIN, [redacted] (telephone WAlnut 0108), with whom HANNAN has had contact since December, 1942. GOLDSTEIN is American-born and works at Technicolor Laboratories in Hollywood.

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CINEMA POST-AMERICAN LEGION:

Reference is made to reference report dated July 10, 1943 in which it is shown that the Cinema Post of the American Legion was formed on June 27, 1943 with an initial membership of 42. Information was also received that the membership of this Post was to be confined exclusively to members in the motion picture industry and that one of the principal reasons for organizing this Post of the American Legion was to have a Post of the Legion which was controlled completely by Communists.

Source D has obtained for the Los Angeles Bureau office a list of the members of the Cinema Post which is as follows:

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NORVAL D. CRUTCHER
RAYMOND GUTERIE
ELVIN B. WILLIAMS
JOSEPH M. TIMOTHY
JACK BARBEE

[redacted]

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from him several days previously, which he had used in filming "Girl From Leningrad." THOMPSON stated that he needed a street scene from Leningrad which PILIPENKO was unable to furnish. (S) u

"Masquerade:" (S)(u)

IVAN PILIPENKO, on July 20, 1943 contacted Twentieth-Century-Fox regarding the showing of "Masquerade" that night. This film was indicated as being at the address of BEN GOLDSTEIN, [redacted] BEN GOLDSTEIN, as previously noted, is the local representative of Artkino. (S) u

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On July 25th Source B informed that Vice Consul PASTOEV was contacted by a party believed to be LION FEUCHTWANGER, regarding an article appearing in recent newspapers, namely the Los Angeles Examiner and the Peoples World, about the manifesto sent to Germany from the National Confederation of Free Germans in Russia. On that occasion PASTOEV read the text of the article in the Examiner to FEUCHTWANGER, who remarked "- - - nothing in the manifesto asks for the dissolution of the German state. (S) u

"Russia:"

Source C has informed that the picture "Russia", which is a musicale, will be released very soon by the Metro-Goldwyn-Mayer Studios. The leading stars of the picture will be ROBERT TAYLOR and SUSAN PETERS. GREGORY RATOFF is directing the picture. LEONID VASIAN, better known as LEO VASIAN, is the Art Director of the picture. Source has stated that V. V. PASTOEV, Russian Vice-Consul, has appeared on the M-G-M lot three times to his personal knowledge during the shooting of this picture. Stock shots taken in Russia, which will be utilized as background, have been purchased by the Studio from Artkino, whose Los Angeles representative is BEN GOLDSTEIN.

Source has further informed that on one occasion JAY LEYDA, Technical Director for the picture "Russia", appeared on this set just as LEO VASIAN had finished building a set depicting a Russian village. LEYDA offered a suggestion that this set was not modern and did not depict Russia as it is today. VASIAN countered with a statement to the effect that he was born in Russia, lived under the Czar and served as an official in the White Russian Army and as such knew Russia as it really is. VASIAN heatedly told LEYDA that he and a few others had gone to Russia for a couple of years and had built a few modern villages with steam heat which they were trying to pass off as Russia today. VASIAN said that he was going to depict Russia as it really is, and according to Source, the set remained as VASIAN built it.

RUSSIAN FILMS:

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NICHOLAS NAPOLI, the president of Artkino, claims to be a White Russian but it is stated by some that he is an Armenian. NAPOLI is BEN

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This source also advised that BOBROSTOV (phonetic) was reminded to obtain samples of Hollywood pictures for transmittal to the Soviet Union. (S) u

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On May 28, 1943, Russian Vice Consul PASTOEV attended a showing of the picture "Stalingrad" at Paramount. On May 29, 1943 BEN GOLDSTEIN contacted NICKOLAI KARAMISHEV, second assistant vice consul, stating that he had a message for him - - - which informed him "everything is O.K." Mention was also made of the showing of the picture "Stalingrad" which they had seen on May 28, 1943, as noted above. (S) u

On June 19, 1943, PASTOEV and his wife were invited to a screening of the film "Stalingrad" at Paramount Studios, Projection Room No. 5. (S) u

Source B informed that on June 9th the Vice Consul and his wife were invited to call at 1421 North Western Avenue, which is the address of the United States Government Office for Strategic Services, Film Photographic Branch. It has been ascertained that ANATOL LITVAK and JORIS IVENS are both located at this office and were employed by Warner Brothers on the picture "Mission to Moscow." (S) u

"Russia" - Motion Picture Film: (S) u

On June 10, 1943, BEN GOLDSTEIN contacted Vice Consul PASTOEV regarding films, and mentioned that one film had to do with a shepherd and a boy, which film was supposed to have been filmed for CHARLIE CHAPLIN. Mention was also made to the filming of "Russia" by MGM. (S) u

On June 17, 1943 the Walt Disney Studio endeavored to secure the Russian film "The Russian Song" from Mrs. IVEN PILIPENKO, wife of the first vice consul. On that occasion the Disney Studios indicated that it was doing some work for the government on a Russian film and needed this film. (S) u

On June 23, 1943 information was obtained by Source B that Captain YEGARISHEV and Mrs. PASTOEV visited MGM Studios and were received by SAMUEL GOLDWYN. This tour of the studio was solicited by Vice Consul PASTOEV. (S) u

"Seige of Leningrad": (S) u

On July 11, 1943 BEN GOLDSTEIN informed the Russian Consulate that there was to be a showing of the "Seige of Leningrad" at a union meeting that morning, which he was going to attend. (S) u

"Girl From Leningrad": (S) (u)

On July 20, 1943 IVAN PILIPENKO, First Vice Consul, was contacted by a Mr. THOMPSON relating to a film which THOMPSON had obtained (S) (u)

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|---|---|
| SIDNEY BUCHMAN | C |
| JOHN GARFIELD | C |
| SHERIDAN GIBNEY | FPL |
| CLIFFORD ODETS | C |
| ROBERT ROSSEN | C |
| VICTOR SAVILLE | FPL |
| FRANCHOT TONE | C |
| FRANK TUTTLE | C |
| RAOUL WALSH | FPL. |
| JOHN WEXLEY | C |

SECRET

CHARLIE CHAPLIN, Hollywood actor, acted as master of ceremonies at the reception and introduced KALATOZOV. In his introductory address, which was distinctly pro-Communist, he attacked the efforts of the Dies Committee and scored the actions of the government at Washington in removing suspected Communists from government positions.

Propaganda Films:

Through Source of Information B, who was in a position to observe the activities of Russian officials from confidential notes prepared by Source B, indicated that a cocktail party was arranged on May 6, 1943 and the following names were mentioned as being invited to attent:

| | |
|---|---|
| Mrs. LILLIAN ALEXANDER | OLIVER WALLACE |
| WALTER HUSTON | DUDLEY NICHOLS |
| ANN HARDING | IVENS (Possibly Joris Ivens) |
| WALTER BRENNAN | HANS EISLER |
| MARGARET BOURKE-WHITE | ANNE BAXTER |
| LION FEUCHTWANGER | DANA ANDREWS |
| JANE WITHERS | CHARLES LAUGHTON |
| DEAN JAEGER | |

Source B informed that LILLIAN ALEXANDER had contacted Mrs. VSEVOLD PASTOEV, the wife of the Russian Vice Consul, on May 4, 1943 and discussed with Mrs. PASTOEV the picture "Mission to Moscow." In this connection LILLIAN ALEXANDER remarked "Warner Brothers are loathsome", but they agreed that the picture was good.

Stalingrad Film:

Source B advised on May 6th that the film "Stalingrad" had been sold without the text to Paramount. This source further indicated that NAPOLI (head of Artkino, Soviet Motion Picture Trust in the United States) would bring all available newspapers and data concerning "Stalingrad" to Hollywood, where it will be produced in collaboration with some American writer.



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be guest of honor Sunday afternoon at a reception at Mocambo, arranged by the Motion Picture Committee of the National Council of American Soviet Friendship. The reception will be followed by a screening of excerpts from KALATOZOV's films, including his latest "The Unconquerable."

[Source A has informed that KALATOZOV is the official representative of the Soviet Film Industry in Hollywood. The press has stated that his duties would be comparable to that of an ambassador in diplomatic circles, with the additional function of advising on the purchase of American films. This source further stated that his aims are to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." His duties will be to carry out, in conjunction with the Soviet Committee, the special representative of which is LEONID A. ANTONOV, whose headquarters are in New York City.]

This would appear from an interview given to Daily Variety, a theatrical trade paper, in New York City dated June 8, 1943, in which it was stated "world wide political policy recently announced by Stalin whereby Comintern activities in other lands are abolished, is apparently keynoting picture production plans of the Soviet."

This source further stated that [KALATOZOV is in contact with the known Communist elements in Hollywood, as evidenced by the nature of a reception given in his honor on Sunday, August 12, 1943 at the Mocambo Cafe in Hollywood. The entertainment for KALATOZOV was sponsored by the National Council of American Soviet Friendship under the direction of "Reverend" THOMAS L. HARRIS, the national secretary of the organization. Approximately 400 persons were present, amongst whom were the following well known Communists or party line followers:

| | |
|---|---|
| LOUIS BROMFIELD | C |
| AARON COPLAND | FPL |
| NORMAN CORWIN | FPL |
| GEORGE CUKOR | FPL |
| MICHAEL CURTIS | FPL |
| HAROLD CLURMAN | FPL |
| JAMES WONG HOWE | FPL |
| HOWARD COCH | FPL |
| S. HUROK | C |
| FRITZ LANG | FPL |
| WILLIAM MORRIS, JR. | FPL |
| DUDLEY NICHOLS | FPL |
| GREGORY RATOFF | FPL |
| JEAN RENOIR | FPL |
| PAUL ROBESON | C |
| ORSON WELLES | C |
| LILLIAN HELLMAN | C |

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**Columbia Studios:**

Special Agent LESLIE F. WARREN contacted the Columbia Studios and obtained the following list of writers, who are employed by that studio at the present time. It is as follows:

writers

M. JOHN BOYLAN, CPL
M. BRICE
H. CHANDLEE
I. COCHRAN
K. DeWOLF
I. FINEMAN
R. FLOURNEY
H. GOLDMAN
G. JOY
C. LEE
M. LEO
H. McCOY, CPL, League of American Writers, Workers School
M. MUSSELMAN
C. ROYAL
L. SAMUELS
M. SEFF
G. SKLAR, CPL
L. SOLOMON
BARRY TRIVERS, CPL ?
K. VAN RIPER
A. WISBERG

L. BRESLOW
G. BRICKER
R. CHANSLOR
G. COREY
K. EARL
J. FOOTE
P. GANGELIN
J. HENLEY
J. LAWSON (JOHN HOWARD LAWSON "C"
S. LEVIEN
A. MARTIN
L. MELTZER
W. PETTITT
R. PLESIS
M. RONSON
J. RUBIN
O. SAUL
D. SIERCK
B. SLOSBERG, CPL ?
A. SOLT
PAUL TRIVERS, CPL
V. VAN UPP
P. YAWITZ

**Goldwyn Productions:**

Special Agent LESLIE F. WARREN contacted Goldwyn Studios and obtained from that studio a list of the writers employed by that studio at the present time. They are as follows:

ELICK MOLL
EVERETT FREEMAN
LILLIAN HELLMAN (Author of North Star, but is not employed by Goldwyn at the present time).

RUBIN SHIP
MEL SHAVELSON

**MIKHAIL KALATOZOV, SOVIET FILM DIRECTOR, VISITS LOS ANGELES:**

The Hollywood Reporter, on August 19, 1943, under the heading "Reception Sunday for Soviet Film Director" stated:

> "MIKHAIL KALATOZOV, Soviet Film Director, who arrived in Hollywood last week as official representative of the Soviet Film industry, will

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WILLIAM FAULKNER
AGNES CHRISTINE JOHNSON
JAMES KERN
HOWARD KOCH, FPL
S. K. LAUREN
HAMILTON McFADDEN
ALBERT MALTZ "C" BL A
JACK MOFFITT
JO PAGANO, FPL
ELLIOT PAUL, FPL
FREDERICK FAUST

THOMAS JOB
ROBERT ROSSEN "C", FPL BL C
ARTHUR SHEEKMAN
GEORGE SKLAR "C" BL A
ELLIS ST. JOSEPH, FPL
FRANCIS SWANN
DWIGHT TAYLOR
CATHERINE TURNEY
RICHARD WEIL
LIONEL WIGGAM
KEITH WINTER

RKO Studios:

Special Agent LESLIE F. WARREN contacted RKO Studios and obtained the following list of writers, who are at the present time employed at that studio. This list is as follows:

WARREN DUFF
SALLY BENSON
LYNN ROOT
VICTOR HEERMAN
HERBERT DALMAS
JOSEPH QUILLAN
ELMET LAVERY
ARDEL WRAY
LESLIE URBACH
MORTON GRANT "C" BL K
JEFFERSON PARKER
ROBERT O'BRIEN
KATHERINE LANIER
MADELINE DNYTRYK
JOHN COLLIER
LAWRENCE KIMBLE

FANYA LAWRENCE
FRANK FENTON
SARAH MASON
ANNE WIGTON
CLIFFORD ODETS "C" ?
DOROTHY BENNETT
L. G. DEL CASTILLO
GERALD GERAGHTY
BILLY JONES
PHILLIP MacDONALD
EDWARD JAMES
LEE LOEB, CPL
JOHN FANYE, CPL
DEWITT BODEEN
ROBERT KENT
RALPH SPENCE ?

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| | |
|---|---|
| ALBERT MALTZ | LISTENING POST<br>THE SONS |
| BRIAN MARLOW<br>SLOAN NIBLEY | READY WILLING AND 4F<br>MERTON OF THE MOVIES |
| FRANK PARTOS FPL | UNINVITED<br>AND NOW TOMORROW |
| JOHN PAXTON<br>BEN PERRY | HENRY ALDRICH - BOY SCOUT<br>TECH. SHORT #2 |
| CORNELIA OTIS SKINNER | OUR HEARTS WERE YOUNG AND GAY |
| RALPH SPENCE | RAINBOW ISLAND |
| ALLEN VINCENT | HOSTAGES |
| JACK WAGNER | MEDAL FOR BENNY |
| JACK YELLEN | ROAD TO UTOPIA |
| RAYMOND CHANDLER | DOUBLE INDEMNITY |
| HAL FIMBERG, FPL | NAT'L. BARN DANCE-YOU CAN'T RATION LOVE |
| ANNE FROELICK | MISS SUSIE SLAGLE'S |
| CHARLES KENYON | MAN IN HALF MOON ST. |
| EMILY KIMBROUGH | OUR HEARTS WERE YOUNG AND GAY |
| ZION MYERS | UNTITLED MUSICAL |
| KURT NEUMANN | THE HITLER GANG |
| STANLEY PALEY | TOMORROW WILL BE FAIR |
| HERMAN RAUSCHNING | THE HITLER GANG |
| H. ALLEN SMITH | UNTITLED COMEDY |
| BESS TAFFEL - Chinn. Pr M | MARSEILLES |
| DWIGHT MITCHELL WILEY | GRISWOLD STORY |

**Warner Brothers:**

Special Agent R. C. THOMPSON contacted Warner Brothers and obtained a list of writers who were employed by Warner Brothers on August 1, 1943. It is as follows:

| | |
|---|---|
| ALVAH BESSIE "C" | ABEM FINKEL |
| A. I. BEZZERIDES, FPL | STEVE FISHER |
| MARVIN BOROWSKY | DANIEL FUCHS |
| W. R. BURNETT | FRANK GRUBER |
| JAMES BLOODWORTH | LILLI HATVANY |
| ROGER DENNY | SAM HELLMAN |
| MARY DOWELL | CHARLES HOFFMAN |
| CARL DUDLEY | ARTHUR HORMAN |

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|---|---|
| ARTHUR ROSS | ADV. TREATMENTS<br>MERTON OF THE MOVIES |
| LEOPOLD ATLAS | MARSEILLES<br>MAN IN HALF MOON ST. |
| EARL BALDWIN | SALTY O'ROURKE |
| HERMAN BOXER | MARDI GRAS |
| MURRAY BURNETT<br>and<br>JOAN ALISON | GIRLS' TOWN<br>ADV. TREATMENTS<br>DATE LINE - ISTANBOUL |
| ROBERT BRODE | MARDI GRAS<br>CARIBBEAN CRUISE<br>LUCKY COWBOY<br>MISSISSIPPI LADY<br>UNTITLED TECH. |
| CAROLYN BUTLER | HOSTAGES<br>MEDAL FOR BENNY<br>ADV. TREATMENTS<br>GOING MY WAY |
| MARIAN COCKRELL | HENRY ALDRICH - BOY SCOUT |
| LENORE COFFEE - FPL | TOMORROW'S HARVEST |
| ALBERT HACKETT and<br>FRANCES GOODRICH | LADY IN THE DARK<br>THE HITLER GANG |
| MICHAEL HOGAN | THE HOUR BEFORE THE DAWN |
| AGNES CHRISTINE JOHNSTON | HENRY ALDRICH - BOY SCOUT |
| LESTER LEE<br>and<br>JERRY SEELEN | UNTITLED ROAD PICTURE<br>ADV. TREATMENTS<br>LET'S FACE IT<br>RAINBOW ISLAND |
| ALEEN LESLIE | HENRY ALDRICH'S LITTLE SECRET |
| STEPHEN LONGSTREET | SEEK! STRIKE! DESTROY! |
| PHILIP MacDONALD | MAN IN HALF MOON STREET |
| JACK McGOWAN | ROAD TO UTOPIA |



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| | |
|---|---|
| ADRIAN SCOTT BrG | SALTY O'ROURKE<br>MISS SUSIE SLAGLE'S |
| ALLAN SCOTT, FPL | SO PROUDLY WE HAIL<br>UNTITLED MUSICAL<br>UNTITLED LOVE STORY |
| HAROLD SHUMAN | CARIBBEAN PATROL |
| TESS SLESINGER "C"?<br>and<br>FRANK DAVIS "C"? | HOUR BEFORE THE DAWN<br>FOUR FROM COVENTRY |
| DODIE SMITH | THE UNINVITED |
| HOWARD SNYDER | SALUTE FOR THREE<br>THE GOOD FELLOWS |
| HARRY TUGEND, FPL | TRUE TO LIFE<br>LET'S FACE IT<br>GIRLS' TOWN<br>ALL AROUND THE TOWN |
| KARD TUNBERG | DIXIE<br>LUCKY JORDAN<br>MAN WHO SEEKS THE TRUTH<br>STANDING ROOM ONLY<br>ALL AROUND THE TOWN |
| FRANK TUTTLE "C" BrE | YOURS WITH LOVE |
| VIRGINIA VAN UPP | ADOPT A PILOT<br>CRYSTAL BALL |
| DARRELL WARE | DIXIE<br>LUCKY JORDAN<br>MAN WHO SEEKS THE TRUTH<br>STANDING ROOM ONLY<br>ALL AROUND THE TOWN |
| HUGH WEDLOCK | SALUTE FOR THREE<br>THE GOOD FELLOWS |
| JOHN WEXLEY "C" BrC | ADVANCE AGENTS TO AFRICA |
| BILLY WILDER, FPL | FIVE GRAVES TO CAIRO<br>DOUBLE INDEMNITY |
| ANNE WIGTON | ADVANCE TREATMENTS. |

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|---|---|
| JULES FURTHMAN | STORM |
| JAMES EDWARD GRANT | GALVESTON<br>INCENDIARY BLONDE |
| EUNICE HATCHITT | SO PROUDLY WE HAIL |
| F. HUGH HERBERT | GALVESTON<br>THE INCOMPARABLE ALFRED<br>RAINBOW ISLAND |
| MILTON HOLMES | SALTY O'ROURKE |
| CHRISTOPHER ISHERWOOD<br>TALBOT JENNINGS | HOUR BEFORE THE DAWN<br>FRENCHMAN'S CREEK-AND NOW TOMORROW-<br>VICTORIA GRANDOLET |
| CURTIS KENYON | SALUTE FOR THREE |
| ERNST LAEMMLE | MIRACLE OF MORGAN'S CREEK<br>TRIUMPH OVER PAIN<br>PRAISE THE LORD PASS THE AMMUNITION<br>HAIL THE CONQUERING HERO |
| ROBERT LEES "C" B&E<br>and<br>FRED RINALDO "C" B&C | RAINBOW ISLAND |
| ALAN LeMAY | STORY OF DR. WASSELL<br>RURALES |
| JEANIE MACPHERSON | STORY OF DR. WASSELL<br>RURALES |
| M. M. MUSSELMAN | WAR COMEDY |
| ERNEST PAGANO | ADOPT A PILOT<br>GIRLS' TOWN |
| ARTHUR PHILLIPS | TRUE TO LIFE<br>DIXIE<br>CALGARY STAMPEDE<br>RIDIN' HIGH<br>RAINBOW ISLAND |
| ROBERT PIROSH | MAN WHO HAD NO PRIVATE LIFE |
| WALDO SALT "C" HUAC Sec Ex Com<br>B&E | YOURS WITH LOVE |
| LESSER SAMUELS | HOUR BEFORE THE DAWN |



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| FRANK BUTLER | CHINA<br>HOSTAGES<br>MEDAL FOR BENNY<br>GOING MY WAY |
| MAURICE CLARK | A TANK NAMED JOHN<br>AMERICAN RANGERS |
| LESTER COLE | HOSTAGES<br>MERTON OF THE MOVIES<br>MEDAL FOR BENNY |
| BARNEY DEAN | TRUE TO LIFE<br>DIXIE<br>LET'S FACE IT<br>GOING MY WAY |
| WALTER DeLEON | RIDIN' HIGH<br>Loan-out Metro<br>RAINBOW ISLAND |
| I.A.L. DIAMOND | ADVANCE TREATMENTS |
| WARREN DUFF | ANGEL IN FURS<br>Loan out to Columbia |
| KENNETH EARL | WAR COMEDY |
| KEN ENGLUND | INCENDIARY BLONDE<br>HER HEART IN HER THROAT<br>UNTITLED MUSICAL |
| EARL FELTON | CARIBBEAN PATROL<br>LISTENING POST |
| MICHAEL FESSIER | ADOPT A PILOT<br>GIRLS TOWN |
| M.F.K. FISHER | YOURS WITH LOVE<br>ADVANCE TREATMENTS<br>VERY HOT IN HAITI |
| GARRETT FORT | GALVESTON<br>MAN IN HALF MOON STREET |
| MELVIN FRANK<br>and<br>NORMAN PANAMA | Loan-out Warners<br>AND THE ANGELS SING<br>ROAD TO UTOPIA |



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EARL BALDWIN
WALTER BULLOCK
EDWIN BURKE
JERRY CADY
ERSKINE CALDWELL, PLF
FRANK DAVIS, "C"
JAY DRATLER, CPL
JO EISINGER
ROBERT ELLIS
RICHARD ENGLISH
HENRY EPHRON
PHOEBE EPHRON
FRANCIS FARAGOH, CPL
KETTL FRINGS
FRANK GABRIELSON
ALVIN GORDON
PAUL GREEN, CPL
BEN HECHT, CPL
MURIEL HERMAN
RING LARDNER, JR., CPL
MELVIN LEVY, CPL
PHILIP LEWIS

HELEN LOGAN
BARRE LYNDON
ALBERT MANHEIMER
MARY McCALL, JR. "C"
ROBERT METZLER
FRED NIBLO, JR.
FRANK NUGENT, CPL
NORMAN RILEY RAINE
HOWARD E. ROGERS
MORRIE RYSKIND
GEORGE SEATON CPL
R. C. SHERRIFF
BEN SIMKHOVITCH
TESS SLESINGER "C"
MARIAN SPITZER "C"
JO SWERLING, CPL
ROBERT TALLMAN
LAMAR TROTTI
ARTHUR KOBER "C"
JOHN LARKIN
HERBERT CLYDE LEWIS
EUGENE LING

SECRET

Paramount Pictures, Inc.:

Special Agent H. FRANK ANGELL contacted Paramount Pictures, Inc. on August 23, 1943 and obtained a list of all writers who have been employed by that studio during the period August 15, 1942 to August 15, 1943. It is as follows:

| | ASSIGNMENT |
|---|---|
| RICHARD ALDINGTON | HOUR BEFORE THE DAWN |
| DORIS ANDERSON | SALUTE FOR THREE |
| ARTHUR ARTHUR | VERY HOT IN HAITI |
| | RIDING HIGH |
| EDWIN BLUM | HENRY ALDRICH HAUNTS A HOUSE |
| CHARLES BENNETT | THE STORY OF DR. WASSELL |
| | RURALES |
| MURIEL ROY BOLTON | HENRY ALDRICH KNOWS THE ANSWERS |
| | HENRY ALDRICH PLAYS CUPID |
| | UNTITLED ALDRICH |
| | HENRY ALDRICH HAUNTS A HOUSE |
| | YOU CAN'TRATION LOVE |
| | HENRY ALDRICH BOY SCOUT |
| CHARLES BRACKETT | FIVE GRAVES TO CAIRO |
| | THE UNINVITED |
| VAL BURTON | HENRY ALDRICH SWINGS IT |
| | HENRY ALDRICH PLAYS CUPID |
| | HENRY ALDRICH HAUNTS A HOUSE |
| | HENRY ALDRICH'S LITTLE SECRET |
| | HENRY ALDRICH BOY SCOUT |

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BRUCE, GEORGE
CLORK, HARRY
COLLINS, RICHARD, "C"
COOK, WHITFIELD
CURTIS, NATHANIEL
DEUTSCH, HELEN, "C"
ESWAY, ALEXANDER
FRANK, HARRIET
FROESCHEL, GEORGE
GUTTMAN, CHARLES
HERTZ, DAVID, FPL
HILL, JAMES
HOPKINS, ROBERT
HUME, CYRIL
JUSTIN, NIKKI
KENWARD, ALAN
KOZLENKO, WM. , FPL
KURNITZ, HARRY, FPL
LAWRENCE, VINCENT
LENNART, ISOBEL
LIPMAN, WILLIAM
LUDWIG, WILLIAM
MAHONEY, WILKE
McGOWAN, JACK
MESSINGER, LILLIE
NEWBURGH, ESTELLE
O'HANLON, JAMES
PERRIN, NAT , FPL
RAMEAU, PAUL H.
RAPHAELSON, SAMSON, FPL
REISCH, WALTER
ROUSE, RUSSELL
RURIC, PETER
SAIDY, FRED
SHRANK, JOSEPH, FPL
THOEREN, ROBERT
TWIST, JOHN
WEXLEY, JOHN "C"
WILLIAMS, TENNESSEE

CAVETT, FRANK
COFFEE, LEONORE , FPL
CONNELL, RICHARD
CRANE, HARRY
DENITZ, MARION
DIMSDALE, HOWARD
FODOR, LADISLAS , FPL
FRIEDMAN, AL
GARRETT, GRANT
HALFF, ROBERT
HERVEY, HARRY
HILTON, JAMES, FPL
HOWARD, CAL
HUNTER, IAN, FPL
KEATON, BUSTER
KINGSLEY, DOROTHY
KRALY, HANS
LANG, DAVID
LEHMAN, GLADYS
LEWIS, SINCLAIR
LOOS, ANITA
LUSTIG, JAN
McCALL, MARY, "C"
MEEHAN, JOHN
MINTZ, JACK
NOBLE, BILL
PARET, STARR
PETITT, VIOLA
RAPF, MAURICE
REEVES, THEODORE
ROBERTS, MARGUERITE - C
RUBY, HARRY
RUSKIN, HARRY
SCHAYER, RICHARD
TARLOFF, FRANK - C
TRUMBO, DALTON "C"
VAN DRUTEN, JOHN FPL
WHEELWRIGHT, RALPH
WOOLF, EDGAR ALLAN

Twentieth Century Fox :

Special Agent GEORGE K. BELLOWS contacted Twentieth Century Fox Studios on August 20, 1943 and obtained the following list of writers, which he was informed contained the names of the writers employed at that time by the studio:

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2. To confine legitimate labor union activities to routine matters and devote major activities to the political field by working with those organizations which honestly prosecute war aims, at the same time bore within them and take them over.

3. To spread propaganda within and without the unions to create sympathy for the Soviet Union and its system of government.

4. To cooperate with all other Communist dominated groups which are now a part of the national program of the Communist Party to browbeat and terrorize public officials by such tactics as demonstrations, letter-writing campaigns, slander campaigns and personal attacks.

5. To cooperate with the cultural and creative sections of the motion picture industry in attempts to force the making of motion pictures which glorify the Soviet Union and create sympathy for the Communist cause.

6. To put pressure on the producers of motion pictures to make pictures delineating the negro race in most favorable terms as part of the general line of the Communist Party which strives to win the negroes over to the Communist cause.

7. To propagandize members of the non-Communist unions in the studios, using the guise of patriotism and all-out support of the war and win them over to their cause, at the same time try to oust the regular officials by using unfounded insinuations and accusations. This latter method is to be used very cautiously to avoid exposure.

## MOTION PICTURE WRITERS IN THE VARIOUS STUDIOS:

### MGM

Source A has informed that writers are, as a rule, not employed on long term contracts but are employed to write some particular script and when that is done the writer checks off the lot. For this reason it is improper to state that any of them are employed by a particular studio. They work for any studio as they may be called or selected to do a particular job, depending on the character, reputation and the credits which the individual writer may have in the writing profession.

Special Agent H. BRUCE BAUMEISTER contacted MGM Studios and obtained a list of writers who were employed by that studio on August 1, 1943. This list is as follows:

AKINS, JOE
BECK, GEORGE —C
BERKELEY, MARTIN—C
BORETZ, ALLEN—C
ANDREWS, ROBERT
BELOIN, ED
BLUM, EDWIN
BRECHER, IRVING



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Source A advised that PAT CASEY is the representative of the Motion Picture Producers Association. One factor which has contributed much to increasing the influence of the Conference of Studio Union groups, more or less Communist controlled, in the Hollywood Studios, has been the fact that PAT CASEY, the labor relations representative of the motion picture producers has favored these groups in their bargaining transactions with the producers. (To indicate the importance of Mr. CASEY's position, it may be stated that his annual salary is $80,000)

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Particularly has CASEY cooperated with HERBERT K. SORRELL to a degree which has been very noticeable. SORRELL seems to be a favorite with CASEY. He has made concessions and granted conditions to this group represented by SORRELL, which have not been made to other conservative labor unions. It is a known fact in labor circles that SORRELL has entry at all times to CASEY's office, while other union representatives have quite some difficulty. The result of this favoritism shown by CASEY to the Communist influence groups has contributed much to their prestige and power among the Hollywood workers.

Mr. CASEY is by no means a Communist or a Communist sympathizer. He merely represents the wishes of the Hollywood motion picture producers as a group. The only plausible reason for these concessions to those unions would be that the makers of motion pictures in Hollywood are very susceptible to the influence of Communist pressure groups. An example of such pressure and resulting concession to such pressure may be indicated by reference to the case of the production of the picture by MGM called "Tennessee Johnson."

This picture portrayed the life of President ANDREW JOHNSON. It contained an interpretation of the Negro question, which did not meet with the approval of the political ideas of the Communist Party. When the picture was completed the Communist Party, using all of its front organizations, labor unions and sympathizers, started a campaign of pressure on the producing company, using a letter writing campaign and delegations of protest and the use of the entire Communist press and every means at its disposal to have the picture taken off the market. They did not succeed in this but they did force the studio to reshoot a large portion of the picture at a cost of many thousands of dollars before it was released for public showing.

Activities of the Communists in Hollywood at the Present Time:

Roughly, the present activities of the Hollywood Communists working in the labor unions are as follows:

1. To take advantage of the present apparent patriotic position of the party to recruite new members, and create fellow travelers and sympathizers.

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Workers Order. He was, and perhaps still is, a member of the International Labor Defense and a member of the Bridges Defense Committee; the Oklahoma Anti-Syndicalism Committee. He is a member of the Screen Writers Guild and a member of the Executive Committee of that organization. He is a member of the Hollywood Writers Mobilization for Defense; a member of the Hollywood League for Democratic Action; a member of the League for Peace and Democracy and a teacher in the Writers School.

These organizations cooperated with other Communist controlled groups, and individuals in the formation of delegations, would call upon local Congressmen of the locality and surrounding territories in an effort to browbeat and terrorize them into voting for measures sponsored and supported by the Communist Party. They sponsor and support Russian War Relief gatherings and other efforts known to be controlled by Communists. They cooperate with "Labor Unity" groups whose programs are identical with the general program and outline of the Communist Party.

In short, the principal activity of the Hollywood Labor Unions, which are Communist controlled, is almost exclusively devoted to pressure group tactics and propaganda to enhance the build up of the Communist Party influence according to the Communist Party line at this time.

The labor unions of the Hollywood motion picture industry must be viewed as one integral part of an apparatus which operates in every department of the industry and which is coordinated in one source which is the hidden influence of the Communist Party. In turn the entire communist movement in Hollywood must be viewed as a section of a national structure, which in turn is international in scope.

Regarding the present international scope of the Communist movement there are some who will contend that the Communist Party of the United States is an independent structure, operating independent of international ties. They will contend that inasmuch as the Comintern has been dissolved by official edict in Moscow on May 22, 1943, the Communists in the United States and Hollywood will be an independent political party free from international influence.

Such is not the truth. The so-called dissolution of the Comintern was merely a "diplomatic" trick meant to protect the secret agents of the Soviet Union operating in foreign countries. Since the ostensible dissolution of the Comintern there has been no discernable variation in the line and tactics of the Communist Party in the United States; in fact it can be observed that right at this time the Communist Party of the United States has adjusted its program to conform to the creation of the German Committee of Liberation set up in Moscow within the last few weeks. The Communist Party is setting up committees and conferences to gather support for this Moscow Committee by putting forth propaganda therefor. This item of propaganda is now flooding the official Communist press, which would be fairly conclusive evidence that the Comintern is not dead.

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The Screen Readers Guild, to a very great extent, is dominated by the Screen Writers Guild and follows the lead of the Screen Writers Guild in all matters. This is due to the fact that the readers consider themselves potential writers and they strive to please the writers.

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The Screen Publicists Guild and the Independent Publicists Guild are also a part of this block influenced by Communist leadership and follow the political direction of the Communist Party line. This reveals that the Hollywood Labor Union structure is composed of two parts, one of which is part of the American Federation of Labor and the other is independent. There are no CIO unions in the motion picture field in Hollywood.

The A.F. of L. unions and the independent guilds or unions mentioned cooperate politically, both being dominated by Communist influence, and they follow the line of procedure of the Communist Party. For example there has been set up in Hollywood, by the hidden hand of the Communist Party, a political organization called the Hollywood Democratic Committee. This organization was created for the purpose of operating in the political field to influence local, state and national politics according to the line of Communist tactics. It is in its activity in the Hollywood Democratic Committee that the two groups of unions come together. Both support the work of the committee, both have representatives on the board of directors and both cooperate fully in carrying out the activities of the committee. This fact must be borne in mind continuously in order to understand the workings of the Communist strategy with its octopus like tentacles reaching into every organized group and gathering.

Communist strategy now calls for a temporary abandonment of "Struggle on the Economic Field" and instead a concentration on the political field.

The Hollywood Communist controlled unions projecting their influence towards supporting the cultural groups, which are likewise Communist minded, in their efforts to influence the production of a type of picture in which it is possible to inject Communist propaganda, affiliate with and are active in support of the Hollywood Democratic Committee mentioned above. They support the activities of the Joint Anti-Fascist Refugee Committee, a Communist controlled organization engaged in activities connected with the underground political groups in Europe, the connection with it being made by way of Mexico City.

The Joint Anti-Fascist Refugee Committee very recently held an international conference in Mexico City. The representative from the Los Angeles Joint Fascist Refugee Committee to that conference was DONALD OGDEN STEWART, who is a member of the Communist Party and a member of the League of American Writers. He is the former president of the League of American Writers. He was a member of the American Peace Mobilization and was also a member of the Hollywood Anti-Nazi League and the International



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| | | | |
|---|---|---|---|
| VIOLA BROTHERS SHORE | C | | |
| DONALD OGDEN STEWART | C | | |
| ELLA MAE WINTER | C | | |
| JOHN BRIGHT | C | | |
| JOHN WEXLEY | C | | |
| ROBERT ROSSEN | C | or | PLF |
| EDWARD CHODOROV | C | or | PLF |
| LILLIAN HELLMAN | C | | |
| ARNAUD D'USSEAU | C | or | PLF |
| EDWARD ELISCUE | C | or | PLF |
| ALBERT MALTZ | C | | |
| ROBERT MELTZER | C | or | PLF |
| W. L. RIVER | C | or | PLF |
| GEORGE SKLAR | C | or | PLF |
| ORSON WELLES | C | or | PLF |

The Screen Directors Guild is in no sense a bargaining labor union, although the Communist Theoreticians claim that it is, but the directors as a class have not discovered that fact. This organization plays at going through the motions of a labor union. The high salaries of the directors and their positions among the elite of the motion picture world contradicts any question of wages and working conditions. This organization has sponsored such front organizations as the Hollywood Writers Mobilization, a Communist inspired group; the Hollywood Canteen, which is controlled and directed by Communist elements.

The directors who are personally active in Communist activities generally are the following:

| | | | |
|---|---|---|---|
| GEORGE STEVENS, President | | | PLF |
| ERNEST LUBITSCH | | | " |
| IRVING PICHEL | | | " |
| FRANK TUTTLE | C | | |
| ORSON WELLES | C | or | PLF |
| JAY LEYDA | C | | |
| HERMAN SHUMLIN | | | PLF |
| JOHN FORD | | | PLF |
| JOHN CAMPBELL | | | PLF |
| HERBERT BIBERMAN | C | | |
| LEWIS MILESTONE | | | " |
| E. A. DUPONT | | | " |
| WILLIAM DIETERLE | | | " |
| JORIS IVENS | C | | |
| PARE LORENTZ | C | | |
| DUDLEY NICHOLS | C | or | PLF |
| HERBERT KLINE | C | | |
| GARSON KANIN | | | PLF |

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The result is that SORRELL brings to bear his Communist influence and backing while negotiating for the following unions:

Motion Picture Studio Electricians Union, Local 728.
Motion Picture Studio Laborers, Local 727.
Motion Picture Sound Technicians, Local 695.
Motion Picture Cameramen, Local 659.
International Brotherhood of Electrical Workers, Local 40.

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In addition to the above there is a group of unions in the Hollywood Studios which are not affiliated with the A.F. of L or any other national or international group and are therefore independent unions. These are the unions which are the bargaining agencies of the so-called cultural workers. They are as follows:

Screen Writers Guild.
Screen Directors Guild.
Screen Readers Guild
Screen Publicists Guild
Independent Publicists Guild.

Source A stated that the Screen Writers Guild is, in effect, a front for the League of American Writers. The majority of its officials, including the members of the executive board, are members of and are very active in that Communist front organization, and in many other ways uses its influence to further the interests of the Communist Party. This organization is not affiliated with the A.F. of L. It acts as a labor union and is the bargaining agency for writers in the Hollywood motion picture industry. This organization, since its formation in 1934, has been dominated by Communists and fellow travelers. The following well known Communists and fellow travelers have been in control of this organization since its formation. The principal leaders of this organization are listed below with a letter "C" after the name, indicating that they are Communists, and "PLF" to indicate the persons who are party line followers:

| | | | |
|---|---|---|---|
| JOHN HOWARD LAWSON | C | | |
| SAMUEL ORNITZ | C | | |
| SADIE ORNITZ | C | | |
| DUDLEY NICHOLS | C | or | PLF |
| GUY ENDORE | C | | |
| HARRY CARLISLE | C | | |
| MARY McCALL, Jr. | C | or | PLF |
| LESTER COLE | C | | |
| MARC CONNELLY | C | or | PLF |
| PAUL JARRICO | C | or | PLF |
| WALDO SALT | C | | |
| J. GORNEY | C | | |
| TESS SLESSINGER | C | | |
| FRANK DAVIS | C | | |
| MADELINE RUTHVEN | C | | |

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Motion Picture Studio Electricians, Local 728, IATSE.
Motion Picture Studio Laborers, Local 727, IATSE.
Motion Picture Sound Technicians, Local 695, IATSE.
Motion Picture Cameramen, Local 659, IATSE.
International Brotherhood of Electrical Workers, Local 40.

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American Federation of Musicians, Local 47:

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J. K. (SPIKE) WALLACE is the president and business representative of this organization. The Communist line activities of this union are expressed through its President, who supports the Conference of Studio Unions, which is completely Communist controlled and is under the leadership of HERBERT K. SORRELL, the Communist leader in the labor unions in Hollywood in the motion picture industry. This union passed a resolution about October 1, 1942 demanding that a second front be opened in Western Europe.

WALLACE was a delegate to Labor Unity for Victory Committee meeting, a Communist dominated group, when that organization went on record as supporting the Committee for the Care of Children in War Time, a Communist sponsored group. WALLACE takes a great deal of credit for the establishment of the Hollywood Canteen, which is controlled from behind the scenes by a group of Communists and fellow travelers in Hollywood.

Screen Actors Guild:

Source A has further informed that all matters relating to this guild are in the hands of the elected officers and Board of Directors and the membership never has a meeting except once a year for the purpose of electing officers. This source stated that JAMES CAGNEY, GEORGE A. MURPHY, FRANCHOT TONE and RICHARD LaPAN actually control and run the affairs of this guild without the official sanction of the guild. This source further stated that CAGNEY is very sympathetic toward the Communist Party and in the past he has contributed large sums of money to the Communist Party and its activities.

GEORGE A. MURPHY is the first vice president of this union. He is very friendly with PHILIP M. CONNELLY, President of the State CIO, Secretary of the Los Angeles Industrial Union Council and a member of the American Newspaper Guild. FRANCHOT TONE has been very active in Communist front organizations and has contributed large sums of money to the Communist Party and its activities.

RICHARD LaPAN was at one time, about 1936, the collector for the Communist Party in Los Angeles and Hollywood, and in many other ways has been very active in the Communist Party and the Communist front activities.

There are also the following independent unions in Hollywood which do not have a complete official set up for negotiation purposes. They follow along with HERBERT K. SORRELL, and in a way SORRELL acts as the bargaining agent for those unions for the reason that they have very little influence when acting independently and for themselves.

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BLANCHE COLE is a delegate to the Conference of Studio Unions, and is a member of the Screen Office Employees Guild and a Communist Party line follower.

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DAVE HILBERMAN is a delegate to the Conference of Studio Unions, and is Vice President of the Screen Cartoonists Guild and a Communist.

ED M. GILBERT is a delegate to Conference of Studio Unions, a member of the Screen Set Designers Guild and a very active Communist.

CARL HEAD is a delegate to the Conference of Studio Unions. He is a member of Studio Painters Local 644 and a constant follower of the Communist Party line.

WILLIAM BALL is a delegate to the Conference of Studio Unions. He is a member of Studio Painters Local 644 and is a follower of the Communist Party Line.

MARGARET BENNETT is a delegate to the Conference of Studio Unions. She is the President of the Screen Office Employees Guild and a follower of the Communist Party Line.

JOSEPH STERNAD is a delegate to the Conference of Studio Unions. He is President of the Screen Set Designers Guild and a follower of the Communist Party Line.

GEORGE E. BODLE was the attorney for the Conference of Studio Unions until he was appointed to the War Manpower Commission in the West Coast district. He is a Communist Party line follower and may be a Communist.

LOUIS H. STEIN has succeeded GEORGE E. BODLE as the attorney for the Conference of Studio Unions. He could not have obtained this position without being a Communist or a Communist Party line follower.

Source A further informed that while there are many other unions in the studios, this group is the dynamo. It is the spearhead of Communist influence and for some unaccountable reason seems to be favored by the top structure of the Hollywood industry, that is the producers themselves.

The influence of this group extends to other unions, which, although they are not so completely under Communist leadership, do follow the lead of HERBERT K. SORRELL and his group in political activities promoted by the line of the Communist Party. Those unions are as follows:

American Federation of Musicians, Local 47.
Screen Actors Guild.



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4. Screen Set Designers Guild, an affiliate of Studio Painters, Local 644.

5. Laboratory Technicans, Local 683 of the International Alliance of Theatrical Stage Employees.

6. Studio Machinists, Local 1185 of the International Association of Machinists.

The unions named are affiliated through their international and national bodies with the A.F. of L, and have a combined membership of approximately eight thousand.

This conference was set up in November, 1941 and is governed by a president, chairman, vice chairman and secretary-treasurer. Each of the unions is represented by not more than three delegates, one of whom must be the business representative.

HERBERT K. SORRELL is the President of the Conference of Studio Unions. He is also the business representative of the Studio Painters Local 644. He is a member of the Communist Party and one of its most active exponents. He occupies a position in the Hollywood Section comparable to that held by HARRY BRIDGES in the Maritime Unions.

NORVAL D. CRUTCHER is the chairman of the Conference of Studio Unions. CRUTCHER is also the Secretary-Treasurer of Laboratory Technicans, Local 683, and is a very active member of the Communist Party.

D. T. WAYNE is the Vice Chairman. He is also the business representative of the Studio Machinists, Local 1185, and an ardent follower of the Communist Party line.

RUSSELL L. McKNIGHT is the Secretary-Treasurer. He is also the President of Laboratory Technicans Local 683 and editor of "Flashes", the official publication of Local 683, and is a member of the Communist Party.

JOHN E. MARTIN is the business representative of Laboratory Technicans, Local 683 and is a follower of the Communist Party.

GLEN PRATT is the business representative of the Screen Office Employees Guild and a follower of the Communist Party line.

WILLIAM POMERANCE is the business representative of the Screen Cartoonists Guild and is an ardent follower of the Communist Party line.

ED MUSA is the business representative of the Screen Set Designers Guild and a follower of the Communist Party line.

BERNARD LUSHER is the secretary of the Screen Office Employees Guild and an ardent Communist.

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reason for this was, of course, that Soviet Russia needed the assistance of the United States production of war supplies and other aid. Nothing must interfere with production and therefore strikes and workers' demands must be laid aside. Except for certain "token" demands made for the purpose of satisfying the members of the unions this was the position of the communists in the unions.

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This was clearly laid down by HARRY BRIDGES at the California State Convention of the CIO, held in Hollywood on October 11, 1942. His statement appeared in the Peoples World October 12, 1942, and is as follows:

> "We've got to get off the dollars and cents angle and on to the win-the-war angle. We've got to quit worrying about wage raises; we've got to stop worrying too much about what profits the employer is making."

Instead of the previous program based on the principle of "class struggle" the communists now agitated for a program of "political unity", the opening of a second front, child care projects, racial equality, abolition of the poll tax, etc. In other words, the unions were now to enter the political field and devote all their energies to influencing legislation; to creating so-called social agencies and participation by the communists in the trade unions in such governmental agencies as the OPA, WPB, WMC, OCD, OWF and others. This change in line was immediately reflected in those unions in the Hollywood motion picture industry which were under the domination of the communist Party.

Communist influence over the Hollywood motion picture workers in the manual and technical crafts has been one of steady growth for the past six or seven years. At the present time the dominating group of unions, all of which are affiliated with the American Federation of Labor, is called the Conference of Studio Unions. The "Conference of Studio Unions" is the organization set up in the Hollywood Studio labor groups to act as the control and steering committee to coordinate and direct Communist Union activities and planning to take over all studio workers and their unions into the Communist Party, and eventually to secure the complete domination of the motion picture workers.

The unions which have already been taken over, and which are under Communist influence and which are represented by the Conference of Studio Unions, are the following:

1. Studio Painters Local 644.

2. Screen Office Employees Guild, an affiliate of Studio Painters Local 644.

3. Screen Cartoonist Guild, an affiliate of Studio Painters Local 644.

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patriots, and as such merge all their efforts with those who were honestly prosecuting the war and place the entire communist apparatus at the service of the United Nations. The attack on Pearl Harbor on December 7, 1941, permitted them to more loudly proclaim their devotion to the United States which they now began to call "our country."

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Recognizing this as an ideal situation in which to develop its influence by deception and patriotic subterfuge, the communist Party outwardly threw all its efforts into the war program, merging its established front organizations with all legitimate efforts, creating new fronts in the name of patriotism and, in general, so hiding the communist apparatus in the regular activities of the country that it is extremely difficult for the unsuspecting citizen to distinguish them.

Utilizing this situation to the utmost, the communist party is now working feverishly, day and night, to build its influence and party membership in anticipation of a future condition wherein it will be able to bring about its long-range objective, the overthrow of "bourgeois democracy" and the substitution of what it terms a "socialist state", which in reality is a totalitarian state termed the "dictatorship of the proletariat" as exemplified by the government of Soviet Russia, and subject to the domination of that governing bureaucracy.

[The motion picture industry of Hollywood, for the past ten years, has been considered by the communist party to be the principal medium of propaganda for those ideas, and consequently has been concentrating on a program of penetration of that industry by its members. This concentration on Hollywood has been most intense.] [Since the entry of the United States in the war and the cooperation of that industry with governmental agencies for propaganda purposes, and others, communist penetration has been astoundingly effective.]

[There were two lines of attack. One was to seek control over the workers in the studios, using the trade unions as the base; the other was to seek control over the so-called cultural and creative fields and thus determine the type of propaganda to be injected into the motion picture.] At the present time it must be said that considerable success has accompanied these efforts.

HOLLYWOOD LABOR UNIONS:

With the change in the communist party line, brought about by the attack on Stalin by Hitler on June 22, 1941, the attitude of the communist party toward the trade unions in the United States has also changed. From a program of agitation for higher wages, better conditions and an antagonism between the worker and the employer, the communists in the trade unions were instructed to play down all such activities and influence the unions to accept the status quo in the interest of all-out prosecution of the war. The



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DETAILS: AT LOS ANGELES, CALIFORNIA.

[Source A, of the Los Angeles Bureau Office, has informed that prior to 1933 the Communist International (Comintern), with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium, but about this time the talking picture was perfected and the Soviet union, with its world wide staff of propagandists, seized the lead in adapting the motion picture to propaganda purposes throughout the world.] Delegations of Russians came to Hollywood to study the American cinema.] They also employed some of the best directors, cameramen and technicians in the United States and took them to Russia to train their native talent, and within a period of three or four years Russia and the Russians had become the leaders in all forms of motion picture and theatrical entertainment.

[In 1935 a "Directive" was issued by the top structure of the Communist Party in the United States, (to all intents and purposes of the party in the Los Angeles Section,) that there must be an intense concentration on Hollywood and the motion picture industry. The directive stated that the Communists must try to capture the labor unions for, if this could be done, they could exert much influence in the nature and type of pictures produced, and thus save the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses and others to enlist their assistance toward the Communist cause.]

There is being set forth here the activities of the Communist Party in labor unions since the Communist Party decided to enter the motion picture field in Hollywood in 1934, and its attitude toward the war efforts.

[The direct and indirect influence of the Communist Party of the United States on the motion picture industry of Hollywood and on all those subsidiary interests connected with that industry, has been one of steady development over a period of the past ten years.] This growth of influence has been particularly accelerated since June 22, 1941, when the Soviet Union was forced into the position of an ally with the democratic nations by the attack on that country by Hitler. This change in the position of Soviet Russia necessitated a change in the party line of the Communist Party of the United States from one of isolation and opposition to the democratic nations to all-out support of those nations. This change took place immediately after the attack on Russia in June, 1941, and the Communists in the United States did not wait for Pearl Harbor to profess an unbounded loyalty to the United States and love for democratic processes. (that is the Communist brand of democratic processes).

This change in the Communist Party line and the attendant directives from the heads of the Communist International (Comintern) in Moscow, permitted the Communists in the United States to become ardent

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES ~~CONFIDENTIAL~~ FILE NO. 100-15732 ~~CONFIDENTIAL~~ SECRET

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8/25/43 | 8/20-24/43 | JAMES G. FINDLAY HA |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRIES | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: The Communist International, about 1933, realized the value of the motion picture as a propaganda medium, and in 1935 a directive was issued by the CP to make an intensive drive in the cultural groups, writers, artists, actors, actresses and others to enlist their assistance toward the Communist cause. The Communists, at the same time, made an intensive drive in the labor union field in the motion picture industry. The Communists made use of many Communist fronts to recruit members and extend their control in those fields and in the political field. The directors and producers have followed, and in some respects, have catered to the Communist pressure. Lists of writers at various studios obtained and set out. MIKHAIL KALATOZOV, Soviet Film Director, is visiting in Los Angeles at the present time. Propaganda films and Russian films are distributed in Los Angeles by BEN GOLDSTEIN, West Coast representative of Artkino. The film "Russia" believed to be a propaganda picture, being produced by MGM. Membership of the Cinema Post of the American Legion obtained.

REFERENCE: Bureau File No. 100-138754.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, July 10, 1943.

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FEDERAL BUREAU OF INVESTIGATION

Origin: LOS ANGELES

File No. 100-15732

| Made at: | Date: | Period: | Made by: |
|---|---|---|---|
| LOS ANGELES | 10/11/43 | 9/27,29/43 | JAMES G. FINDLAY |

| Title: | Character: |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRIES | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Source of Information A has made a digest of the Communist political influence and activities in the motion picture business in Hollywood, California. Same is being set forth in this report.

P.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-25-85

REFERENCE:

Bureau File No. 100-138754.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, August 25, 1943.

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

At the request of Agent, Source of Information A has prepared a short digest of the Communist political influence in the motion picture industry in Hollywood, California. This short digest is as follows:

"An analysis of the Hollywood motion picture industry, 'from that period when it first began to be recognized as a stable

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4 - Los Angeles

25 OCT 18 1943

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They will perform an equal service, as victory becomes more nearly assured, in informing the people of the complex problems that must be solved if peace is to be a living reality. Then came congratulations from the president of the University and the committee for sponsoring the meeting.

"IF IT BE TREASON," CONCLUDED SPROUL, "TO CO-OPERATE WITH THE COMMANDER-IN-CHIEF THE ARMED FORCES OF THE UNITED STATES IN A TIME OF WAR, THEN AND THEN ONLY, DO I PLEAD GUILTY AT THE BAR OF PUBLIC OPINION."

OTHER SPEAKERS ON THE PROGRAM:

Maj. Alpheus Smith, Special Services Division, United States Army, who told of the work of the division; Lieut. Col. Evans Carlson, Marine Corps; Walter White, National Association for the Advancement of Colored People, and Owen Lattimore of the Office of War Information. The congress will get under way today with seminars and panel discussions that will run from 10 A.M. to 10:30 P.M. The concluding session will be held at Royce Hall Sunday Evening.

::::

News Item--L.A.Times-Oct 4 1943

CHILEAN HITS FILMS
ON SOUTH AMERICA

Writers Told Screen Portrayals
of Hemisphere neighbors Untrue.

Hollywood's film industry was criticized for its portrayal of South America, yesterday, by a speaker at the Writers' Congress on the Los Angeles campus of the University of California at Los Angeles. He was Jorge Delano, Sr. representative of the Chilean Motion picture industry and editor of the magazine Topaz. He said the films made in Hollywood depicted South Americans in a highly unfavorable light. "When you include us in one of your productions, it is to ridicule us," he said. "It seems to me the mass of North American citizens, influenced by these films, believe that when we are not sleeping we are tearing around as swashbuckling bandits," declared Delano who was speaking in a seminar on "The Feature Film".

Philip Scheuer, film critic for the Times, gave a critics opinion on feature films before the same group. Speaking on war pictures he commended the studios for their efforts but declared they had not yet reached the heights of some older war pictures, such as "All Quiet on the Western Front". He also questioned whether the producers had been able to use their pictures as propoganda to the best advantage of America.

The three foremost news services, The Associated Press, The United Press and the International News Service were charged with the task of making and keeping friends in other nations, in an address by HOBART MONTES, San Francisco Regional Co-ordinator of Inter-American Affairs.

An address on "CENSORSHIP IN THE SOUTHWEST PACIFIC" was withdrawn yesterday from the speaking schedule with the comment: "In view of the war situation the seminar considers the subject of ROBERT C. MILLER, UNITED PRESS CORRESPONDENT, dealing with military censorship, as out of its province and not germane to the general discussion. Miller declined comment on the seminar's action or upon the text of his address.

Capt. Paul Perigord, Free French writer and lecturer declared that the exiled writers from Europe had been of great value to America in its struggle against Nazism and Fascism.

Note: Nothing in this article or the preceeding one with reference to Communism.

Will follow with anything of interest along this line, which may be observed, following this Congress.

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Special.

[illegible]ews Item--L.A.Times-Oct 2 1943

"SPROUL GIVES WELCOME
TO WRITERS' CONGRESS.

U.C.President Declares There's Need To
Revise and Revaluate Thinking of Mankind

"Never has there been such need for a comprehensive and concerted effort to restudy, revaluate and revise the thinking of mankind," said Dr. Robert G. Sproul, president of the University of California, as he gave the address of welcome to the opening session of the Writers' Congress on the Los Angeles campus last night.
Sproul addressed the congress in Royce Hall, attended by professional writers from various parts of the country and some from foreign lands. In addition to Sproul's address of welcome, there were greetings from President Roosevelt, Wendell L. Wilkie and from internationally known writers from Great Britain, China and other parts of the world. There were other speakers, also.

Press Condemned.

"Out of the tumult and the shouting of the papers and the politicians," Sproul said, "we welcome the congress. It was the second meeting of its kind to be held on the campus, he said. The first one in 1941, having proved so beneficial to those who participated, writers and professors alike, that the university was encouraged to invite the congress to enjoy its hospitality again. The congress is being held under the joint auspices of the university and the Hollywood Writers' Mobilization. The program, Sproul noted, was organized along distinctly technical and professional lines.

BANS PARTY LABELS

"A conscientious effort has been made from the beginning of the planning months ago, and for the achievment of the purpose to which the congress is dedicated to free the congress from party labels of any kind, subversive or otherwise, and to eliminate from the program any partisan, political or ideologically controversial issues, " Sproul said He then repeated the purpose of the congress as set forth in the printed program:

"To analyze propoganda techniques as weapons of victory; to sharpen the creative skill of writers by pooling their creative experience and knowledge; to investigate the most effective use of new media of expression; to strengthen firm and continuous cultural understanding among the writing profession of the United Nations and to mobilize this profession in a program of action for the free world of tomorrow."

RESTUDY NEEDED

Such service is need today, said Sproul, because neither the present conditionnor the past pattern of the world are fixed and final. As for the need to restudy and re-evaluate Sproul said it was not presumptuous to assert that "this effort can be uniquely well made by the universities and by the writers. "A vast new area of responsibility is opening up to these two groups of intellectual men as they look forward to the period of reconstruction after the war," said Sproul. "At home there will be domestic issues, social, political, economic and governmental that will require much wisdom for their solution. Abroad the United States will have obligations and opportunities not yet realized in its relatio to the rest of the world. To attain this wisdom, to meet these obligations and opportunities will require a new type of education for the mass of our citizens and especially fo our leaders" .....President Roosevelt sent the following message: "I send these greeting to the Writers Congress, with a deep sense of the significance of a gathering of writers in these times. It is a symbol, it seems to me, of our faith in the freedom of expressio --of our reliance upon the talents of our writers to present and clarify the issues of o times. Already the men and women gathered there have rendered great service in elucidati for the nation the issues of this war and the nature of our enemies. I am confident that

FEDERAL BUREAU OF INVESTIGATION

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Origin: LOS ANGELES

File No. 100-15732

| Made at: | Date: | Period: | Made by: |
|---|---|---|---|
| LOS ANGELES | 10/11/43 | 9/27,29/43 | JAMES G. FINDLAY |

| Title: | Character: |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRIES | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Source of Information A has made a digest of the Communist political influence and activities in the motion picture business in Hollywood, California. Same is being set forth in this report.

P.

APPROPRIATE AGENCIES NOTIFIED

REFERENCE:

Bureau File No. 100-138754.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, August 25, 1943.

DETAILS:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-28-75 BY SP1 [illegible]

AT LOS ANGELES, CALIFORNIA:

At the request of Agent, Source of Information A has prepared a short digest of the Communist political influence in the motion picture industry in Hollywood, California. This short digest is as follows:

"An analysis of the Hollywood motion picture industry, from that period when it first began to be recognized as a stable

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institution in American life which period began about 1910 or 1911 up to the present time, will show that it has undergone a definite change in its relations with the national life of the United States. In order to show this change clearly it is necessary to treat the subject by dividing it into two distinct periods of development, the first and the second.

"The first period extended from the beginning of the industry to the advent of the so-called 'talking picture' in about 1930. The second extending from that time up to the present.

"During the first period when the motion picture depended on the pantinimic method, commonly known as the 'silent picture', the motion picture industry was strictly a commercial one and completely free of political implications of an ideological nature. Pictures produced during this period were for entertainment purposes only. Propaganda of any serious type had no place in picture production; in fact, had there been occasion for such propaganda of a subtle political nature it would have been ineffective in the silent picture, a fact which is obvious.

"As a consequence the motion picture industry and those individuals prominent therein were not involved, or even concerned, with political matters or with any attempt to influence the public mind along those lines. Neither was there any attempt, organized or instinctive, during this period to undermine by ridicule or direct attack upon the ideals and traditions upon which the government of the United States was based.

"It can be said that the motion picture industry of this first period was strictly an American institution, reflecting American ways of life; that it was free from any form of propaganda inimical to the American way of life.

"But with the perfection of sound recording instruments and the adaptation of sound to the motion picture, the 'talking picture' came into existence. This innovation changed the entire course of the motion picture industry and made it possible for that industry to be used for purposes other than pure entertainment. This revolutionary innovation paved the way for the use of the motion picture as a propaganda instrument.

"The development along those lines has been so rapid and the expansion so great that today the motion picture industry is beginning to be recognized as one the greatest, if not the very greatest, influence upon the minds and culture, not only of the people of the United States, but of the entire world. It has been said by A. P. GIANINI the well-known

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banker and a representative of those banking interests which finance the making of motion pictures that, 'The nation which controls the cinema can control the thought of the world.'

"This idea did not escape notice of certain political groups, international in scope which, with the development of the talking picture, began laying plans to utilize this field for their purposes.

"At the same time, about 1930, a change in the personnel of control and management of the industry took place. Slowly at first but with an increasing tempo, a different type of individual filtered into the industry and began taking it over. This type of individual can be described as one either of foreign birth or extraction. By this is meant persons who were either born abroad or the immediate descendants of such, for the most part native or naturalized citizens, whose ideas and culture were much closer to the land of their birth or extraction than they were to the ideals and traditions of America. This is no implication that they were actually disloyal to the United States. Rather it is a recognition of a natural state of mind of a person who has early in life been influenced by alien environment and ways different from those of the land of his adoption, and an additional factor of instinctive racial affinity inherited from European social life.

"With the phenomenal growth of the motion picture industry which can be attributed to the introduction of the talking picture it was only natural that this industry should be concerned with political matters in the United States; that it should be concerned with what laws were passed and how those laws would affect the industry; that as an extremely important industry it should be concerned with the election of individuals to public office who would be fair to the industry, or even favorable. Such position is not one of disparagement as this custom has long been recognized in the United States as, in a sense, legitimate.

"But the political influence of the motion picture industry has not developed solely along these lines, that is, it has not confined itself to American politics on the home field. In fact, it seems to be taking an entirely different course one which can be described as international in a political sense. And there can be no doubt that the national origins and inherited 'ideologies' of those now in control of the motion picture industry are determining these developments and bending them in a direction unfavorable to American ideals and customs---and it can be said, in the long run, democracy.



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"The predominating political influence in the motion picture industry at this time is one which has its origin in a combination fostered by a foreign 'ideology' which in turn stems from Soviet Russia and its growing influence on the affairs of the world.

"In about 1934, Soviet Russia began to show an intense interest in the American motion picture industry. Operating through the Communist International (Comintern) and the Communist Party of the United States, it began an intensive campaign to penetrate the industry by placing communists and fellow travellers in responsible positions and at the same time conducting a propaganda campaign within the industry to convert employees in all departments to the cause of communism and draw them into the Communist Party or subject them to its influence.

"There were two lines of attack, one to influence the cultural and creative arts and their exponents and another to capture and control the trade unions. Both lines of attack apparently operated separately, but in reality they were parallel efforts secretly cooperating with one another and directed at all times by functionaries of the Communist Party.

"Progress was slow at first, but by the year 1938 it had developed to such a degree and its importance to the communist cause had been so thoroughly demonstrated that it was necessary to make the Hollywood communist groups a distinct section of the Communist Party apparatus, responsible directly to the Central Committee of that Party in New York. Thus the Communist Party recognized this importance of the motion picture as a weapon in its cause and that it could not risk exposure of its activities by permitting them to be associated with the local communist groups. The individual responsible for setting up this plan was VICTOR J. JEROME, a member of the Central Committee and a leading communist of national importance who was sent to Hollywood for the purpose.

"Up to the signing of the HITLER-STALIN pact in August 1939, the communist influence in the Hollywood motion picture industry was such that, taking the lead by reason of prestige and financial resources derived from highly-paid actors, writers, etc., it had not only grown to alarming proportions within the industry, but had penetrated the political apparatus of the Democratic Party in the state of California to such extent that it was able to elect to state, county and city offices persons who were either direct communists, fellow travellers or just plain politicians who were willing to cooperate and follow the party line. The Hollywood communists groups, acting as the spearhead of activity at that time, dominated indirectly the state of California. These facts were brought out clearly in investigations by the YORTY Committee and later



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the Tenney Committee, both legislative committees investigating subversive activities in California. The records and findings of those committees attest these facts

"During the period of the HITLER - STALIN pact, from August 23, 1939 to June 22, 1941, there was a lull in the more open activities of theCommunist Party in Hollywood. This was due, of course, to the position of the Communist Party as one of isolation, opposition to the war, conscription, national defense, etc. However, although the position of the Hollywood communists was apparently an untenable one, they did not lose their influence to any serious extent. They merely worked 'underground.'

"But with the attack on the Soviet Union by HITLER and the attendant change in the Communist Party line from one of isolation and opposition to aid to England and France to one of violent patriotism, for Russia's sake, the influence of the Hollywood communists on the production of motion pictures and the industry itself immediately became alarmingly apparent. It could now be plainly seen what the effects of the long years of agitation in Hollywood had brought about.

"It is now being possible to amalgamate their efforts with the honest efforts by the loyal American people to win the war, they took advantage of this situation and, using their highly disciplined members and followers, they succeeded to such an extent that at the present time, posing as good loyal Americans, they have practically assumed control of all Hollywood pro-war activities. They have set up front organizations to operate in the political field; they have penetrated government agencies; they have set up propaganda agencies; they have utilized their controlled trade unions, creating coordinating bodies, presumably to aid the war effort; and what is most important is their success in influencing the production of a type of motion picture which can be used as a medium for carrying out the Communist Party line and glorifying the Soviet Union as a democratic, progressive state and economy which could well be adopted elsewhere and, by implication, right here in the United States.

"Communist activities in the Hollywood area at the present time are confined roughly to the following efforts:

"1. Production of a type of motion picture favorable to Communism and the Soviet Union.

"2. Creation of propaganda agencies and groups to work within the industry and with outside governmental agencies such as the OWI.



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"3. Direct the political influence of the motion picture industry toward support for candidates for public office who are secretly known to be sympathetic to the communist cause.

"4. Utilize the trade unions under the guise of all-out war effort to cooperate with organizations controlled by the Communist Party.

"5. Set up front organizations to overlap into all groups on a basis of anti-Fascism, Russian Relief, Spanish Relief, Refugee Relief, etc., utilizing the effort to spread propaganda for the Soviet Union and communism.

"6. Call mass meetings and demonstrations in the interest of the war program, using these gatherings to raise funds for communist purposes.

"7. Work secretly to have known communists and fellow travellers placed in responsible positions in the motion picture industry, using the man-power shortage as a golden opportunity.

"8. And last, but not least, take advantage of the fact that the Soviet Union is still an ally of the democracies and therefore enjoys prestige and use this factor to recruit members for the Communist Party, and develop a new crop of Fellow travellers and sympathizers."

- P E N D I N G -



100-138754-22

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue this investigation at Los Angeles and Hollywood, California, and will obtain information relative to the Communist activities in the motion picture industry and in the political situation as it exists in Hollywood.

Will also continue to observe the production of motion pictures having a propaganda effect favorable to Communist ideology and will obtain evidence of the activities of directors, producers, writers, actors, and distributors engaged in producing and distributing pictures of a propaganda nature.

Copies of this report are being furnished the New York and San Francisco Offices for their information, inasmuch as it is believed that this report contains information which will be of interest and value to these offices.



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Declassified Rev, 20 4 11/8/77

SOURCE OF INFORMATION A: Confidential National Defense Informant [redacted] b7D



100-13875

FEDERAL BUREAU OF INVESTIGATION

Case originated at LOS ANGELES — File No. 100-15732

| Report made at | Date when made | Period for which made | Reporting Agent |
|---|---|---|---|
| LOS ANGELES | 2/12/44 | 12/7,18,21,23, 27-31/43 | JAMES G. FINDLAY |

| Title | Character of case |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

16816

INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE 9-17-88 BY SP-3 Clerk per release 43,766

SYNOPSIS OF FACTS:

Labor unions under Communist control in Hollywood motion picture industry are A.F. of L. and independent unions. (There are no CIO unions in motion picture industry.) A majority of such unions have been taken over or infiltrated by Communists until they constitute a most important and vital factor in the move of the Communist Party in the U.S. to utilize the tremendous influence of the motion picture industry for purposes of propaganda and political prestige. The influence of the CP in the motion picture industry for propaganda purposes has been utilized in its fullest extent to promulgate the CP line regardless of its changing positions. The motion picture directors, writers, musicians, artists, and producers have been utilized to produce propaganda pictures favorable to Russia and Communism. The cultural groups have cooperated with the labor unions to form political pressure groups to influence legislation. A short digest of the pictures, "The North Star," "Hostages," "Watch on the Rhine," "Hangmen Also Die," "Edge of Darkness," "This Land Is Mine," "City That Stopped Hitler," "Black Sea Fighters," "Sahara," "Battle of Russia," "Song of Russia," set out. Officers of Screen Writers Guild, Screen Actors Guild, Screen Office Employees Guild for 1944, have been obtained and set out, showing known Communist connections

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and actors. A school has been opened in Santa Monica Junior College to train enlisted men in the show business. It was opened Dec. 9, 1943, under the supervision of the "Army Special Service, Ninth Service Command," with a selected group of 500 enlisted men from eight other states to instruct these men in the various types of entertainment presented to the armed forces. The "Actors' Lab," a Communist front organization, according to a "callboard" announcement, is furnishing the instructors and teaching force for this school. Nearly all of "Actors' Lab" teachers named are members of the CP or well known Communist front organizations. Their connections are shown in this report.

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REFERENCE: Bureau file No. 100-138754.
Report of Special Agent James G. Findlay, Los Angeles, 10/11/43.

DETAILS: AT LOS ANGELES, CALIFORNIA.

Source A has observed the activities of the labor unions in the motion picture industry during the past ninety days and has reported that the Communists are very active within these unions. Following is a short summary of the Communist activities in the motion picture field:

LABOR UNIONS IN COMMUNIST CONTROL
OF HOLLYWOOD MOTION PICTURE INDUSTRY

Source A has stated that as a part of an over-all plan laid down by the Communist Party some ten years ago to take over and control the labor unions in the motion picture industry, with the purpose in view of influencing the production and content of motion pictures favoring Communism and the foreign policy of the Soviet Union, that Party has now been so successful that it dominates and controls the majority of such labor groups in Hollywood. Progress toward this end has been particularly accelerated within the last six months. Taking advantage of the present social and political line of the Communist Party, which is one of an extreme patriotism and all-out prosecution of the war, the Communists in the labor unions, with the assistance of many highly paid writers, actors, and some producers, have been able to take over a sufficient number of key crafts so that they are in virtual control of the labor union groups in the Hollywood studios, and as a consequence of this control are able to dominate matters of employment. This control of employment in those crafts where the Communists have taken over the unions is such that they are able to say who works and who does not work. In addition, this Communist influence is bringing into the studios many known Communists and

fellow travelers from other sections of the country and refugees from foreign countries, placing them in the trade unions and thus strengthening constantly their hold on working crafts of the industry.

At the present time the Communist Party, working through its known members and fellow travelers, has control of the following trade unions in the motion picture industry in Hollywood. It will be noted that the greater number are A.F. of L. unions, some are independent, that is, not affiliated with the A.F. of L., while the others are affiliated with the A.F. of L. (There are no CIO unions in the Hollywood studios.)

SCREEN WRITERS GUILD - an independent union not affiliated with the A.F. of L.
SCREEN DIRECTORS GUILD - an independent union.
SCREEN ACTORS GUILD - affiliated with A.F. of L.
SCREEN READERS GUILD - an independent union.
SOCIETY OF MOTION PICTURE FILM EDITORS - an independent union.
SCREEN PUBLICISTS GUILD - an independent union.
DANCE DIRECTORS GUILD - a recently formed independent union.
SCREEN OFFICE EMPLOYEES GUILD - affiliated with A.F. of L.
SET DESIGNERS GUILD - affiliated with A.F. of L.
SCREEN CARTOONISTS GUILD - affiliated with A.F. of L.
LABORATORY TECHNICIANS LOCAL #683, IATSE - affiliated with A.F. of L.
MOTION PICTURE PAINTERS LOCAL #644 - International Brotherhood of Painters, Decorators and Paperhangers of America - AFL.
AMERICAN FEDERATION OF MUSICIANS, Local #47 - affiliated with A.F. of L.
STUDIO MACHINISTS LOCAL #1185 - International Association of Machinists - affiliated with A.F. of L.
SCRIPT CLERKS GUILD - an independent union.
BUILDING SERVICE EMPLOYEES LOCAL #99 - Building Service Employees International Union - A.F. of L.
SOCIETY OF MOTION PICTURE ART DIRECTORS - an independent union.

Those unions listed as independent have now become part of a campaign inspired by Communists in the studios to enter the American Federation of Labor for the purpose of throwing their weight and influence toward attaining Communist control of the entire American Federation of Labor structure in Southern California.

After several years of effort the Communists in November 1943 took over that council. As a result of this success in Hollywood, independent unions are now endeavoring to secure charters and seeking affiliation with the American Federation of Labor. This program, when carried out, will enable Communist influences to dominate the entire Southern California sector of the labor movement. (Many of the CIO unions not already under the control of the Communist Party in this section.) The unions in the motion picture industry mentioned above all operate under Communist influence. However, there are

other unions in the industry which are not so controlled. Those unions not under Communist influence are the following:

STUDIO TRANSPORTATION DRIVERS LOCAL #399 - International Brotherhood of Teamsters - A.F. of L.
STUDIO PLASTERERS LOCAL #755 - International Brotherhood of Plasterers - AFL.
MOTION PICTURE STUDIO GRIPS LOCAL #80 - IATSE, A.F. of L.
MOTION PICTURE STUDIO PROPERTY MEN, LOCAL #44 - IATSE, A.F. of L.
STUDIO UTILITY EMPLOYEES, LOCAL #724 - International Brotherhood of Hod Carriers, A.F. of L.

While the foregoing unions are not influenced in any manner by the Communist Party, none of the officials being connected with that movement and in fact being openly anti-Communist, there are many Communists among the membership and they are working constantly to undermine the present leaders and take over the organizations.

The following unions, while not completely dominated by the Communist Party, do, however, lean toward that position and in some instances go along with the other Communist-led unions:

INTERNATIONAL PHOTOGRAPHERS (CAMER. MEN), LOCAL #659, IATSE - A.F. of L.
STUDIO ELECTRICIANS LOCAL #728 - IATSE, A.F. of L.
STUDIO CARPENTERS LOCAL #946 - International Brotherhood of Carpenters and Joiners of America, A.F. of L.
INTERNATIONAL SOUND TECHNICIANS LOCAL #695 - IATSE, A.F. of L.
MAKE-UP ARTISTS AND HAIR STYLISTS LOCAL #706 - IATSE, A.F. of L.
HOLLYWOOD STUDIO TECHNICIANS LOCAL B-11 - International Brotherhood of Electrical Workers, A.F. of L.
MOTION PICTURE STUDIO LABORERS AND UTILITY WORKERS LOCAL #727 - IATSE, A.F. of L.
STUDIO PROJECTIONISTS LOCAL #165 - IATSE, A.F. of L.

The influence of Communists within the above group is growing rapidly and it is only a matter of time when those unions will be dominated by their influence. Thus it may be seen that the Hollywood unions can be placed in three classifications: (1) those completely under Communist control; (2) those free from such control and officially anti-Communist; (3) those which are doubtful but will at times cooperate with the Communists.

The known Communists and fellow travelers trusted by the Communist Party, who are the leaders and directors of the first group mentioned, are:

JOHN HOWARD LAWSON, writer, member of the CP.
ROBERT ROSSEN, writer, follower of the CP line. ? Who does this on
LESTER COLE, writer, member of the CP.
MARY McCALL, JR., President, Screen Writers Guild and follower of th

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JOHN WEXLEY, writer, member of the CP.
DALTON TRUMBO, writer, member of the CP.
HERBERT BIBERMAN, writer-director, member of the CP.
ALBERT MALTZ, writer, member of the CP.
FRANK TUTTLE, director, member of the CP.
LEWIS MILESTONE, director, follower of the CP line.
VINCENT SHERMAN, director, follower of the CP line.
JAMES KEGLEY, Secretary, follower of the CP line.
WALTER HUSTON, actor, follower of the CP line.
WALTER ABEL, Secretary, follower of the CP line.
PHILIP MERIVALE, director, follower of the CP line.
BERNARD GORDON, reader, follower of the CP line.
DON GORDON, reader, member of the CP.
META REISS, reader, member of the CP.
MILDRED FLEMMING, reader, member of the CP.
TEET CARLE, publicist, follower of the CP line.
TED TAYLOR, publicist, member of the CP.
DANNY DARE, dance director, follower of the CP line.
BERNARD LUSHER, office worker, member of the CP.
MIN SELVIN, office worker, organizer, member of the CP.
GLENN PRATT, business representative, Office Workers, follower of the CP line.
ED M. GILBERT, set designer, member of the CP.
WILLIAM POMERANCE, business representative, Screen Cartoonists, member of CP.
NORVAL D. CRUTCHER, Secretary, Laboratory Technicians, member of the CP.
HERBERT K. SORRELL, business representative, Studio Painters, member of CP.
J. K. (SPIKE) WALLACE, President, Musicians Local #47, member of the CP.
D. T. WAYNE, business representative, Studio Machinists Local #1185, follower of the CP line.
GEORGE BRADLEY, President, Building Service Employees, follower of the CP line, recently came to Los Angeles from Seattle.

The foregoing are those most prominent in Communist activity in the Hollywood studio unions.

Source A stated that while the above persons named are members of and active in their various unions in carrying out the policies of the Communist Party within that group of unions and persons, there is a distinct organization which acts as the spearhead of Communist union activity in the Hollywood motion picture industry. This organization is the CONFERENCE OF STUDIO UNIONS. Making up this bloc are the following studio unions:

MOTION PICTURE PAINTERS LOCAL #644.
LABORATORY TECHNICIANS LOCAL #683, IATSE.
SCREEN CARTOONISTS
SCREEN OFFICE EMPLOYEES GUILD
STUDIO MACHINISTS LOCAL #1185.
SCREEN SET DESIGNERS.
SCREEN PUBLICISTS GUILD.

This last organization, SCREEN PUBLICISTS GUILD, has only recently affiliated with the Conference of Studio Unions.

BUILDING SERVICE EMPLOYEES UNION, LOCAL #99, has made application to join and has been accepted, but has not yet formally become affiliated.

While this CONFERENCE OF STUDIO UNIONS originally was intended to take in only A.F. of L. unions, it has now begun to include the independent groups. This Conference is completely dominated by the Communist Party and leads all other Hollywood unions in Communist activity.

The CONFERENCE OF STUDIO UNIONS publishes a monthly bulletin called "CSU Bulletin," devoted wholly to Communist propaganda. On the staff of this paper are the following:

JACK REYNOLDS, Editor, member of the CP.
HARRY CARLISLE, Associate Editor. CARLISLE is a member of the CP and has been for many years. He was one of the original founders of the LEAGUE OF AMERICAN WRITERS and the National Organizer of that group. He also was the editor of the "Western Worker," official organ of the CP on the Pacific Coast, before 1938.
LILLIAN HURWITZ, local representative, member of the CP.
JOHN JENSEN, local representative, member of the CP.
FRANK DREDLIK, local representative, active in Communist affairs for many years.
BONNIE CLAIRE, Executive Secretary, member of the CP.

The President of the CONFERENCE OF STUDIO UNIONS is HERBERT K. SORRELL, the leader of the Communist-controlled Hollywood labor unions. He is a member of the Communist Party.

The officers of the CONFERENCE OF STUDIO UNIONS are:

HERBERT K. SORRELL, President, member of the CP.
D. T. WAYNE, Vice President, follower of the CP line.
NORVAL D. CRUTCHER, Chairman, member of the CP.
RUSSELL B. McKNIGHT, Treasurer, follower of the CP line.
BONNIE CLAIRE, Executive Secretary, Communist.

Source A has further stated that the activities of the Communist-controlled Hollywood labor unions are not confined to labor union affairs; in fact these activities extend outward in all forms of political activity separate from the motion picture industry. These unions are affiliated with and cooperate in the activities of various Communist front organizations set up for political and propaganda purposes.

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MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

This organization was set up on September 16, 1943, at a meeting held at 1627 Cahuenga Boulevard, Hollywood, California. The purpose of the organization is ostensibly to take part in forthcoming elections, national and local, and work for the election of candidates favorable to the cause of labor.

The formation of this group was the result of a previous meeting in Los Angeles of the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION, this group being a unit of that parent body representing Hollywood. At this organizational meeting the following persons attended, representing the organizations mentioned:

HERBERT K. SORRELL, Studio Painters Local #644.
NORVAL D. CRUTCHER, Laboratory Technicians Local #683.
JOHN R. MARTIN, Laboratory Technicians Local #683.
WILLIAM POMERANCE, Screen Cartoonists Guild, Local #852.
D. T. WAYNE, Studio Machinists Local #1185.
BERNARD LUSHER, Screen Office Employees Guild.
EDWARD MUSSA, Screen Set Designers Guild.

All the foregoing persons and groups are of the CONFERENCE OF STUDIO UNIONS. All named are active leaders in the Hollywood Communist movement.

Source a has further stated that the persons present and the organizations represented at this meeting were:

FRANCES MILLINGTON, Screen Readers Guild. Nothing is known of her, but the Screen Readers Guild is completely Communist-controlled.
C. W. OFFER, Studio Projectionists Local #165. He is known to be a fellow traveler and sympathetic to Communist causes, although his union has not officially shown such action.
GEORGE CAMPBELL, Musicians #47. He is one of the Communist leaders in this union, which is completely under Communist control.
AL SPEEDE, International Brotherhood of Electrical Workers, Local #40. He has shown some tendencies to fall with the Communists but as yet not enough to place him in that class. His union has taken no stand.
DAVID V. ROBINSON, Screen Readers Guild. Nothing is known of his Communist activity, if any, but his union is completely controlled by the Communists.
TED ELLSWORTH, Motion Picture Costumers Local #705, IATSE. He has lately been taken over into the Communist camp. His union officially has remained independent.

J. N. SKELTON, Studio Carpenters Local #946. He has not been involved in any Communist activities; neither has his union.

HERBERT ALLER, International Photographers (Camera Men), Local #659, IATSE. He mildly sympathizes with Communist efforts, but so far has remained neutral.

BEN A. MARTINEZ, Studio Plasterers Local #755. He is definitely anti-Communist and is one of the few labor leaders in Hollywood who oppose all Communist activity.

While this organization operates in the name of the American Federation of Labor, in reality the Hollywood unit is under the control of the Communist forces. This form of political activity is one of the major aims of the Communist Party in the United States at this time. The program is nationwide, and Communists everywhere are ordered to take part in such political organizations in order to put into office persons who are favorable or in line with the Communist position.

In addition to taking part in such direct political activity as that mentioned, the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION in Hollywood labor unions, mentioned heretofore as being under Communist control, also officially supports and takes part in the activities of other Communist front groups, such as the following:

HOLLYWOOD DEMOCRATIC COMMITTEE.

PEOPLE'S EDUCATIONAL CENTER, a newly formed organization in the Los Angeles sector. This effort is strictly a Communist propaganda school under control of known Communists and fellow travelers. It is located in the Broadway Arcade Building, 542 South Broadway, Los Angeles.

Fifteen 15th CONGRESSIONAL DISTRICT LEGISLATIVE COUNCIL. All Hollywood Communist-controlled unions are associated with this organization, which is a Communist pressure group in the Hollywood section. Its purpose is to bring out better public officials into favoring Communist aims.

LEAGUE OF AMERICAN WRITERS, a Communist cultural front.

HOLLYWOOD WRITERS SCHOOL, a school operated by the LEAGUE OF AMERICAN WRITERS to indoctrinate other writers and ambitious young people.

Source A has stated that the Hollywood labor unions are not labor unions in the common acceptance of that term; in fact, they are political organizations which have been taken over by the Communist Party for the purpose of using them to follow the political aims of that Party in its duties in carrying out the foreign policy of the Soviet Union, which at the present time calls for full prosecution of the war and pretension of support

for democracy. At the same time Communists everywhere are to use this cloak of patriotism to intrench themselves in all organizations to capture key persons and particularly to secure control of labor unions, and by doing so to prepare themselves successfully for what may come in the future. All Communists realize that present conditions afford them their golden opportunity both for action and for propaganda, and they work feverishly day and night to attain their objects.

COMMUNIST INFLUENCE OVER THE HOLLYWOOD MOTION PICTURE INDUSTRY

Source A has revealed that since about the year 1934, when the Communist International (Comintern) took into account the value of the motion picture as an instrument of worldwide propaganda to be converted to the service of the Soviet Union and worldwide communism, the progress of the Communist Party of the United States in a program of penetration into and influence over that industry has been steady and consistent until June 22, 1941. That date marked the switching over of the Soviet Union from a position of friendliness and aid to Nazi Germany to an alliance with the democratic nations against Nazi Germany and Adolf Hitler. This switch was, of course, brought about by the sudden attack on the Soviet Union by the German army. The progress of Communist influence in the motion picture industry was steady up to that date. Since that time, this influence has gained such momentum that at the present time it practically controls certain departments, particularly those which determine the type of picture produced and the content of it. These are the departments of directing and writing.

As these two departments determine the so-called "cultural" aspects of the motion picture, they are the fountainhead of all propaganda emanating from the industry. Communist influence is so great over these two departments that it virtually controls the type and content of those pictures dealing with the war and the political aspects of world affairs.

Since June 22, 1941, when the foreign policy of the Soviet Union required that the Communist Party of the United States reverse itself from a position of isolation and opposition to the entry of the United States into the war, to one of all-out support of the war and ultra-patriotism, it has been possible for the Communists, using the war effort as a screen, to make tremendous progress in penetrating the cultural, technical, manual, and even production departments of the Hollywood motion picture industry. Such efforts are not confined strictly to the making of motion pictures, but are also utilized in the outside political field. Using the prestige of the motion picture industry and the wide attention it attracts, the Communists in the industry are exploiting this to the fullest extent by working within outside political groups, setting up new organizations to influence legislation in line with the present program of the Communist Party, and by spreading their activities into every phase of American life, all presumably with the fullest cooperation

of the Hollywood motion picture industry as an institution. At the same time they use this same influence to capture the organized labor movements within the industry and lend valuable assistance, particularly financial, to those labor unions outside the industry which are under control of the Communist Party or which are suffering from an organized campaign by that Party to take them over.

As part of the over-all program of the Communist Party to penetrate and influence the production of motion pictures for propaganda purposes, the importation of known Communists and fellow travelers as employees is of very great significance. A large percentage of those persons recently brought into Hollywood and given employment are refugees who came from European countries since the beginning of the war. They have been put in responsible positions, mostly in the fields of writing and directing, and the majority of them have, since arriving, shown sympathy with the Communist cause and move in Communist and fellow traveling circles.

The activities of the Communists in the Hollywood motion picture industry can be classified in the following categories:

1. Known Communists, fellow travelers, and sympathizers employed in responsible positions in the cultural or creative fields:
   Directors
   Writers
   Musicians
   Artists
   Producers

2. Motion pictures produced which contain propaganda for Communism or the way of life in Soviet Russia:
   Mission to Moscow
   The North Star
   Hostages
   Sahara
   Action in the North Atlantic

3. Known Communists, fellow travelers, and refugees with Communist sympathies brought into the industry.

4. Communist control of A.F. of L. labor unions and independent guilds in the Hollywood studios.

5. Political groups set up by Hollywood Communists.

All of the above activities, while being carried on in different levels and in different directions, are coordinated in such a manner as t

form and carry out a broad program to pressure the entire industry and its output to conform to the objectives of the Communist Party as an instrument of the foreign policy of the Soviet Union. All of these activities are interlocked in such a manner that the cultural fields of activity cooperate with the labor unions. The labor unions support the propaganda of writers and directors. All groups meet on the political field and support the political pressure organizations in their campaign to influence legislation.

The combined and coordinated efforts of all these sectors have a tremendous influence on the motion picture industry and have been so successful that Hollywood is being Europeanized to a startling extent.

## MOTION PICTURES PRODUCED UNDER COMMUNIST INFLUENCE APPARENTLY FOR PROPAGANDA PURPOSES

### "The North Star."

Source A has informed that this picture is a Samuel Goldwyn production. WILLIAM CAMERON MENZIES, associate producer, produced the picture. He is a fellow traveler of the Communist Party. He works in cooperation with the LEAGUE OF AMERICAN WRITERS and is an instructor and lecturer in the HOLLYWOOD WRITERS SCHOOL. Both the League and this school, which is its offspring, are completely dominated by the influence of the Communist Party.

LEWIS MILESTONE directed the picture. He has been active in Communist affairs over a period of ten to twelve years. He was born in Russia. He has been sponsor of and active in a great number of Communist front organizations. He is considered by the Communist Party to be one of its foremost supporters in Hollywood. He made a trip to Russia with LAWRENCE STALLINGS, author of "Red Square." He contributes liberally to the Communist cause and is a constant follower of the Communist Party line. He supported the New Theater League, which was affiliated with the International Union of Revolutionary Theaters, the headquarters of which were in Moscow, Russia. He wrote for the New Theater Magazine in 1937. He was a member of the Executive Board of the MOTION PICTURE SPANISH AID COMMITTEE, a Communist front. He signed the letter of "150" which was in protest against the Moscow purge trials. He is a sponsor of the HOLLYWOOD THEATER ALLIANCE, a Communist organization. He has engaged in many other Communist activities. He is a director of motion pictures and a fellow traveler, and may be a member of the Communist Party. He is a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE and a member of the LEAGUE OF AMERICAN WRITERS.

Source B advised on December 27 that an official of the LOS ANGELES WORKERS SCHOOL, which is operated by the Communist Party, was told by ROBERT (BOB) S. ROBINSON, Executive Secretary of the LOS ANGELES WORKERS SCHOOL, that "The North Star" is the most wonderful picture he had ever seen, and that it was the best motion picture the Communist Party had ever sponsored.

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that JOHN McMANUS has stated: "No matter what Mr. Hearst says, 'The North Star' is a superfine film about Russia. It has unforgettable performances by Walter Huston... and it brims over with rousing music mostly written by the American composer, Aaron Copland, but also including the international air and children's anthem known to fanciers of Soviet folk music as the Russian 'God Bless America.' It has a moving script by Lillian Hellman, all of whose films have been notably Hollywood's most literate and purposeful, a multi-million dollar production by Samuel Goldwyn, perceptive, exciting, direction by Lewis Milestone. In other words, 'North Star' is one hell of a wonderful movie; and the thing to start figuring out now is why the Hearsts, the Sokolskys, and others of America's blue legion have launched against it the most vicious and unprincipled smear campaign ever launched against a film in America, even more hateful than that against 'Mission to Moscow.'

"New York critic David Lardner noted: 'The picture is a honey, and Mr. Goldwyn and Mr. Milestone ought to be complimented for having had anything to do with it at all. An award for meritorious script writing in this war had better be wrapped up right away and sent to Lillian Hellman.'"

The "Hollywood Reporter" for November 8, 1943, repeated an article which appeared in "PM", which stated that JOHN McMANUS of PM had exposed an alleged order by W. R. HEARST commanding that SAMUEL GOLDWYN's "North Star" be smeared as red propaganda. It stated: "The new Samuel Goldwyn film, 'The North Star,' is by far the outstanding cinema effort dealing with any phase of the global conflict" or its "insidious, unadulterated Soviet propaganda." It stated that the review written by LAIT after orders from "the chief" (HEARST) is an out and out smear describing the picture as evil Red propaganda "which could not be worse if Stalin had paid for it."

"Variety" for November 8, 1943, under the heading, "North Star Draws Cold Press," stated, "Hearst Brands Film as Red Propaganda," and under a New York date line stated: "'North Star' ran into topnotch criticism following opening in New York last Thursday, with biggest storm brewing in Hearst newspapers, as publishers reportedly issued orders to all editors that he wanted film referred to as 'Bolshevik propaganda' and that it could not be worse if it had been paid for by Stalin. The order went on to say that editors were to pay no attention to requests from Goldwyn or his representatives for favorable criticism of the film."

The "Los Angeles Examiner" for December 9, 1943, under the heading, "Editor's Mail Box," quoted a "soldier" as saying, "Many thanks to your stage and screen reviewer, who branded 'The North Star' for exactly what it is--Bolshevik propaganda." With the swallowing of this, 'Mission to Moscow,' and other pro-Russian sentiment, we can believe that the men who rule Russia today are a group of kindly old men whose only thought is for the betterment of humanity. We are told to please overlook the bloody purges, enslaved regiments,

ROBERT further said that the pictures, "Mission to Moscow," "The City That Stopped Hitler," and "Battle of Russia," were exactly as they wanted them and portrayed the Communist Party line as it is presently revealed.

The "Los Angeles Examiner," for December 27, 1943, under the heading, "North Star Insidious Propaganda," carried an article by NEIL RAU in substance as follows:

"Samuel Goldwyn has a reputation for making fine pictures. He is famous for sparing no expense and for his meticulous attention to the smallest production detail. It is therefore hard for this reviewer to understand why he has squandered a cold $2,000,000 in the making of 'North Star.' It is a picture that should never have been made--especially by an American presumably as patriotic as Samuel Goldwyn.

"Written by Lillian Hellman, whose interest in sovietism is well known, it should get more Communist converts among unthinking sophomoric minds than the late Emma (Goldman) tried to snare before her deportation. It is not that 'North Star' comes out boldly labeled as Soviet propaganda. It is too insidious for that. The danger is that someone may take the picture's musical comedy version of life in the Nazi invasion as the real thing.

"The Hellman screen play pictures a peaceful Russian village with cattle grazing, peasants living in a constant swing of delirious joy, and young people practically bewildered with ecstasy. The admirable fact that Russia is of necessity helping to win our war does not excuse the lack of verity in these scenes.

"Then come the early days of the German putsch and a grim, harrowing tale of the ravishment of the village, the mistreatment of the women and children, and the need for the men to take to the hills. A scene of particular bad taste in a vehicle that is supposed to entertain is the one showing the bleeding of little children until they die from loss of blood.

"In these days when so many homes are desolate through war losses, the witnessing of such a clinical and studied bestiality does not help our American men and women to bear their losses any better.

"Lewis Milestone, of Russian birth and ancestry, was a logical choice for making 'North Star.' It required a natural bias for the exploitation of life in the Soviet Union as conceived by Miss Hellman. Unfortunate that Mr. Milestone's talent and Mr. Goldwyn's money were used in making a picture of this type. Why not American propaganda?"

The "Hollywood Reporter" for November 8, 1943, carried an article by IRVING HOFFMAN relative to "The North Star," which stated in substance

throttling of the press--all after the most shameful murder since the French Revolution, that of Czar Nicholas II--by the very men that are Russian leaders today. We can be forever grateful that Russia is on our side instead of with Hitler, but I don't think it necessary to kiss him on both cheeks and call him 'brother.' What a difference it is from the last days of 1939, when people were debating which was the worst, Stalin or Hitler. We can be thankful for our Allies, but we need not be asked to ignore the truth."

Source A advised that LILLIAN HELLMAN was the writer of the script. Miss HELLMAN is the wife of ARTHUR KOBER, a writer and Communist who has long been active in Communist affairs. She is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other front organizations. She was one of the leading figures in the AMERICAN PEACE MOBILIZATION and frantically opposed the entry of the United States into the war until Russia was attacked by Hitler. She is a Communist Party member.

JAY LEYDA was the technical director of this picture. He is a Communist of long standing. From 1932 to 1936 he was director of cultural propaganda in Moscow, Russia. In 1939 he was employed by the Rockefeller Foundation at New York City, Museum of Modern Art. He was discharged from that institution for Communist activity in 1940. He has a long record of Communist activity. He is a member of Branch A, Northwest Section, Communist Party of Los Angeles County. He transferred to Los Angeles from New York City on July 16, 1943.

JAMES WONG HOWE was the photographer on this picture. He has a long record of activity in Communist affairs. He is a Chinaman and is considered a trustworthy member by the Communist Party.

WALTER HUSTON was the leading actor in this picture. He played the part of Ambassador Davies in "Mission to Moscow" and is fanatically devoted to the Communist cause. He was a member of the MOTION PICTURE DEMOCRATIC COMMITTEE and its successor, the HOLLYWOOD DEMOCRATIC COMMITTEE. He is also a member of other Communist front organizations.

ANN HARDING played the part of Mrs. Davies in "Mission to Moscow."

DEAN JAGGER and ANNE BAXTER, actor and actress, played in "The North Star."

Source A further advised that this picture is loaded with Communist propaganda, and is so considered by Communists, who are instructed to boost it at all times, and particularly to solicit patronage.

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"Hostages"

Produced by Paramount Studios.

Source A has informed that FRANK TUTTLE directed this picture; also that TUTTLE is one of the leading Communists in the Hollywood section and has been active for many years in Communist activities, and that he is a member of the Communist Party.

From official records in the Los Angeles Bureau Office, the following information relative to TUTTLE has been compiled: He is a member of the following organizations: LEAGUE OF AMERICAN WRITERS, AMERICAN PEACE MOBILIZATION, COMMUNIST PARTY, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR DEMOCRATIC ACTION, HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, EMERGENCY PEACE MOBILIZATION, HOLLYWOOD PEACE COUNCIL, HOLLYWOOD PEACE CRUSADE, AMERICAN PEACE MOBILIZATION, AMERICAN PEOPLE'S MOBILIZATION. He is a sponsor for the LEAGUE OF AMERICAN WRITERS and teaches in the HOLLYWOOD WRITERS SCHOOL, a Communist-controlled organization. He sponsored the HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE. He was the Vice Chairman of "A Program for Peace" during the pact period, and he and DONALD OGDEN STEWART, BERN BERNARD, and DUDLEY NICHOLS were responsible for "Hollywood Now," official organ of the HOLLYWOOD ANTI-NAZI LEAGUE. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and a member of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

Source A has informed that LESTER COLE, one of the writers of this screen play, is a member of the Communist Party and has been active for many years; that he is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other Communist front organizations. Informant stated that COLE is a member of the HOLLYWOOD GUILD COUNCIL and treasurer of the SCREEN WRITERS GUILD; that he was Vice President of the SCREEN WRITERS GUILD in 1942; that he is a member of the SCREEN WRITERS GUILD and a member of the LEAGUE OF AMERICAN WRITERS. He signed the letter of "150," and "400" dealing with the Moscow purge trials. He signed the call for the Fourth Writers Congress and supported the AMERICAN PEACE MOBILIZATION and was a member of the LEAGUE OF AMERICAN WRITERS. He is an instructor in the HOLLYWOOD WRITERS SCHOOL, sponsored by the Communist Party. He has been a follower of the Communist Party line and a member of the Communist Party for many years. He is a member of the Executive Committee of the Hollywood Canteen and has been an outstanding worker in Communist activities in Hollywood for many years. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and of the HOLLYWOOD PEACE FORUM. He was a member of the Communist Party in New York City in 1941. He is a member of the Northwest Section of the Communist Party, Sunset area, in Hollywood, California, and is a member of the Writers Branch, Northwest Section. He has also been a member of the Sunset Branch of the Communist Party, Northwest Section, Los Angeles County, and a member of the Hollywood Branch of the Northwest Section. He has been a leading per in the Writers Branch of the Northwest Section, and also a member of the Hollywood Valley Branch, Northwest Section, as a writer. He has attended Communist Party meetings at the home of CARL WINTER, Executive Secretary, Los Angeles County Communist Party.

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STEFAN HEYM, who wrote the original novel from which the picture was made, likewise is a fellow traveler and sympathizer with the Communist Party.

HANS DREIER, art director on the picture, has long been identified with Communist activity.

The following actors in the cast have been identified as following the Communist Party line:

LUISE RAINER, ex-wife of CLIFFORD ODETS, Communist writer; has supported Communist front organizations for years.

ARTURO de CORDOVA, Spanish actor.

KATINA PAXINOU, Greek refugee actress.

OSCAR HOMOLKA, Russian actor; played in "Mission to Moscow"; impersonated the character of Maxim Litvinoff; has supported many Communist front activities; spends his vacations in Washington, D. C., and spends much time as a guest of the Russian Embassy. His wife sponsored a JAGRC banquet at the Beverly Hills Hotel.

RHEINHOLD SCHUNZEL, German refugee.

This is a propaganda picture in every sense of the word.

"Watch on the Rhine"

Warner Brothers production.

Source A has informed that HERMAN SHUMLIN, director at Warner Brothers, produced this picture. SHUMLIN, a former Broadway producer, has long been a fanatical follower of the Communist Party line. He has been a member of and sponsor for a large number of Communist front organizations. He was a member of the "Group Theater" in New York and active in all its affairs. He was sponsor for the THEATER COMMITTEE FOR THE DEFENSE OF THE SPANISH REPUBLIC. He was a member of the HOLLYWOOD COMMITTEE FOR THE FEDERAL THEATER. He was also a member of the Executive Board of the THEATER ARTS COMMITTEE (TAC), also a sponsor of the HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE. He was extremely active in the AMERICAN PEACE MOBILIZATION and all other Communist-controlled groups which opposed entry of the United States into the war up until the time Soviet Russia was attacked, whereupon he reversed his position and became an ultra-patriot.

DASHIELL HAMMETT, writer of the screen play, is one of the most fanatical Communists in the so-called cultural division of that movement. He is President of the LEAGUE OF AMERICAN WRITERS and has been involved in this form of activity over a long period of years. He, too, has followed the twisting line of the Communist Party through all its changes, from isolation to pro-war, etc.

LILLIAM HELLMAN, writer of the original play from which the screen play was made, who worked on the screen play as dialogue writer, is a member of the LEAGUE OF AMERICAN WRITERS. She was also a member of the AMERICAN PEACE MOBILIZATION. She signed the call for the Fourth Writers Congress of the LEAGUE OF AMERICAN WRITERS. She was a sponsor of the HOLLYWOOD THEATER ALLIANCE, also of the "FRIENDS OF THE ABRAHAM LINCOLN BRIGADE," in 1939. She was a sponsor for the reception for MIKHAIL KALATAZOV, Russian film representative, at the Macombo, sponsored by the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP. She is a Communist Party member, and is a playwright and novelist who spends much of her time in Hollywood and has made a number of trips to Russia. She is a close associate of HERMAN SHUMLIN, and like him is fanatically devoted to the Communist cause. She is the wife of ARTHUR KOBER, an active member of the Communist Party.

CARL JULES WEYL, art director, is a fellow traveler of the Communist Party.

The following actors and actresses in the cast follow the same line as the aforementioned. All have been connected with Communist front groups in the Hollywood section and follow the general line of the Communist Party.

BETTE DAVIS, screen actress, member of SCREEN ACTORS GUILD, President of the Hollywood Canteen.

KURT KATCH, played the part of Marshal Timoshenko in "Mission to Moscow."

CLARENCE MUSE, Negro actor, long active in Communist affairs.

The entire Communist press reports this as a "must be seen" picture.

"Hangmen Also Die"

United Artists picture.

Source A has reported that FRITZ LANG, producer and director, produced this picture. He has been a supporter of Communist causes in Hollywood since 1936, when he came to the United States from Germany. He is not a member of the Party, but has been sympathetic with its aims and moves in Communist circles in the motion picture industry.

JOHN WEXLEY wrote the screen play. He is a member of the Communist Party, a member of the LEAGUE OF AMERICAN WRITERS, active in the AMERICAN PEACE MOBILIZATION, and a large number of other fronts. He is fanatically devoted to the Communist cause. He is a teacher in the WRITERS SCHOOL sponsored by the Communist Party. He was a member of the HOLLYWOOD PEACE FORUM and a member of the AMERICAN PEACE MOBILIZATION. He was Vice Chairman of the AMERICAN PEACE MOBILIZATION. He was also a member of the HOLLYWOOD ANTI-NAZI LEAGUE and the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

JAMES WONG-HOWE, cameraman, is a Chinese and long active in Communist affairs. He likewise follows the lead of the Communist Party and has been a member of and sponsor for many Communist fronts. He has a long record of such activity. He lives with SANORA BABB, a member of the Communist Party, who is a member of the MOTION PICTURE COOPERATIVE BUYERS GUILD and a member of the HOLLYWOOD ANTI-NAZI LEAGUE.

HANS EISLER, musical director, also has a long record of Communist activity.

The following members of the cast are Communists or follow the Communist Party line:

BRIAN DONLEVY, follows the CP line.

ALEXANDER GRANACH, a refugee, very active in Communist fronts.

LIONEL STANDER, an active member of the Communist Party, is a comedian. He is a member of the MOTION PICTURE WORKERS INDUSTRIAL UNION. In 1934 he introduced himself at a public meeting as a member of the Communist Party. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and of the HOLLYWOOD LEAGUE FOR PEACE AND DEMOCRACY. He was a member of the COMMITTEE FOR NORTH AMERICAN AID TO SPANISH DEMOCRACY; also a member of the SCREEN ACTORS GUILD, which has supported Communist and Communist front activities. He is a very active member of the Communist Party.

REINHOLD SCHUNZEL, German refugee, fellow traveler.

This picture also is highly recommended in the Communist press.

"Edge of Darkness"

Warner Brothers picture.

Source A has revealed that this picture was made by LEWIS MILESTONE, director. (See "North Star" above for Communist activity record.)

ROBERT ROSSEN, writer of the screen play, likewise has been extremely active as a Communist. He is a member of the LEAGUE OF AMERICAN WRITERS, Chairman of the HOLLYWOOD WRITERS MOBILIZATION, and supported the AMERICAN PEACE MOBILIZATION and other groups opposed to America's entry into the war until the time Russia was attacked. He is a member of the SCREEN WRITERS GUILD and of the LEAGUE OF AMERICAN WRITERS. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION. He was a member of the HOLLYWOOD PEACE MOBILIZATION and the AMERICAN PEACE MOBILIZATION as well as the AMERICAN PEOPLE'S MOBILIZATION. He signed the call for the Fourth Writers Congress. He is a sponsor for the HOLLYWOOD WRITERS SCHOOL, a Communist front organization. He was also the Chairman of the HOLLYWOOD MOBILIZATION FOR DEFENSE. He became violently patriotic after Hitler attacked Stalin.

The following members of the cast have records of Communist activity:

WALTER HUSTON, fanatically devoted to Communism and the Soviet Union; played Ambassador Davies in "Mission to Moscow." Member of and sponsor of many Communist front organizations in Hollywood. (See "North Star" above.)

HELMUT DANTINE, a fellow traveler, played the part of Major Kamenev in "Mission to Moscow." He is an American by birth and served in the Austrian Army in the first World War, and was later connected with the German diplomatic service.

MORRIS CARNOVSKY, actor, has a long record of Communist activity.

ROMAN BOHNEN, actor, has a long record of Communist activity. He played the part of Nikolai Krestowsky in "Mission to Moscow." He is a member of the LEAGUE OF AMERICAN WRITERS and was active in the New Theater League. He was also active in the INTERNATIONAL UNION OF REVOLUTIONARY THEATERS, the headquarters of which was in Moscow, Russia. He is a member of the "Actors Lab," a so-called Communist cultural school of acting in Hollywood.

ART SMITH, long record of Communist activity.

This picture is highly praised in the Communist press.

"This Land Is Mine"

RKO production.

Source A has informed that JEAN RENOIR directed this picture. RENOIR is a French refugee now directing and producing pictures in Hollywood. He had a long record as a Communist in France before coming to the United States. Since entering this country he has supported Communist causes in the Hollywood

section, and all his contacts are with Communists or those close to that Party. He was a sponsor for the reception to MIKHAIL KALATAZOV, Russian film representative, on August 22, 1943, at the Macombo. He also sponsored the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP.

DUDLEY NICHOLS is the writer of the screen play. He has been active in the Communist causes for many years. He is a member of the LEAGUE OF AMERICAN WRITERS. He sponsored a reading, "Bury the Dead," at the Woman's Club in Hollywood on March 29, 1942. He was very active in the JOHN REED CLUB and was a member of the SCREEN WRITERS GUILD. The JOHN REED CLUBS were the forerunners of the SCREEN WRITERS GUILD. He was a charter member of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS. He has a long record of Communist activity in the SCREEN WRITERS GUILD and the LEAGUE OF AMERICAN WRITERS. He signed the call for the Fourth Writers Congress, which endorsed the AMERICAN PEACE MOBILIZATION. He was Secretary of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION and was a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE, which collected hundreds of thousands of dollars for Loyalist Spain and recruited several thousand young Americans to go to Spain "for the glory of the Communist cause." He was one of the most ardent members of the LEAGUE OF AMERICAN WRITERS, Hollywood Chapter. He was an instructor in the HOLLYWOOD SCHOOL FOR WRITERS, a Communist front organization. NICHOLS, along with DONALD OGDEN STEWART, FRANK TUTTLE, and BERN BERNARD, was responsible for the publication of "Hollywood Now," official organ of the HOLLYWOOD ANTI-NAZI LEAGUE, which justified the Stalin-Hitler pact of 1939. He follows all the maneuvers of the Communist Party line.

Of the cast, the following have been identified with Communist activities:

GEORGE SANDERS, Russian born actor and a fellow traveler.

PHILIP MERIVALE, Honorary Chairman of the JOINT ANTI-FASCIST REFUGEE COMMITTEE of Los Angeles, has been a longtime follower of the Communist Party line and a member and supporter of Communist fronts. He is an English actor and is a member of the SCREEN ACTORS GUILD and an ardent supporter of Communist and Communist front organizations. He is a member of the LEAGUE OF AMERICAN WRITERS and of the MOTION PICTURE ARTISTS COMMITTEE. He was active in the NEW THEATER LEAGUE. He has also been for a number of years a follower of the Communist Party line and a strong supporter of Communist fronts.

LEO BULGAKOV is a Russian actor and follower of the Communist Party line, and acted as dialogue director on this picture.

LOTHAR PERL, the musical director of this production, is a follower of the Communist Party line and moves in Communist circles.

C. BAKALEINIKOFF was also a musical director of this picture.

This picture is highly recommended by the Communist press.

"City That Stopped Hitler"

Source A has informed that this documentary film was released by Paramount Corporation. It was assembled in this country from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by:

JOHN WEXLEY (see record above under "Hangmen Also Die").

BRIAN DONLEVY, actor, gave the narration. He is a fellow traveler and generally follows the Communist Party line.

ARTKINO, Russian motion picture organization in the United States, produced the picture.

LEONID VARLAMOV edited the film for the ARTKINO concern. Nothing is known of VARLAMOV.

This picture is highly recommended by the Communist press.

"Black Sea Fighters"

Source A has informed that this picture was made from Russian newsreel shots assembled in the United States and released in North and South America by ARTKINO, Soviet motion picture organization in the United States. The commentary as shown in the United States was written in Hollywood by CLIFFORD ODETS.

CLIFFORD ODETS is a member of the Communist Party and one of the Party's favorite propagandists in this country. He has a long record of Communist activity. He is a screen writer and is a member of the LEAGUE OF AMERICAN WRITERS. He has been paid $2,500 per week by Paramount Studios, most of which was taken by the Communist Party as it had been instrumental in getting the job for him. ODETS came to Hollywood from New York City in 1940. He is the author of the anti-Fascist plays, "Till the Day I Die" and "Waiting for Lefty." He was a member of the National Advisory Council of the NEW THEATER LEAGUE in 1935 in New York City. He was a very active member of the AMERICAN PEACE MOBILIZATION. He was also the author of "Awake and Sing" and "Paradise Lost," plays which depict the Communist Party line. He is a member of the National Council of the LEAGUE OF AMERICAN WRITERS, which was affiliated with the INTERNATIONAL UNION OF REVOLUTIONARY WRITERS. He signed

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the open letter to "American People" on Soviet-American friendship in 1943. He sponsored the reception of MIKHAIL KALATOZOW, Russian film representative, on August 22, 1943, at the Macombo, sponsored by the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP. His Communist Party membership is shown by official records of the Communist Party revealed by Source C.

The narration of this play was presented by FREDRIC MARCH.

FREDRIC MARCH is a Hollywood screen actor and member of the Communist Party, and long active in Communist affairs. He is a member of the SCREEN WRITERS GUILD and an ardent supporter of Communist and Communist front organizations. He was very active in the Tom Mooney Defense Committee. He is the husband of FLORENCE ELDRIDGE, a screen actress who has been identified with Communist activities in Hollywood for several years. He is a sponsor for the HOLLYWOOD WRITERS SCHOOL, a Communist front organization. He was also the sponsor for and was active in the AMERICAN PEACE MOBILIZATION.

"Sahara"

Produced by Columbia Pictures.

Source A has informed that ZOLTAV KORDA is the producer and director of this picture. He is a brother of ALEXANDER KORDA, English motion picture producer. He has shown strong favoritism for persons of Communist sympathies in the production of pictures.

JOHN HOWARD LAWSON, the writer of the screen play, is a member of the Communist Party and at the present time is leader of the Communist cultural groups in Hollywood motion picture industry. His record of Communist activity is an extremely long one, and he is looked up to as one of influence in the Communist Party. He is a member of Branch A-3 of the Communist Party of Los Angeles County, and his 1943 CP membership book number is 30198. He is considered the leader of the so-called Communist cultural groups in the Hollywood motion picture industry. He is the "dominant Communist in the Los Angeles motion picture area." He is a member of the SCREEN WRITERS GUILD and was a member of the JOHN REID CLUB. He was also a member of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS and was one of the original organizers of the LEAGUE OF AMERICAN WRITERS. He was forced to resign from the LEAGUE OF AMERICAN WRITERS in 1941 because of Communist activity. He was a member of the National Executive Board of the NEW THEATER LEAGUE in 1935. He was a sponsor of the HOLLYWOOD THEATER ALLIANCE and was Chairman of a meeting where Communist propaganda was promulgated. He was active in the AMERICAN PEACE MOBILIZATION and was one of the sponsors for the AMERICAN PEOPLE'S MOBILIZATION. He screened "Smash Hitler," "All Out Aid to the Soviet Union and England," and "This Is a People's War." He is a teacher in the HOLLYWOOD WRITERS SCHOOL, a Communist front. He is also a teacher

in the Communist Workers School. He is an officer in the MOTION PICTURE ARTISTS COMMITTEE and a signer of the call of the First American Writers Congress. He was one of the organizers of the HOLLYWOOD ANTI-NAZI LEAGUE and was active in the HOLLYWOOD LEAGUE FOR PEACE AND DEMOCRACY. He was a member of the AMERICAN PEACE CRUSADE and of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION. He is now teaching "All Out For Full Prosecution of the War" in the Hollywood Writers School. He was a frequent speaker for the AMERICAN PEACE MOBILIZATION. He was the National Vice President at one time of the LEAGUE OF AMERICAN WRITERS. He conferred with and lunched with ALEXANDER TRACHTENBERG, member of the National Committee of the Communist Party, U.S.A., on February 7, 1943, in Los Angeles. He was arrested in Birmingham, Alabama, in 1930, "suspected Communist." He is a member of the Northwest Section of the Executive Committee of the Communist Party of Los Angeles County. He is a member of the Writers Branch of the Northwest Section of the Communist Party of Los Angeles County. He is a writer in the Valley Branch, Northwest Section. He is a leading person as a writer in the Northwest Section. He is a member of Branch A-3, Communist Party of Los Angeles County, and his 1943 CP membership book number is 30198.

The story of "Sahara" was adapted from a Soviet photoplay, "The Thirteen."

Members of the cast who have been active more or less in prominent affairs are:

HUMPHREY BOGART, a fellow traveler of the Communist Party line for many years; has been a financial contributor to many Communist causes.

REX INGRAM, Negro actor; a fellow traveler and follower of the Communist Party line.

J. CARROLL NAISH, a fellow traveler.

This picture is highly recommended by the Communist press.

The "People's World" for December 14, 1943, stated that JOHN HOWARD LAWSON and ZOLDAN KORDA, writer and director of "Sahara," are collaborating on another picture at Columbia, a screen adaptation of the play, "Counterattack," which takes place on the Russian front. They are studying many Soviet films to aid them in making the screen version of "Counterattack" authentic.

"Battle of Russia"

Source A has informed that this picture was released by the United States War Department "Army Orientation" Special Service Division. The docu-

mentary film was made up of parts taken on the battle fronts of Soviet Russia.

Colonel ANATOLE LITVAK, Russian-born Hollywood director, is listed as the producer of this play, working in association with FRANK CAPRA, former Hollywood director, now a Lieutenant Colonel in the United States armed forces. While in Hollywood and before entering the Army, CAPRA was looked upon as a fellow traveler of the Communist Party.

ANTHONY VEILLER is listed with the title of Captain; he write and delivered the narration for the picture. VEILLER has long been active in Communist Party circles in Hollywood. He is a member of the LEAGUE OF AMERICAN WRITERS and other Communist front organizations.

DIMITRI TIOMKIN directed the music recorded in this picture. He follows the Communist Party line and is most active in Communist affairs in the Hollywood motion picture industry.

It is reported that Major WILLIAM HORNBECK, Lieutenant WILLIAM LYON, and MARCEL COHEN were the editors of this picture. Nothing is known about the possible Communist activity of these three persons.

This picture is eulogized in the Communist press.

"Variety" for September 29, 1943, page 3, has stated that this picture is the story of the people who will not be dispossessed of their native land or freedom to govern itself as it desires--the 193 million associated folks whose home is from the Arctic to the borders of India, from Poland to Siberia,

"The picture was previewed under the auspices of the Academy of Motion Picture Arts and Sciences and the fifth in the series of Army orientation films shown through the courtesy of the United States War Department and the Special Service Division of the United States Army.

"While the picture tells how the physical combat has been and is being carried on to drive the Germans back into their own boundaries, the whole effect of the narrative is to hearten the people massed behind the increasing desire of the United Nations.

"The sum total of the assembled footage has a terrific impact, and the battle tasks of the fighting Russian cameramen is almost beyond credibility. Some of it was shown before the release of 'The Battle of Stalingrad,' but there is a vast volume of new material. The account runs up to and through the summer of 1942, after the Russian armies had begun to move westward from Stalingrad.

"The producer is Lt. Col. Anatole Litvak, working in association with Lt. Col. Frank Capra. The narrative was written and spoken by Capt. Anthony Veiller, and the editors are, Major William Hornbeck, Lt. William Lyon and Marcel Cohen. Walt Disney studios did all the animation.

"Dimitri Tiomkin conducted the music with an orchestra of 75 pieces; adding an important note to the heroic proportions of the film, presented under the general title, 'Why We Fight.'"

"Song of Russia"

Source A has informed that this picture was produced by Metro-Goldwyn-Mayer Studios.

Producer: JOSEPH PASTERNAK, Russian born, sympathetic to Communists in the motion picture industry and a fellow traveler.

Director: GREGORY RATOFF, Russian born and a fellow traveler, sympathetic to Communism and an associate socially of known Communists.

Original story written by three persons:

GUY ENDORE, long a member of the Communist Party, a member of the LEAGUE OF AMERICAN WRITERS, a teacher in the HOLLYWOOD WRITERS SCHOOL, and a fanatically active Communist propagandist.

LEO MITTLER, a member of the LEAGUE OF AMERICAN WRITERS and active in many Hollywood Communist front organizations; an active propagandist in Hollywood; refugee from Balkan country.

VICTOR TRIVAS has the same record and sympathies as MITTLER and is also a refugee from a Balkan country.

Screen play written by two persons:

RICHARD COLLINS, member, LEAGUE OF AMERICAN WRITERS, teacher in Hollywood Writers School, active in numerous Communist fronts, husband of DOROTHY COMMINGORE, screen actress; and member of Communist Party.

PAUL JARRICO, member of LEAGUE OF AMERICAN WRITERS, teacher in HOLLYWOOD WRITERS SCHOOL, active Communist propagandist, member of and sponsor for numerous Communist front organizations in Hollywood. Member

Musical director: ALBERT COATES, active fellow traveler and sponsor for many Communist front organizations.

JEROME KERN and E. Y. HARBURG wrote the songs for the picture. Both have long records as supporters of Communist front organizations and Communist sympathies.

Of the cast, the following have records of Communist front activity and sympathies:

SUSAN PETERS
ROBERT BENCHLEY
VLADIMIR SOKOLOFF (played in "Mission to Moscow")
LEO BULGAKOV
KONSTANTINE SHAYNE (played in "Mission to Moscow")

The picture is now ready for release. It has been hailed by the Communist press as an outstanding effort. This in advance of first showing.

GROWTH OF COMMUNIST INFLUENCE IN THE MOTION PICTURE INDUSTRY

Source A has compiled the following information relative to the persons who have been identified as having been active in Communist circles in Hollywood and who have, within the last year, been promoted to positions as producers or directors. Such promotions permit these persons to exercise great influence in the choice of pictures and the content of the same. All of them have been active propagandists for the cause of Communism and, wherever and whenever possible, have injected such propaganda into pictures with which they were connected.

ROBERT ROSSEN, member of LEAGUE OF AMERICAN WRITERS, Chairman of HOLLYWOOD WRITERS MOBILIZATION, supporter of AMERICAN PEACE MOBILIZATION and many other Communist undertakings. ROSSEN has now been raised to the position of director by Warner Brothers.

NORMAN CORWIN, member of LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, and numerous other Communist fronts. He has a long record of Communist activity. He has been made associate producer at Metro-Goldwyn-Mayer Studios.

VINCENT SHERMAN, member, LEAGUE OF AMERICAN WRITERS, teacher in HOLLYWOOD WRITERS SCHOOL, an institution controlled by the LEAGUE OF AMERICAN WRITERS, and a close fellow traveler. He has been made producer-director by Warner Brothers Studios.

DORE SCHARY, member, LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS SCHOOL, has a long record of Communist activity. He was for about one year associate producer at M-G-M. He has made producer by RKO Studios about one year ago.

CLIFFORD ODETS, member of LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, has a long record of Communist activity and is a foremost propagandist for the Communist Party in the United States; he has long been a member of that Party. He was a writer for Warner Brothers until about December 11, 1943, and is now a producer at Warner Brothers.

SIDNEY BUCHMAN, member of LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS SCHOOL, an institution set up by LEAGUE OF AMERICAN WRITERS. He has a long record of Communist activity and follows the Communist Party line faithfully. He was made a producer by Columbia Studios about one year ago.

SHERIDAN GIBNEY, member of LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS SCHOOL under control of LEAGUE OF AMERICAN WRITERS; has a long record of Communist activity in Communist fronts; follows the CP line faithfully. He has been made a producer at Paramount Studios during the past year.

JULIUS EPSTEIN and PHILLIP EPSTEIN, twin brothers; both members of LEAGUE OF AMERICAN WRITERS; WRITERS SCHOOL; have long records of Communist front activity. Both have been made producers by Warner Brothers Studios.

ARTHUR SCHWARTZ, musician, composer and writer; member of LEAGUE OF AMERICAN WRITERS; HOLLYWOOD WRITERS SCHOOL; follows the CP line and is active in front organizations; was made a producer by Warner Brothers Studio about three months ago.

E. Y. HARBURG, member of LEAGUE OF AMERICAN WRITERS; HOLLYWOOD WRITERS SCHOOL; active in numerous Communist front organizations in Hollywood. He was made producer by Metro-Goldwyn-Mayer Studios about six months ago.

## COMMITTEE FOR POLITICAL ACTION (A.F. OF L.)

Source A reveals that a committee known as the "UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION" made its first report, and in doing so took official form at a meeting attended by some 400 business agents, Secretaries, and Executive Committees of all A.F. of L. councils and local unions in the Los Angeles area. This meeting was held in the Los Angeles Labor Temple, Los Angeles, California, on September 9, 1943.

Those comprising the Committee are the following, made its first report and i

C. J. HAGGERTY of the California Federation of Labor
J. W. BUZZELL, Secretary of the Central Labor Council
W. J. BASSETT, Secretary of the Allied Printing Trades Council
L. A. PARKER, Secretary of the Metal Trades Council
RAY LEHENEY of the Joint Council of Teamsters
GEORGE CAMPBELL, Musicians Local 47
NORVAL D. CRUTCHER, Conference of Studio Unions, Hollywood

The general objective of this Committee and the purpose for which it was organized was stated by C. J. HAGGERTY, the Chairman, at the meeting to be:

> "In the past we have too often waited until candidates were in the field and then thrown our support to whichever seemed to us the lesser of two evils. At this time, however, we must see to it that men are nominated for office who are favorable to the cause of organized labor, and we must drive out of office those who are not and whose records show that they have consistently voted against the interests of labor."

The setting up of this Committee is part of a nation-wide movement on the part of the American Federation of Labor to influence legislation in its favor. This has always been the position of this Federation, whose political philosophy was laid down by the late Samuel Gompers as "reward our friends and punish our enemies." This form of political action by the A.F. of L. was called "pure and simple trade unionism" and has been the subject of attack and ridicule by the more radical groups in the labor movement, and particularly by the Communist Party and Communist-controlled groups.

The program of the Communist Party which always calls for penetration of the American Federation of Labor in the hope of capturing that organization for its own political purposes, is now directed toward penetrating these various "political committees" wherever set up. The Communists are now making a most intensive effort in this direction in the Los Angeles area, utilizing the Hollywood groups of the A.F. of L. for the purpose, the Communist Party having made effective progress in that sector.

Of the above-named officers of this Committee, the following are definitely followers of the Communist Party line, taking orders from that source: NORVAL GRUTCHER, GEORGE CAMPBELL, W. J. BASSETT.- In the case of BASSETT, there is a slight difference from the position of the two just named. BASSETT, while not identified with Communist activity to the extent of CRUTCHER and CAMPBELL, does follow to some extent the Communist Party line and has the support of the Communist groups fully.

Since this original Committee was set up, there has been a change in the control of the LOS ANGELES CENTRAL LABOR COUNCIL. J. W. BUZZELL has been forced out as Secretary, and W. J. BASSETT, with the backing of the united Communist-controlled groups, has been elected to the position of Secretary of that body.

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MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

Source A has submitted the following report relative to the organization of a Hollywood group affiliated with the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION:

This UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION is a nation-wide movement inaugurated by the AMERICAN FEDERATION OF LABOR for the purpose of taking part in forthcoming elections to elect to office persons favorable to labor's cause and to support, oppose and inaugurate legislation, national, state and local, favorable to the same cause.

While the American Federation of Labor as a national organization has always opposed infiltration of Communists and has consistently refused to collaborate with any cause of a Communist inspiration or origin, nevertheless there are certain sections in which the Communist Party has succeeded in taking over a large measure of control of A.F. of L. local unions. This is the case in Southern California, and particularly the Hollywood studio union section.

Seizing this opportunity to penetrate this A.F. of L. political group for the purpose of putting forth the Communist program in general, a meeting was held on September 16, 1943, at the Make-Up Artists Hall, 1627 Cahuenga Boulevard, Hollywood, California, to set up the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION. Notice of this meeting was sent out by D. T. WAYNE, Business Representative of Studio Machinists, Local #1185. Those who responded and attended this meeting were:

FRANCES MILLINGTON, Screen Readers Guild
BERNARD LUSHER, Screen Office Employees Guild (Communist)
HERBERT K. SORRELL, Studio Painters, Local #644 (Communist)
J. N. SKELTON, Studio Carpenters, Local #946
NORVAL D. CRUTCHER, Film Technicians Local #683 (Communist)
AL SPEEDE, International Brotherhood of Electrical Workers, Local #40
TED ELLSWORTH, Studio Costumers, Local #705, IATSE
JOHN R. MARTIN, Film Technicians, Local #683 (CP line follower)
WILLIAM POMERANCE, Screen Cartoonists Guild (Communist)
D. T. WAYNE, Studio Machinists Local #1185 (CP line follower)
BILLY LEYSER, Society of Motion Picture Art Directors
C. W. OFFER, Studio Projectionists Local #165 (CP line follower)
GEORGE CAMPBELL, Musicians Local #47 (Communist)
DAVID V. ROBINSON, Screen Readers Guild
EDWARD MUSSA, Screen Set Designers Guild (CP line follower)
BEN A. MARTINEZ, Studio Plasterers Local #755 (anti-Communist)
HERBERT ALLER, International Photographers Local #659, IATSE (CP line follower)

The temporary chairman of the meeting was D. T. WAYNE.

The following officers were elected at this organizational meeting:

AL SPEEDE, Chairman
D. T. WAYNE, Vice Chairman
TED ELLSWORTH, Secretary-Treasurer
NORVAL D. CRUTCHER, delegate to Central Committee Executive Board
AL SPEEDE, alternate " " " " " "

In addition to the officers named above, the minutes of this meeting name the following as members of the Executive Board:

JIM CANNON, Building Service Employees
TED TAYLOR, Independent Guilds (not A.F. of L.)
RALPH CLARE, Teamsters Local #399 (anti-Communist)

This meeting is what is called an organizational meeting; officers are elected, tentative program laid down and machinery set up to carry out the same.

The chairman, in opening the meeting, stated that this meeting was called to report and act on a larger meeting held by the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION on September 9, 1943, at the Los Angeles Labor Temple, at which over 400 A.F. of L. delegates were present. (See report above.)

At this larger original meeting it was recommended and adopted that a fund of $100,000 be raised for the forthcoming political campaign and that this money be secured by an assessment of $1.00 on each union member, or by contribution. This plan was unanimously adopted. At this meeting, certain rules were laid down to be followed by various local unions, councils, and committees in the Southern California area regarding endorsements of candidates, handling of funds, etc.

The meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, with which this report deals, was a continuation of the September 9 meeting at the Los Angeles Labor Temple, mentioned above. This Committee is a unit of the larger group and is represented by a delegate to that group, NORVAL D. CRUTCHER.

Of the persons named above as responding to this meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, the following are either members of the Communist Party or close fellow travelers; all have been active in Communist circles and have followed the line of the Communist Party.

BERNARD LUSHER
HERBERT K. SORRELL
NORVAL D. CRUTCHER
JOHN R. MARTIN
WILLIAM POMERANCE
D. T. WAYNE
GEORGE CAMPBELL
EDWARD MUSSA
TED TAYLOR

The following persons go along in a general way with the Communist influence, but their exact position is as yet not determined:

FRANCES MILLINGTON
J. N. SKELTON
AL SPEEDE
TED ELLSWORTH
BILLY LEYSER
C. W. OFFER
DAVID V. ROBINSON
HERBERT ALLER

The following persons are definitely anti-Communist:

RALPH CLARE
BEN MARTINEZ

Of the unions and guilds listed as attending this organizational meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, the following are completely dominated by Communist influence:

SCREEN READERS GUILD
SCREEN OFFICE EMPLOYEES GUILD
STUDIO PAINTERS LOCAL #644
FILM TECHNICIANS LOCAL #683, IATSE
SCREEN CARTOONISTS GUILD
STUDIO MACHINISTS LOCAL #1185
MUSICIANS LOCAL #47
SCREEN SET DESIGNERS

Following an Executive Board meeting of the MOTION PICTURE COMMI[illegible] FOR POLITICAL ACTION held on October 20, and another held on October 27 [illegible] next regular meeting of all delegates was held on November 10, 1943. [illegible] following persons representing their organizations attended:

JOHN R. MARTIN, Film Technicians Local #683 (CP line follower)
RALPH CLARE, Teamsters Local #399 (anti-Communist)
TED TAYLOR, Screen Publicists Guild (Communist, People's World)
BERNARD LUSHER, Screen Office Employees Guild (Communist)
EDWARD MUSSA, Screen Set Designers Guild (CP line follower)
WILLIAM POMERANCE, Screen Cartoonists Guild (Communist)
DAN McCUISTION, Costume House Employees Local #21673
BERNARD GORDON, Screen Readers Guild (CP line follower)
W. E. MORAN, Blacksmith's Local #212
ALVIN W. WENDT, Film Editors
JOHN M. BECKER, Musicians Local #47
MICHAEL DOYLE, International Photographers Local #659
AL SPEEDE, I.B.E.W. Local #40 (CP line follower)
D. T. WAYNE, Studio Machinists Local #1185 (CP line follower)
NORVAL D. CRUTCHER, Film Technicians Local #683 (Communist)
TED ELLSWORTH, Motion Picture Costumers Local #705 (CP line follower)
BONNIE CLAIRE, Conference of Studio Unions (Communist)

Of the above persons, not mentioned as attending the previous meeting, the following are part of the Hollywood Communist machine:

BERNARD GORDON (CP line follower)
ALVIN W. WENDT (CP line follower)
BONNIE CLAIRE (Communist)

At this meeting a general platform to be followed was announced, as follows:

1. Wagner-Dingle Social Security Bill (support)
2. Price rollbacks (demand)
3. Anti-Poll Tax Bill (support)
4. Austin-Wadsworth Bill (defeat)
5. Any form of sales tax (oppose)
6. Smith-Connally Bill (repeal)
7. Seating of labor at peace table (demand)
8. Governmental postwar planning (support)

In addition to routine business, finances, etc., it was decided to issue political bulletins, raise funds by assessments of union members, devise methods of contacting voters, registering voters, etc.

At this meeting a motion was made by BERNARD GORDON and seconded by TED TAYLOR, both Communists, that the organization invite the HOLLYWOOD WRITERS MOBILIZATION to attend all meetings. The HOLLYWOOD WRITERS MOBILIZATION is a Communist front group.

During routine matters, BERNARD LUSHER, a Communist, proposed that the organization affiliate with the 15th DISTRICT CONGRESSIONAL LEGISLATIVE COMMITTEE. This latter organization is another Communist-controlled pressure group in this section. TED ELLSWORTH and AL SPEEDE were named as envoys to bring this about.

The next meeting of this organization was fixed for Wednesday, November 24, 1943, at Make-Up Artists Hall, 1627 North Cahuenga Boulevard, Hollywood, California.

Note: While this organization appears on the surface to be a legitimate effort of the American Federation of Labor operating through its various local unions to take part in political affairs as they affect labor, in reality the Hollywood Committee of this group is a cleverly conceived attempt to establish a Communist front, using the cloak of the A.F. of L. behind which to operate. The usual Communist formula is being followed to penetrate still further into the legitimate trade union groups.

## SCREEN WRITERS GUILD

Source D revealed that on November 10, 1943, an election of officers for the coming year was held, resulting in the election of the following persons. Wherever it is known that the officer elected is a member of the Communist Party, that fact is being stated.

Officers:
MARY C. McCALL, JR., President (CP line follower)
LESTER COLE, Vice President (Member of Branch 3-A, Group 2, Northwest Section, Los Angeles County CP)
TALBOT JENNINGS, Secretary
HUGO BUTLER, Treasurer (Member of Branch A-3, Los Angeles County CP, 1943 CP book #49767)

Executive Board members:
MARY C. McCALL, JR.
LESTER COLE
TALBOT JENNINGS
HUGO BUTLER
MARC CONNELLY (CP line follower)
JAMES HILTON
MICHAEL KANIN (CP line follower)
RING LARDNER, JR. (CP line follower) Member
GLADYS LEHMAN
JANE MURFIN
MAURICE RAPF (member of Branch A-1; Membership Director, Los Angeles County CP; 1943 CP membership book #25113)

BETTY REINHARDT
ALLAN SCOTT
JOHN WEXLEY (member of Branch A-2, Los Angeles County CP)

Alternates:
RICHARD COLLINS (member of Branch A-3, Los Angeles County CP; 1943 CP membership book #11148)
EMMETT LAVERY
WALDO SALT (member of Branch A-2; branch organizer and group captain; Los Angeles County CP; 1943 CP membership book #48263)
ADRIAN SCOTT (member of Branch A-2, Los Angeles County CP; 1943 CP membership book #48298)

Candidates who were elected, who are known to be Communists:
MORTON GRANT (member of Branch A-3, Los Angeles County CP; 1943 CP membership book #30204)
GORDON KAHN (member of Branch A-2, LA County CP; 1943 CP membership book #48294
MELVIN LEVY (CP name, GEORGE FRANCIS; member of Branch A-3, CP of LA County; 1943 CP membership book #30389)
LEO TOWNSEND (CP name, JOHN PAULSON; member of Branch A-1, LA County CP; 1943 CP membership book #36011)

SCREEN ACTORS GUILD

Source D has revealed that the following persons were elected officers of the SCREEN ACTORS GUILD for the year 1944:

JAMES CAGNEY, President (reelected second term)
GEORGE MURPHY, First Vice President
PAUL HARVEY, Second Vice President
WALTER ABEL, Third Vice President
LUCILLE GLEASON, Recording Secretary
RUSSELL HICKS, Treasurer
KENNETH THOMPSON (retired as Executive Secretary after ten years of service)

Directors:
HEATHER ANGEL
LUCILLE GLEASON
RUSSELL HICKS
BORIS KARLOFF
ROSCOE KARNS
NEOL MADISON
PHILIP MERIVALE
DICK POWELL
JOHN QUALEN
JOHN WAYNE
RICHARD WHORF

Membership of the Guild, 1943:

| | |
|---|---|
| Class A members | 1,556 |
| Class A Juniors | 1,508 |
| Class B members | 4,539 |
| Class B members (specials) | 250 |
| Total | 7,853 |

KENNETH THOMPSON

"Variety" for November 10, 1943, stated that KENNETH THOMPSON had resigned as Executive Secretary of the SCREEN ACTORS GUILD to accept an executive post with the William Morris Agency. It is stated that THOMPSON was one of the founders of the SCREEN ACTORS GUILD and had been its Executive Secretary for the past ten years.

SCREEN OFFICE EMPLOYEES GUILD, 1943 and 1944

Source D has revealed that the following persons were elected officers of the SCREEN ACTORS GUILD on June 8, 1943, showing the Communist connections and activities where they are known:

MARGARET BENNETT, President. (Correct name, MARGARET BENNETT WILLS; CP name, MARCIA LENNOX; member of Branch N, Northwest Section, Los Angeles County CP; delegate to CP County Convention October 31, 1943.)

EMMETT MOODY, Vice President.

BLANCHE COLE, Recording Secretary. (CP name SYLVIA ROSSEN; member of Group N-1, LA County CP.) delegate to LA County CP Convention October 31, 1943.)

FRANK CLARK, Treasurer.

EDWARD GILBERT, Business Manager. (Member of Branch N-2, Northwest Section, Los Angeles County CP.)

BERNARD LUSHER, Financial Secretary. (Member of Branch N-2, Northwest Section, Los Angeles County CP; 1943 CP membership book #36151.)

JUDY JURS, conductor.

ESTHER STEPHENSON, warden.

BETTY ANDREWS, Trustee.

LEROY PATTERSON, Trustee

CARL WEAVER, Trustee

BLANCHE COLE, Conference of Studio Unions Delegate. (See above.)

EDWARD GILBERT. (See above.)

BERNARD LUSHER. (See above.)

Central Labor Council delegates:

21764

MARGARET BENNETT (see above).
EDWARD GILBERT (see above)
EUNICE MINDLIN (member of Group N-2, Northwest Section, LA County CP)
MIN SELVIN (CP name, MARIAN LARSON; member of Group N-1; membership director of LA County CP; 1943 CP membership book #36147)
HERTA UERKVITZ (CP name, JEAN PETERS; member of Groups N-1 and 2, Northwest Section, LA County CP; delegate to LA County CP Convention October 31, 1943).

MIN SELVIN (CP name, MARIAN LARSON) is the editor of "Punching In," official paper of the SCREEN OFFICE EMPLOYEES GUILD. She is SOEG organizer and Field Representative, and receives $65 per week and expenses.

FRANCES FREEDMAN, member of the Editorial Committee of "Punching In," is a member of Group N-1, Northwest Section, Los Angeles County Communist Party.

"Variety," the trade paper of the motion picture industry, for November 9, 1943, stated that [the SCREEN OFFICE EMPLOYEES GUILD is preparing a drive to organize the motion picture industry 100% prior to the establishment by the A.F. of L. of an international union for white collar workers. It is stated that a special organizer, MIN SELVIN, would work in close cooperation with GLENN PRATT, Business Representative, and will seek support of all other film unions and guilds as well as A.F. of L. organizers. It further stated that Twentieth Century-Fox, Warner Brothers, and Paramount would be the first studios to be tackled." The statement was also made that the SOEG Executive Board had voted to work closely with the Congress of Industrial Organizations in its effort to get better wages for all office workers through the establishment of a separate unit of the WLB for white collar workers. This group took the position that if 15% wage increase is a fair one to meet increased living costs for most workers, according to the Little Steel Formula, a 35% raise is necessary to bring white collar workers up to the same level.]

Source E advised on November 4, 1943, that ELIZABETH LEACH, Organizer for the Northwest Section of the Communist Party of Los Angeles County, had conferred with HERTA UERKVITZ, a member of the Executive Board and delegate to the SOEG Central Labor Council. LEACH suggested to UERKVITZ that they should move pretty fast and take a leading role, and that they should get the readers, publicists, and script clerks in as a part of the setup.

UERKVITZ told LEACH that GLENN PRATT, Business Representative of Local #644, SOEG, had talked to L. P. LINDELOF, International President of International Brotherhood of Painters, Decorators and Paperhangers of America, with headquarters in Lafayette, Indiana, about this matter, and LINDELOF had

stated that the SOEG should have a representative present in January to take part in the election of officers of the International Brotherhood of Painters, Decorators and Paperhangers. UERKVITZ stated that PRATT was of the opinion that SOEG #644 should have control of the entertainment field and that this had been discussed at the previous Guild meeting.

LEACH suggested that a meeting should be held with some of the other A.F. of L. people, such as FRANK GREEN and GEORGE BRADLEY of the Building Service Employees Union.

UERKVITZ stated that a meeting was going to be held on Saturday, November 6, 1943, at which the following persons were expected to be present:

MARGARET BENNETT, correct name MARGARET BENNET WILLS, CP name MARCIA LENNOX, President of the SOEG, is a member of Branch N, Northwest Section, Communist Party of Los Angeles County, and was a delegate to the CP Convention of Los Angeles County, October 31, 1943.

BERNARD LUSHER, Financial Secretary, SOEG (member of Branch N, Northwest Section, CP of LA County). He was an invited guest to the CP Convention of LA County on October 31, 1943.

MIN SELVIN, member of Board of Directors of the SOEG, was a delegate from the SOEG to the Central Labor Council. She is the editor of "Punching In," SOEG official publication. She was an invited guest to the CP Convention of LA County from Branch N, Northwest Section, CP of LA County, October 31, 1943.

HERTA UERKVITZ, CP name JEAN PETERS, was the A.F. of L. delegate to the Central Labor Council. She is a member of the Executive Board of the SOEG and is the Organizer of Branch N, Northwest Section, CP of LA County, and a delegate from Branch N to the LA County CP Convention on October 31, 1943.

ELIZABETH LEACH is the Organizer for the Northwest Section of the CP of LA County.

[From the above information, it would appear that the Communist Party is endeavoring to get control of the proposed A.F. of L. union local for white collar employees.]

The trade paper, "Punching In," for February 1943, stated that ED GILBERT was elected Business Manager of the SOEG to succeed GLENN PRATT for the war's duration, subject to a regular election which took place on January 11, 1943. It stated that ED GILBERT comes to the SOEG with a fine Hollywood background gained as one of the charter members of the SCREEN SET DESIGNERS and as a past President of both the SET DESIGNERS and the HOLLYWOOD GUILD COUNCIL. He has also served as a delegate to the CONFERENCE OF STUDIO

UNIONS since its formation. The SET DESIGNERS GUILD was organized in 1937 and GILBERT, as a member of the original negotiating committee which was responsible for setting the first white collar worker's contract in the industry, helped break the ice for white collar unions to come.

"Variety" for September 23 stated that ED GILBERT, who has been SOEG Business Manager since January, is now in the Navy, a member of the Seabees. It stated that GILBERT was drafted into the job of SOEG Business Manager when GLENN PRATT enlisted in the Army, leaving his job as a set designer. GILBERT took over his duties as a union officer at a financial loss to himself because he felt that union work was as great a contribution as he could make to the war effort as a civilian. "GILBERT has left SOEG because the job of Business Manager was no longer available after GLENN PRATT's return from the Army. SOEG was indeed fortunate to have had the privilege of hiring GILBERT during PRATT's absence."

## SCHOOL FOR SOLDIERS IN SHOW BUSINESS

"Variety," official trade paper in the motion picture field, for November 30, 1943, stated in substance that more than 500 enlisted men of Army Special Service, selected from units and camps of the eight Western states under the Ninth Service Command, will be brought here to get intensive instruction in various phases of show business and radio, especially angles and methods of staging shows, routines, etc., with improvised talent recruited from their particular units. It stated that sessions will be held at Santa Monica Junior College for three days, December 9-11, 1943, with thirty lecture periods to be set up. It stated that meetings were authorized by Major General DAVID McCOACH, JR., Commanding General of the Ninth Service Command, and will be under the direct supervision of Lieutenant Colonel WILLIAM A. BEVERIDGE, Chief of Special Service Division of Ninth Service Command; J. T. H. O'REAR, Chief of Military Personnel; and Captain CHESTER K. DOWSE, assistant to Colonel Beveridge. The HOLLYWOOD VICTORY COMMITTEE is cooperating in the enterprise and will line up speakers on various phases of whipping together and improvising shows and entertainment for the men in the field where professional touring units are lacking.

"Variety" for December 9, 1943, stated that Lieutenant Colonel BEVERIDGE planed in from the East to open the meetings, which are being attended by 500 enlisted men. The session will be opened by General BURKE and he will be followed by J. EDWARD BROMBERG on staging dramatic shows and comedies, utilizing five newly inducted men in a scene from "Three Men on a Horse." GLORIA STEWART, ARTHUR SHEEKMAN, ROMAN BOHNEN, and PHIL BROWN will discuss and demonstrate blackouts, and DAVE HEILWEIL will show the boys how staging can be done without the aid of props. STU WILSON of the "Quiz of Two Cities" will talk on quiz shows, and LEE LASSES WHITE will discuss the performance of minstrel shows. DAVID HEILWEIL and PHIL BROWN will handle the technical

problems in staging shows. Professor RALPH FREUD of UCLA Dramatic Department will discuss staging and present one of "the Army play by play" one-act plays.

"Variety" for December 2, 1943, stated that five enlisted men from Fort MacArthur, with no previous acting experience, would start rehearsals for "Three Men on a Horse," under direction of J. EDWARD BROMBERG at "Hollywood Actors Lab." It further stated that the Army is bring in 500 special service enlisted men for a course in providing entertainment with talent available in camps and posts, and recruiting instructors in various phases of the show business for the talks and demonstrations.

Source A has made inquiry of this so-called "Actors Lab" and has reported that it is not a laboratory at all, but for a time some motion picture personages had a sort of club room at [redacted], which is a private home, but the "Actors Lab" recently moved to [redacted] This club is an organization set up by known Communists and fellow travelers in the motion picture business for the purpose ostensibly of teaching motion picture acting, but in reality it was set up for the purpose of indoctrinating those who attend the meetings with Communist philosophy. Source A has stated that this club, or "Lab," has been in existence for about two years; that the "Lab" actually holds no classes and has no real teachers or courses, but is merely a meeting place where certain actors meet to "gossip" and plan for different things. Source A further stated that in addition to such indoctrination this organization uses its influence and connections with other Communist front organizations tied in with the motion picture industry to secure employment in the Hollywood studios, thus contributing to further Communist penetration of the motion picture industry. This organization operates in conjunction with the following Communist front groups in Hollywood: MOTION PICTURE DEMOCRATIC COMMITTEE, LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE, HOLLYWOOD DEMOCRATIC COMMITTEE.

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The following persons are the instructors, directors, and sponsors of the Actors Lab:

HELEN LEVITT, nee HELEN SLOTE, [redacted] is the Executive Secretary of the "Actors Lab." She is also the Financial Secretary of Branch F, Northwest Section, Communist Party of Los Angeles County, which is composed of actors in the Communist Party. She resides at the above address with Mrs. THOMAS POTTS, commonly known as MARJORIE FISKE or MARJORIE McGREGOR, who is a fulltime Party functionary serving as Membership Director, Northwest Section, Communist Party. She is paid by JOHN HOWARD LAWSON, Chairman and Executive Secretary of the Northwest Section.

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DAVID HEILWEIL, an instructor in the "Lab," teaching technical improvisation, recently arrived from Cornell University. He is a record member of the Communist Party and in 1943 his membership book number was 48200. He was a member of the Sunset Branch of the Communist Party in Los Angeles, also known as Branch A.

PHIL BROWN is an instructor in the "Lab." He lives at [redacted] b6
[redacted] He is a member of Section 57 of the Communist Party of b7C
Los Angeles County and is a subscriber to the "Sunday Worker."

Source A has furnished to the Los Angeles Bureau Office a poster program, or "callboard" bulletin, which furnishes the following information relative to this organization:

The outside cover contains the following information:

"Conference
"Ninth Service Command Enlisted Men's Special Service
Theatrical and Music Sections.
Major General David McCoach, Jr., Commanding, Ninth Service Command.
Colonel J. T. H. O'Rear, Director, Personnel Division.
Lieutenant Colonel William M. Beveridge, Chief, Special Service Branch.
[redacted], 1943.
United States Army Recreational Camp, Santa Monica, California."

The information relative to the Communist convention and Communist activities which appears in the records of the Los Angeles Bureau Office is being set forth, showing the names of said individuals:

ROMAN BOHNEN, an instructor in the "Lab," is a well known member of the Communist Party and has been very active in Communist circles since 1934.

J. EDWARD BROMBERG, an actor and an instructor in the "Lab," is a member of Branch F, Northwest Section, Communist Party of Los Angeles County, and is very active in following the interests of the Communist Party.

MORRIS CARNOVSKY, an actor, is a member of the Writers Branch, Branch A, Communist Party of Los Angeles County. On October 10, 1943, he had a "People's World" benefit party at his home at [redacted] b6
[redacted] b7C

JULES DASSIN, an instructor in the "Lab," is a motion picture director. He is a member of Branch A, Group 2, Northwest Section, Communist Party of Los Angeles County, and his 1943 CP membership book is 24066. He is very active in the LEAGUE OF AMERICAN WRITERS and the HOLLYWOOD WRITERS SCHOOL.

IRVING PICHEL, motion picture director, is a consistent follower of the Communist Party line and a substantial supporter of all Communist fronts.

IRVING REIS is a writer and is active in the "Lab." He is a member of the LEAGUE OF AMERICAN WRITERS and has been a consistent follower of the Communist Party line for many years. He is a close friend and associate of HERBERT BIBERMAN, a leading Communist and motion picture director, and was the West Coast Director of the AMERICAN PEACE MOBILIZATION. REIS's wife, META REIS, is a member of Group 2, Northwest Section, Communist Party, and holds 1943 membership book #24227.

VINCENT SHERMAN is a sponsor of the "Lab." He is a motion picture director, and is very active in the LEAGUE OF AMERICAN WRITERS and a close follower of the Communist Party line.

FRANK TUTTLE is a motion picture director and an instructor in the "Lab." He is an outstanding member of the Communist Party, being a member of Branch A, Group 3, and the holder of 1943 membership book #47258.

ARTHUR SHEEKMAN is an instructor in "Blackouts" in the "Lab." He is a close follower of the Communist Party line.

GLORIA STEWART is a teacher of "Blackouts" in the "Lab." She is an actress and a well known member of the Communist Party.

Professor RALPH FREUD is the head of the Drama Department of UCLA. He is a member of the LEAGUE OF AMERICAN WRITERS, a sponsor of the recent WRITERS CONGRESS at UCLA, in which quite a furor resulted when JACK B. TENNEY of the Legislative Fact Finding Committee exposed the Communist domination of the WRITERS CONGRESS. He is a consistent follower of the Communist Party line.

Major TRUE BOARDMAN, an instructor in the "Lab," teaching radio work, is a Hollywood writer and a follower of the CP line.

Source A has reported that the "Actors Lab", the LEAGUE OF AMERICAN WRITERS, the HOLLYWOOD WRITERS MOBILIZATION, HOLLYWOOD DEMOCRATIC COMMITTEE, MOTION PICTURE DEMOCRATIC COMMITTEE, and the HOLLYWOOD VICTORY COMMITTEE have all been created, set up, controlled, and operated exclusively by the Communist Party for the definite purpose of spreading Communist propaganda, and that this last move is for the purpose of indoctrinating the military forces with Communist philosophy.

In connection with this program, it may be stated that the "Los Angeles Examiner" on December 28, 1943, under a New York date line and under the heading, "Cornell Swaps Faculty Reds" and "Communist Fired, New One Hired in Place," carried an article which may be of interest. It is as follows:

"Authorities at Cornell University were disclosed today to have acted upon complaints that cadets in the Army's special training program there were being indoctrinated with Communist Party line propaganda.

"Correction of the situation was beautifully simple.

"Cornell dropped one Red professor and appointed another Red professor to take his place, without even bothering to notify a subcommittee of the House military affairs committee which had been investigating the complaints.

"The professor given his walking papers was VLADIMIR D. KAZAKEVICH, active Communist propagandist and director of the Russia area courses under the cadet training program.

"His successor is Dr. JOSHUA KUNITZ, former editor of the New Masses, former writer for the Daily Worker and a leading spirit in the Fourth Congress of the League of American Writers, which in 1941 denounced President Roosevelt for 'attempts to drag us into an imperialistic war.'

"Included in Dr. Kunitz' 10 years' activity in Communist and Communist front activities was his support of the Hitler-Stalin nonaggression pact in the New Masses.

"In 1931 he went to Kharkov, Russia, as a delegate to the second world plenum of the International Bureau of Revolutionary Writers."

The "Chicago Tribune" for December 30, 1943, carried an article under a New York date line dated December 29, 1943, as follows: "Cornell To Keep Red Professor Teaching Yanks." It related the story in substance as it is stated above, and then stated that Dr.EDMUND EZRA DAY, President of Cornell, had said that Cornell was going to keep Dr. JOSHUA KUNITZ on the faculty as he was good at associating with different groups which enabled him to be well informed on his subject matter. It was also stated that Dr.VLADIMIR D. KAZAKEVICH had gone to Harvard University to teach the same as he had been teaching at Columbia. Harvard University denied that KUNITZ was at Harvard. DAY insisted that he was at Harvard and was teaching the same or similar subjects as he had taught at Cornell.

- PENDING -

## UNDEVELOPED LEADS.

### LOS ANGELES FIELD DIVISION

#### AT LOS ANGELES, CALIFORNIA:

Will continue this investigation at Los Angeles and Hollywood, and will obtain information relative to Communist activities and infiltration in the motion picture industry and in the political situation as it exists in Hollywood.

Will also continue to observe the production of motion pictures having a propaganda effect favorable to Communist and Russian ideology, and will obtain evidence of the activities of directors, producers, writers, actors, and distributors engaged in producing and distributing pictures of a propaganda nature.

Copies of this report are being furnished to the New York and San Francisco Offices for information inasmuch as it is believed that this report contains information which will be of interest and value to these offices.

20765

CONFIDENTIAL SOURCES

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A - Confidential National Defense Informant [redacted]

B - " " " "

C - " " " "

D - " " " "

E - " " " "

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CASE: INTERNAL SECURITY - C

S. A. JAMES G. FINDLAY

DATE: 2/12/44

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RECORDED & INDEXED 149

100-138754-25

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-20996

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 3/29/46 | 2/10, 14, 21, 24, 25/46 3/2, 7/46 | JAMES W. MASON Mcc |
| TITLE | | | CHARACTER OF CASE |
| ACTORS' LABORATORY, INC. | | | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Actors' Laboratory, Inc., was organized May 10, 1943, by ELLIOTT SULLIVAN, MARY JO ELLIS, both Communist Party members, and RAY TEAL. Organized as a non-profit corporation for the purpose of conducting classes in theater arts, and the production of plays and radio programs. Located at 1455 North Laurel Avenue, Los Angeles, and has an enrollment of approximately fifty students. The directors of the corporation and the school instructors are either Communist Party members or have been closely identified with the Communist element. Staff members have been identified with United States Army Special Service Program, and the subject organization has presented stage shows at Army camps.

- C -

DETAILS:

AT LOS ANGELES, CALIFORNIA

ORGANIZATION AND PURPOSES:

According to the records of incorporation available at the office of the County Clerk, for Los Angeles County, at the Hall of Records, Civic Center, the Actors' Laboratory, Inc., was incorporated May 10, 1943, as a non-profit corporation, with principal place of business at Los

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Angeles. This certificate of incorporation, bearing file number 76316, set forth the following aims and purposes:

1. To conduct classes for study of theater arts, acting, dancing, stagecraft, play writing, radio acting, and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures, and radio programs.

3. To produce and present dramatic material such as plays, reviews, and radio programs, for the purpose of informing and educating the members and public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation.

DIRECTORS AND EMPLOYEES:

According to this certificate of incorporation, the first Directors were as follows:

ELLIOTT SULLIVAN, [redacted] this individual was formerly Organizer of Branch F, Northwest Section, Los Angeles County Communist Party, but was transferred to special leave in September, 1943, at which time he entered the United States Army. b6 b7C

MARY JO ELLIS, [redacted] this individual is an actress, and is a member of Branch H, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 48863.

RAY TEAL, [redacted] according to this individual's registration certificate for voting purposes, available at the Registrar of Voters, 808 North Spring Street, he is an actor and a native of Michigan.

On March 2, 1944, SIDNEY BARNFORD, California Bank, at Vine and Hollywood Boulevards, made available the bank records of subject organization. There was a corporate resolution made available dated August 28, 1943, stating that ELLIOTT SULLIVAN was no longer a Director, due to his induction into the Army. HELEN SLOTE was designated to be the new Secretary, and was given the power to sign checks. This corporate resolution was signed by MARY JO ELLIS and RAY TEAL, and was attested by HELEN SLOTE as Secretary of the corporation.

HELEN SLOTE, aka HELEN LEAVITT, is the wife of ALFRED LEAVITT, Communist Party member now in the armed services. She is Financial Director of Branch F, Northwest Section, Los Angeles County Communist Party, and is active in Hollywood Communist circles. She is presently re-

aiding with MARGIE POTTS, Membership Director for the Northwest Section, Los Angeles County Communist Party.

This bank account was originally opened on April 28, 1943, with a deposit of $330.50. On November 24, 1943, it was shown that there was a balance of $1454.70 on deposit. The account varied from a balance of $2000 to $900 and on January 27, 1944, there was a balance of $1495.21.

Checks drawn on this corporation for the preceding sixty days were made available, and it was noted that each week there were a number of checks drawn bearing consecutive numbers, and similar amounts, made payable to individuals as to indicate that they were salary payments. These checks were made in the sum of $20 each, and payable to the following named individuals:

GERRY CHANIN; this individual is also known as Mrs. CHARLES SCHLEIN, alias GERALDINE SCHLEIN, nee GERALDINE CHANIN. She is the subject of a Security Matter C investigation in this field division, and is Membership Director of Branch F, Northwest Section, Los Angeles County Communist Party. She is known to be employed by subject organization as a dancing instructor.

LOTTE COSLAR.

RAY TEAL, [redacted] b6 b7C

JANET BRANDT, [redacted] this check was endorsed by JANET BRANDT, and bore the following telephone number: HIllside 0788. This individual is a member of Branch B, Northwest Section, Los Angeles County Communist Party.

AL SAXE, [redacted] this check was endorsed by ANNE SAXE.

MARY TARCAI, [redacted] this check was endorsed in the name of MARY TARCAI, SINGER. This individual held 1943 Communist Party Book No. 11678, and was transferred in September, 1943, to Branch F, Northwest Section, Los Angeles County Communist Party, from New York City. b6 b7C

F. E. EWING; this check was endorsed by MARY EWING. According to Source B, this individual is employed by subject organization as a janitor, and yardman. This check made payable to this individual was in the sum of $146, and was the only payment made during the sixty day period in question.

FRED BELL.

DAVE HEILWEIL, [redacted] this individual is a member of Branch H, Northwest Section, Los Angeles County Communist Party, having transferred from New York City in November, 1943. He holds 1943 Communist Party Book No. 48200.

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HELEN SLOTE, previously identified.

KAY RUSKIN, [redacted] this check was endorsed by SHIMEN RUSKIN. This individual is a member of Branch F of the Northwest Section, Los Angeles County Communist Party. SHIMEN RUSKIN is her husband, and is likewise a member of the same branch.

On December 2, 1943, the following information concerning subject organization was obtained from Source A:

"This institution was located at [redacted] and was subsequently removed to [redacted] It is an organization set up by known Communists and Fellow Travelers for the purpose ostensibly of teaching acting for motion pictures. In reality, it is set up for the purpose of indoctrinating those who attend the classes with the Communist philosophy. In addition to such indoctrination, this organization uses its influence and connections with other Communist front organizations tied in with the motion picture industry to secure employment in the Hollywood studios, thus contributing to further Communist penetration of the motion picture industry. This organization operates in conjunction with the following alleged Communist front groups in Hollywood: LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS' MOBILIZATION FOR DEFENSE, HOLLYWOOD DEMOCRATIC COMMITTEE. The Directors and those in control of subject organization are the following:

ROMAN BOHNEN, a close follower of the Communist Party line, and extremely active in Communist circles since 1934.

J. EDWARD BROMBERG, actor, a member of the Communist Party.

MORRIS CARNOVSKY, an alleged Communist and a long follower of the Communist Party line.

JULES DASSIN, Director, follower of the Communist Party line and active in the LEAGUE OF AMERICAN WRITERS and Writers' School.

IRVING PICHEL, Director and follower of the Communist Party line, and supporter of innumerable Communist fronts.

IRVING REIS, writer, member of the LEAGUE OF AMERICAN WRITERS and follower of the Communist Party line over a long period.

VINCENT SHERMAN, Director, active in LEAGUE OF AMERICAN WRITERS and close follower of the Communist Party line.

FRANK TUTTLE, Director, member of the Communist Party."

ACTIVITY OF ORGANIZATION:

On March 7, 1944, a telephonic inquiry was made to the Actors' Laboratory, Inc. MARY TARCAI, who responded to this inquiry, advised that the subject organization was currently starting a new semester of classes to begin March 15, 1944. Applications were at that time being accepted from prospective students to participate in classes to be held three nights each week over a four months' period. She advised that the school work was devoted to classes in acting, drama, and almost every phase of the theater, including motion pictures. However, she described this current session as being mostly classroom work, with very little actual work in stage production. According to MARY TARCAI, at the conclusion of this session the better students would be selected for actual stage work, and production of plays and radio skits, on the part of the Actors' Laboratory, Inc. She was anxious to point out that mere attendance in the school would not guarantee participation in actual productions, but that anything done by a student which was meritorious would be rewarded with these parts. MARY TARCAI advised that the tuition for the four months' session would be $20 per month, and that fifty students would be accepted.

MARY TARCAI also disclosed that subject organization had in the past presented plays and entertainment to various Army caps. One of these productions which had met with tremendous success was the Actors' Laboratory, Inc.'s, production of "Junior Miss". Variety Magazine, dated February 10, 1944, carried the following advertisement:

"ACTOR'S LABORATORY
INC.

SPRING SEMESTER STARTS
MARCH 15. APPLICATIONS
NOW BEING ACCEPTED

[redacted]
GRanite 9252

1:00 to 5:30 P.M.
7:45 to 9:45 P.M. "

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The Army Special Service of the Ninth Service Command on December 9-11, 1943, held a series of lectures for a group of five hundred selected enlisted men, at Santa Monica Junior College, Santa Monica, Calif-

ornia. The announced purpose of these lectures was to instruct these men in the various types of entertainment presented to the armed forces. According to Source A, two of the instructors for this series of lectures were announced to be DAVE HEILWEIL, and PHIL BROWN, of the Actors' Laboratory, Inc. According to Source A, BROWN is a graduate of the Actors' Laboratory, Inc. The official program of the Ninth Service Command Enlisted Men's Special Service Conference, December 9-11, 1943, listed DAVE HEILWEIL from Actors' Laboratory, Inc., Theater; Chekov Theater.

During January and February, Source A reported that individuals entering the Actors' Laboratory, Inc., were driving automobiles bearing the following license numbers:

[redacted]

LEONARD PETROFF
[redacted]

GEORGE E. UEHLEIN
[redacted]

WILLY SPIRI
[redacted]

ERNEST A. BRYANT
[redacted]

MAURICE COHEN
[redacted]

LUCIUS LOMAX, JR.
[redacted]

WILLIAM BLEES
[redacted]

MARTY MARTYN
[redacted]

JOHN THYE
[redacted]

MARY D. SALT
[redacted] (Communist Party member)

JAMES HENRY MITCHELL
[redacted]

b6
b7C

b6
b7C

[redacted]

CAROL CHITT [redacted]

AUDREY RICHARDSON [redacted]

SIEGFRIED ARNO [redacted]

RAY TEAL [redacted]

MARIANNE VOSNER [redacted]

DOROTHY TOBE [redacted] (CP member)

JOHN B. STEPHENS [redacted]

b6
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b6
b7C

On June 5, 1943, Confidential National Defense Informant [redacted] advised that Subject organization had been reported to be a school for acting and directing for the motion picture industry, which is largely composed of the Communist element in Hollywood. EDWARD DMYTRYK, motion picture director, according to this informant was reported to have spoken there once or twice.

b7D

- C L O S E D -

SOURCES

Source A: CNDI [redacted]

Source B: [redacted] telephone number HEmpstead 9708. This individual requested anonymity.

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BEST COPY AVAILABLE

DIRECTOR, FBI

March 1, 1951

SAC, WFO

92071

HEARINGS BEFORE SPECIAL COMMITTEE ON
UN-AMERICAN ACTIVITIES, HOUSE OF
REPRESENTATIVES
INTERNAL SECURITY - C

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O COMPIC

A confidential source has advised WFO that on February 28, 1951, LEM HARRIS, head of the Foreign Section of the Communist Party in New York City, was being questioned by the HCUA in Washington, D. C.

This source further advised that Mr. V. J. JEROME, head of the Cultural Section of the Communist Party, had been subpoenaed to appear in Washington, D. C., before the HCUA on March 20 next.

This source advised that in connection with the proposed reopening of the hearings regarding Communism in Hollywood, ten Hollywood individuals have been subpoenaed so far, including LARRY PARKS and GALE SONDERGARD.

In conclusion, this source advised that Congressman WOOD, Chairman of the HCUA is leaving on March 1 for a trip to Georgia, where he is expected to remain for two weeks. Congressman WOOD issued instructions that no hearings are to be held by the HCUA unless he is personally present. Accordingly, this may affect the date when public hearings concerning information furnished by Confidential Informant [redacted] of this office take place. b7D

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-28-95 BY SP12 B/Cam

York

100-138754

NOT RECORDED
128 MAR. 19 1951

FBI

87070

DIRECTOR, FBI

March 7, 1951

SAC, LOS ANGELES

WALDO MILLER SALT;
INTERNAL SECURITY - C.
(Bureau file 100-2[illegible]935)

Reference is made to Bureau teletype dated March 1, 1951 in the case entitled "COMPIC; INTERNAL SECURITY - C", Bureau file 100-138754. This teletype requested that reports be immediately submitted on all persons subpoenaed to appear before the House Committee on Un-American Activities during the latter part of March 1951.

On March 6, 1951 CNDI [redacted] advised SA MARCUS M. BRIGHT that the subject had been subpoenaed to appear before that group at the above stated time. b7D

The Los Angeles file has been reviewed and the report of SA BERNARD M. PTACEK dated March 7, 1951 is herewith furnished containing current information available.

AMSD
BMP:DLA
100-18862
encl. (5)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-28-95 BY SP1 [illegible]

100-138754
NOT RECORDED
8 MAR 16 1951

ORIGINAL FILED IN 100-[illegible]

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FEDERAL BUREAU OF INVESTIGATION

This Case Originated At LOS ANGELES, CALIFORNIA — File No. 100-15732

| Report Made At | Date Made | Period | Report Made By |
|---|---|---|---|
| LOS ANGELES | 4/20/44 | 4/3,5,7,11, 13-17/44 | JAMES G. FINDLAY pgb |

| Title | Character of Case |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |


SYNOPSIS: Communist activities in Hollywood motion picture industry reflect the changes in the C.P. line and create the impression that the industry is fostering the dissemination of Communist propaganda. The C. P. at the present time is using this influence in the political field to elect friendly candidates and to defeat and punish those who oppose the Communist program. The C.P. endeavors to gain control of labor unions, guilds, and other organized groups, cultural and political, for the purpose of carrying out its objectives. This is being done openly, and usually with the consent of the producers of pictures. The Communists put pressure on the heads of the industry to bring about the making of pictures favorable to Communist philosophy and to the Soviet Union, and to prevent the production of pictures which would be antagonistic to the Communist cause. They have adopted the "ardent patriot" attitude, and accuse and attack all persons who hold views different to theirs as "Hitlerites". The Communists have adopted the plan of injecting small portions of propaganda into pictures, and have almost completely abandoned the idea of putting over any picture filled with propaganda, and are just as active to see to it that propaganda pictures favorable to America are kept to a minimum. They also seek to distort and tear down American customs and history. The pictures "MEET THE PEOPLE", "NORTH STAR", "GOVERNMENT GIRL", "DESTINATION TOKYO", "THREE RUSSIAN GIRLS", "TENDER COMRADE", "THE IMPOSTER", "UNCLE TOM'S CABIN", and "LIFE OF EDDIE RICKENBACKER" have been analyzed showing Communist efforts to propagandize in favor of Russia and prohibit praise to worthy Americans. Communist political activity in Hollywood at the present time is openly following the Communist


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Party line. The Communists set up the HOLLYWOOD DEMOCRATIC COMMITTEE, which is no part of the Democratic Party. They have set up Labor Committees for Political Action, and have gained control of the principal AFL labor unions and guilds in the motion picture industry. The Communists have built up a supporting structure of various front organizations which cover activities somewhat different from the above. The principal ones are the HOLLYWOOD DEMOCRATIC COMMITTEE, JOINT ANTI-FASCIST REFUGEE COMMITTEE, HOLLYWOOD WRITERS MOBILIZATION, and the LEAGUE OF AMERICAN WRITERS; THE PEOPLE'S EDUCATIONAL CENTER, and ACTORS LAB. The HOLLYWOOD DEMOCRATIC COMMITTEE takes care of political matters. The JOINT ANTI-FASCIST REFUGEE COMMITTEE directs the fund raising. The HOLLYWOOD WRITERS MOBILIZATION functions as a propaganda agency through connections with the WRITERS WAR BOARD, and the OWI, and the LEAGUE OF AMERICAN WRITERS are the propaganda forces in the cultural and creative departments of the motion picture industry. The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, composed of persons who are aware of the extent of this Communist infiltration, is making a feeble attempt to combat this Communist influence and propaganda.

- P -

REFERENCE: Bureau File 100-138754.
Report of Special Agent JAMES G. FINDLAY, dated 2-12-44 at Los Angeles, California.

DETAILS: AT LOS ANGELES, CALIFORNIA

Source A has been closely associated and connected with the Labor Union and Guild situation and activity in the motion picture industry in Hollywood for the past ten years. He has witnessed the tortuous course of the Communist Party line. He has observed it when it appeared as if the Communists were nearing the coveted goal of taking over the motion picture business and directing it for the benefit of the Communists and for the ultimate spread of Communism throughout the world.

Source A has related the situation as he sees it today, and has explained the devious ways that the Communists go about getting control, retaining control, and with but one ultimate objective, how the Communists utilize the motion picture to spread Russian propaganda for the benefit of the Soviet Union.

Source A has stated that all Communist activities in the Hollywood motion picture industry reflect all changes in the line of the Communist Party and in the tactics pursued by that Party, as laid down and directed by the Central Committee of that Party from time to time. As a consequence, it will be found, by comparison with Communist activities elsewhere throughout the United States, that by virtue of the ever-increasing infiltration of Communists and Communist influence in the industry, the impression is being created and accepted by many people that the industry itself, as an institution, is lending itself to the dissemination of Communist propaganda. The Communist Party, aware of this and also aware of the prestige of this industry and its subtle influence on the minds of the American people, seeks to strengthen this impression, and has, to some extent, been successful.

Source has stated that in addition to this attempt to use the motion picture industry and its product for the purpose of spreading subtle propaganda for Communism, the Communists at the same time use this prestige and influence on the political field for the purpose of electing to public office individuals who will carry out the line of the Party, should they be elected. At the present time, this work in the political field comes first on the program.

At the same time that the Communist Party carries on its activities in the foregoing manner, according to Source A, it carries on a campaign to capture and secure control over all labor unions, Guilds, and all organized groups, and, where successful, ties them in with all other groups, both cultural and political, thus creating an organized "apparatus" for the purpose of carrying out the objectives of the Communist Party at any given time. All such groups or organizations so tied in to this apparatus are not necessarily completely identified with the motion picture industry. They may be, and many times are, outside organizations, such as educational societies, workers schools, political clubs, refuge committees, forums, radio programs, etc., all of which identify themselves more or less with the motion picture industry because of the fact that prominent personages in the motion picture industry function as delegates and sponsor or appear as principal speakers for such groups. In this way, the prestige and power of the industry is used to promote the Communist program. All this is done with, at least, the tacit consent of the producers of motion pictures themselves.

Source informs that at the same time that these activities are carried on in the field of politics, local and national, this Communist apparatus utilizes all its strength, working through certain writers, directors, actors and some in executive positions, to influence the producers to make pictures along subject lines which easily permit the injection of Communist propaganda therein. In these activities the Communist elements utilize all organizations of labor, political and cultural groups and outside organized influences over which they have control for the purpose of putting pressure on the heads of the industry to the making of pictures favorable to the Communist philosophy and the Soviet Union, and also to prevent the production of any pictures which would be antagonistic to the Communist cause or which would even be in conflict with the Communist Party line.

In pursuing this course, Source states the Communists have taken advantage very cleverly of the present war situation by identifying themselves and their cause with the success of the war effort, coming forth as most ardent patriots devoted to the welfare of this country and labelling anyone who objects as fascists and agents of Hitler, although during the period of the Stalin-Hitler Pact they played that role themselves.

As the present Party line and tactics of the Communist Party now appear on the surface to support democracy, unity in the war effort, and even endorsement of the system of private enterprise and capitalism, all of which were laid down by EARL BROWDER on January 10, 1944, the Communists, now being fairly well entrenched in the Hollywood motion picture industry, follow that pattern. This program, when viewed in the light of the Marxist-Leninist-Stalinist philosophy and tactics, is nothing more or less than deception and trickery on a national and international scale. To put it simply, it is merely a temporary tactic directed from Moscow to be used in the interest of the Soviet Union because that country still needs the aid of the others of the United Nations in the present war against Hitler's Germany, a war which could only have been possible upon the signing of the pact between Stalin and Hitler on August 23, 1939.

Hence, according to Source A, the activities of the Communists in the Hollywood motion picture industry may be separated for the purposes of this report into the following classifications, not forgetting, however, that all are tied together behind the scenes and controlled and directed by the Communist Party:

I. PROPAGANDA IN MOTION PICTURES

II. OPEN POLITICAL ACTIVITY

III. ACTIVITY IN THE LABOR UNIONS

IV. FRONT ORGANIZATIONS SUPPORTED BY PERSONS IN THE MOTION PICTURE INDUSTRY

## I. PROPAGANDA IN MOTION PICTURES

For the purpose of injecting propaganda into motion pictures, Source A has revealed that the Communist Party for many years has been concentrating on two groups in the industry particularly. These are writers and directors, they being in a position in the creative field to determine the content of the picture. The writer who creates the dialogue and action, and the director who interprets the same are thus in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party, and the infiltration of known Communists and followers of the Communist Party line in these groups is very marked. The present war situation permits those writers and directors who follow the Communist leadership to insert sequences and episodes into a picture in a most clever manner. For this reason, the Communist apparatus in the motion picture industry has been most successful in having placed in the majority of war pictures those writers and directors who are in sympathy with the cause of Communism.

Source states that their crowning achievement in this respect was the picture "MISSION TO MOSCOW." However, that picture raised such a controversy throughout the United States that since it was made the technique has been changed somewhat so that at the present time the Communist writers and directors have become more subtle. They are now content to insert a line, a scene or situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful, but just incidental. However, this subtle method of getting propaganda into a picture is not restricted to straight war pictures or serious dramas. It is used to convey the Communist message in what are called "Musicals". An example is a picture now completed and about to be released, called "MEET THE PEOPLE."

R.M. "MEET THE PEOPLE", a Metro-Goldwyn-Mayer production, is a straight musical comedy, and could not ordinarily be expected to carry a serious political message. Yet, it does this very thing, and in a very effective manner. At a "trade showing" of this picture on April 3, 1944, when the picture was previewed by persons connected with the motion picture industry only, the critic on DAILY VARIETY, the Hollywood trade publication, reviewed the picture and said in part:

> "The book skirts one danger as pure entertainment of light tone. It flirts at times with a social message and confuses its wartime sociology considerably in the attempt to interplay a serious theme about the identity of the 'people' with its lilting and laugh sallies."

While this picture would ordinarily be classed as light entertainment, a close examination of the origin of the picture, the background and activities of those who made the picture, and the obvious Communist inspiration in the rear will reveal the method and tactics used by the Hollywood Communist elements to utilize

the motion picture for propaganda purposes. Using this picture as an example, tracing it from its origin to ultimate presentation before the American people, and identifying those responsible for its production, the formula and general tactics used by the Communist Party to penetrate the motion picture industry can be clearly shown. From this "case history" the camouflaged Communist influence can be traced from origin to completion, and using the tactics adopted by the Communists in this instance as a pattern developed for the purpose, it is not difficult to understand how Communist influence in the motion picture industry has grown to such staggering proportions.

Source A has related that on April 4, 1939, an organization was formed in Hollywood called the HOLLYWOOD THEATER ALLIANCE. The purposes of this group were to produce plays, radio presentations, etc., of a "progressive" nature, it being contended that the stage, screen and radio at the time was not "socially conscious"; that what was needed was a theater that would carry a social message, etc., etc., all of which constituted then, as it does now, the usual Communist subterfuge used to produce propaganda plays, pictures and radio programs.

Source A stated that the following well known Communists were prominent in the group that formed the organization. Where the records of the Los Angeles Bureau Office show a party to be a Communist, the word Communist is shown thus, (Communist).

| | |
|---|---|
| JOHN HOWARD LAWSON, screen writer | (Communist) |
| J. EDWARD BROMBERG, actor | (Communist) |
| DONALD OGDEN STEWART, writer | (Communist) |
| DASHIELL HAMMETT, writer | (Communist) |
| LILLIAN HELLMAN, writer | (Communist) |
| HENRY MYERS, writer | (Communist) |
| JAY GORNEY, writer | (Communist) |
| EDWARD ELISCU, writer | (Communist) |
| LUCIEN PRIVAL, actor | (Communist) |

According to Source A, the close followers of the Communist Party line at the time, who were all a part of the Communist apparatus then functioning in the Hollywood motion picture industry, were the following:

HELEN GAHAGAN (DOUGLAS), screen actress
ELLIS E. PATTERSON, ex-Lieutenant Governor of California
WILL ROGERS, JR., then owner of a Beverly Hills, Calif. newspaper, "BLACK AND WHITE"
GEORGE CUKOR, motion picture director.
DR. BRUNO FRANK, refugee writer.
DOROTHY ARNZER, motion picture director.
GILBERT GABRIEL, writer.
DOROTHY PARKER, writer.
ARTHUR KOBER, writer.

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IRA GERSHWIN, composer
IRVING PICHEL, motion picture director
GARSON KANIN, motion picture director
SIGMUND ROMBERG, motion picture producer
MRS. EDWARD G. ROBINSON, wife of EDWARD G. ROBINSON, screen actor
RALPH BLOCK, writer
JULIUS EPSTEIN, writer, now a producer
PHILLIP EPSTEIN, writer, now a producer
FRANCIS FARAGOH, writer
EDWIN JUSTUS MAYER, writer
ROBERT ROSSEN, writer - - (Communist
ABEN KANDEL, writer
MILT GROSS, writer
MORTIMER OFFNER, writer - - (Communist, now in U. S. Army)
DANNY DARE, dance director
BERNARD VORHAUS, writer - - (Communist, now in U. S. Army)
SOL BARZMAN, writer - - (Communist)
BEN BARZMAN, writer - - (Communist)

The above list of persons, all either members of the Communist Party or close followers of, and cooperating with the Communist apparatus, according to Source, composed the group which set up the HOLLYWOOD THEATER ALLIANCE.

The Executive Board of the HOLLYWOOD THEATER ALLIANCE were the followin

J. EDWARD BROMBERG, A Communist - (Communist)
EDWARD ELISCU, a Communist - (Communist)
JAY GORNEY, a Communist - - (Communist)
HENRY MYERS, a Communist - - (Communist)
DOROTHY TREE, a Communist - - (Communist)
DANNY DARE, follower of Communist Party line
CHARLES LEONARD, writer, follower of Party line (Communist)
MORTIMER OFFNER, follower of Party Line (Communist)
DOROTHY PETERSON, follower of Party line
FLORENCE RAPPORT, follower of Party line
FRANCES SAGE, follower of Party line
ELLIOTT SULLIVAN, follower of Party Line (Communist)
BERNARD VORHAUS, follower of Party line (Communist)
IRVING WHITE (Communist)

The Production Committee of the HOLLYWOOD THEATER was as follows:

DANNY DARE, Chairman, still active in the Communist cause in the motion picture industry.

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EDWARD ELISCU, a Communist - (Communist)
HENRY MYERS, a Communist - - (Communist)
JAY GORNEY, a Communist - - (Communist)
MORTIMER OFFNER, follower of Party line (Communist)

Source A informed that the first production of this Alliance was a show called "MEET THE PEOPLE". It was first produced at the Assistance League Playhouse on Kingsley Drive in Hollywood, later moving to the Music Box Theater on Hollywood Boulevard. The initial showing of the play was in October, 1939, after the pact between Stalin and Hitler was signed on August 23, 1939. (It is most important that this date be kept in mind as it had much to do with this play.)

The play was in the nature of a musical revue, and in content was mainly a satire on the ideals and customs of American democracy. In essence, the play was what is known in Communist circles as "socially conscious". The play had a long run, almost two years. It was taken out on the road, and toured the larger cities of the United States. As time went on, sequences were injected into the play which, following the Communist Party line at the time, advocated isolationism, opposition to lend-lease, etc. All in all, it was, as intended by Communist influence, a clever vehicle for propaganda.

The play was written by HENRY MYERS, JAY GORNEY, and EDWARD ELISCU, all Communists. Others who wrote material and had a hand in determining the content of the play were:

SOL BARZMAN, a close follower of the Communist Party line and a part of the Hollywood Communist apparatus (Communist)
BEN BARZMAN, " " (Communist)
GEORGE BASSMAN, musical composer and Communist (Communist)
MORTIMER OFFNER, follower of Party line (Communist)
DANNY DARE, dance director and extremely active in Communist affairs in the picture industry
MILT GROSS, writer, Follower of Party, member of League of American Writers and many Communist front organizations.
HENRY BLANKFORT, writer and Party line follower (Communist)
MIKE QUIN, nationally known Communist, for years special writer for PEOPLE'S WORLD, West Coast Communist publication, and the DAILY WORKER, New York organ of the Communist Party (Communist).

Source A stated this show ran its course during the period of the St Hitler pact, during which time it spread propaganda for isolation, oppositi the Selective Service Act, to lend-lease, and so forth. It was strictly Party line presentation.

After the attack on the Soviet Union by Hitler, the show began to liquidate itself, and within a few months it was no more. But the name "MEET THE PEOPLE" had been well established by publicity, and had a certain drawing power. So, when the Communist Party line changed from isolation to pro-war, this same group of Communists decided to produce another show under the same title, this time to carry out the new line of the Communist Party which is now one of ardent support for democracy, patriotism and the like.

Source A stated further that the same three Communist writers, MYERS, GORNEY and ELISCU then wrote a new production, calling it the "NEW MEET THE PEOPLE". This production was staged at the same Assistance League Playhouse on North Kingsley Drive, Los Angeles, some six months ago and is still running. It has now been transferred to the Music Box Theater on Hollywood Boulevard.

The content of this production is just the opposite from that of the first production, as explained above.

Both productions of "MEET THE PEOPLE" having been successes in their way, the Metro-Goldwyn Mayer Studios purchased the right to produce a motion picture, using the title "MEET THE PEOPLE", which would follow the general lines of the production as a musical revue.

After some six months or so, the picture is now about to be released. As stated heretofore, the picture contains certain "social" interpretations, the word "social" in this instance meaning "communist", as applied to propaganda.

In order that the Communist infiltration into motion picture industry by way of this production might be shown, it is only necessary to identify certain individuals who were previously connected with the presentation, and show that they followed the play "MEET THE PEOPLE" right into the picture studios.

Source A states that the official studio pronouncements state that SOL BARZMAN and BEN BARZMAN "suggested the story"; that HENRY MYERS and JAY GORNEY were writers on the picture; and what is most significant, we find that the producer and director in fact of the picture is E. Y. HARBURG.

> E. Y. HARBURG is one of the most active in the Hollywood Communist movement in the industry. He has been identified as a sponsor and supporter of numerous front organizations, is a member of and supporter of the League of American Writers, and followed the Communist Party line during the period of the Stalin-Hitler pact.

The star of the picture is LUCILLE BALL.

> LUCILLE BALL is a Communist, having registered as such in 1936. In the same year, before she became prominent in the picture industry, she was a member of the Central Committee of

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the State of California of the Communist Party. JOHN WEATHERWAX, Personnel Director of the Communist Party and still a Communist, stated under oath before a State Investigating Committee in 1941 that he had appointed Miss BALL to that position. He only made this statement when shown documentary proof of the same, and did so under most violent protest.

From the foregoing "case history", the method and means whereby Communist infiltration into the motion picture industry is brought about, can be understood, more easily.

However, there are many other ways by which it can be done and is being done. But this general pattern can be seen in many other instances. It has always been the studied purpose of the Communist Party in its attempts to penetrate the motion picture industry to have placed as directors and writers those members, followers or sympathizers who can be relied upon to aid in carrying out their aims of injecting propaganda into motion pictures.

Source A stated, with this in mind the following pictures have been released within the last six months in which the directors, writers, and sometimes others have been identified with Communist activity in the motion picture industry:

"NORTH STAR" A Samuel Goldwyn production, dealing with the Russian question in a most favorable aspect. This picture has been recognized by most reviewers as strictly a propaganda picture.

The following persons were in a position to determine the content of this picture:

WILLIAM CAMERON MENZIES, associate producer. MENZIES has shown a decided sympathy with the Communist cause. He has been an instructor in the Hollywood Writers School, a project set up and controlled by the League of American Writers, a notorious Communist front organization. He is also an instructor in the PEOPLES EDUCATIONAL CENTER, a Communist-inspired group in the Los Angeles area, which was set up in September, 1943.

LILLIAN HELLMAN, writer of the story. Miss HELLMAN is a Communist with a long record. She was active in the AMERICAN PEACE MOBILIZATION and numerous other front groups. (Communist)

LEWIS MILESTONE, director. Mr. MILESTONE has long been known as a follower of the Communist Party line, and has devoted much effort to the cause.

AARON COPLAND, composer of the music for the picture. He too follows faithfully the Party line.

IRA GERSHWIN, writer of the lyrics, is also a faithful follower of the line and active in front organizations.

JAMES WONG HOWE, a Chinese, the cameraman for the picture. He has been identified as an active Communist follower for many years.

RM. "GOVERNMENT GIRL" An RKO release.

The following persons determined the content of this picture:

DUDLEY NICHOLS, producer and director. NICHOLS has been involved in Communist front activity and has shown sympathy for Communism for many years. He is an active member of the LEAGUE OF AMERICAN WRITERS and many other front organizations, including the AMERICAN PEACE MOBILIZATION.

BUDD WILSON SCHULBERG wrote the picture. SCHULBERG has a long record of Communist activity. He was for years a member of the YOUNG COMMUNIST LEAGUE, and is a faithful follower of the Communist Party line. He made a trip to the Soviet Union in 1934, and has been a propagandist for Communism ever since.

OLIVIA DE HAVILAND, star of the picture, is a follower of the Party line, and at the present time is most active in such organizations as the JOINT ANTI-FASCIST REFUGEE COMMITTEE, Communist-controlled RUSSIAN RELIEF groups, and the like.

RM. "DESTINATION TOKYO" A Warner Brothers production.

JERRY WALD, producer. WALD has shown sympathy with Communists in the motion picture industry.

ALBERT MALTZ, a Communist, wrote the screen play. MALTZ' record as a Communist is well known as he has been active for many years. He is fanatically devoted to the cause. (Communist)

DELMER DAVES, director, has shown Communist sympathy.

CARY GRANT and JOHN GARFIELD, co-stars of the picture, have both been active in Communist circles. GARFIELD, particularly, has a long record of such activity. He has just returned from Italy, where he had been sent on a military forces entertainment tour.

RM "THREE RUSSIAN GIRLS" A Gregor Rabinowich production for United Artists release.

DAN JAMES (Communist) and ABEN KANDEL wrote the screen play. Both JAMES and KANDEL have been active in Communist affairs in the motion picture industry. Supported and participated in numerous front organizations.

EUGENE FRENKE, associate producer, has shown only mild sympathy with Communist efforts.

MAURICE CLARK made the adaptation from the original story. CLARK is a close follower of the Communist Party line, and is active in the JOINT ANTI-FASCIST REFUGEE COMMITTEE, a Communist controlled organization in Hollywood.

VICTOR TRIVAS assisted in the adaptation. He, too, is a follower of the Communist Party line.

The picture deals with Russian affairs behind the battle lines, and contains propaganda favorable to the way of life in the Soviet Union.

RM "TENDER COMRADE" An RKO production.

DAVID HEMPSTEAD, producer. HEMPSTEAD has shown decided sympathies for Communists and Communist causes over a period of years.

DALTON TRUMBO, the writer who wrote the story, is a known Communist and one of the most fanatical of that group in the Hollywood motion picture industry. He was extremely active in the AMERICAN PEACE MOBILIZATION; wrote pamphlets supporting that organization; wrote pamphlet in defense of HARRY BRIDGES; member of the LEAGUE OF AMERICAN WRITERS and numerous other Communist front groups. (Communist).

EDWARD DMYTRYK, director, is a close follower of the Communist Party line, and engages in most front organizations.

Source A reported that the mother of GINGER ROGERS, star of the picture, said that when the picture was being made the writer inserted in the script certain propaganda lines to be spoken by her daughter. She, Mrs. LELA ROGERS, refused to let her daughter deliver the lines because of this propaganda. The writer, TRUMBO, then changed the script and had the lines spoken by another girl in the cast. Mrs. ROGERS stated to this writer, according to

Source A, that she was much worried about this propaganda tendency in motion pictures, and said that Communist influence in the Hollywood motion picture industry is becoming really alarming. Mrs. ROGERS further stated that there did not seem to be any way to stop this practice because the heads of studios do not seem to recognize the danger to the American people.

RM "THE IMPOSTER". A Universal production.

JULIEN DUVIVIER, producer and director, is a refugee from occupied France. He has been identified with Communist activities while in Hollywood, and shows a distinct sympathy with Communism. He wrote the original play while in France.

STEPHEN LONGSTREET wrote the adaptation from the French. LONGSTREET is a close follower of the Communist Party line.

MARC CONNELLY wrote the dialogue for this country. CONNELLY is one of the most active Party line followers in Hollywood. Member of the LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, and supporter of a multitude of Communist front organizations.

DMITRI TIOMKIN wrote the musical score. He also is a close follower of the Party line and has been identified as belonging and supporting numerous Communist front organizations.

This picture deals with the Free French movement in North Africa.

Source A asserts that the efforts of the Communist Party machine to dominate or at least to greatly influence the type of picture produced, are not confined solely to injecting its propaganda into pictures, but are also directed toward preventing anything the Party would consider objectionable to its Party line. In several cases, the Communist Party has actually prevented the making of a certain type of picture which it decided was not to its liking politically.

Several months ago, the Metro-Goldwyn-Mayer Studios decided it would make a picture based on "UNCLE TOM'S CABIN" from the book by HARRIET BEECHER STOWE, an American classic. The Communist Party immediately decided this would not be to its liking because the character of UNCLE TOM, as portrayed in the book was too much of a servant and was too loyal to his "master", and therefore, the picture would be contrary to the present line and efforts of the Communist Party to stir up the Negroes to assert themselves on a basis of equality. What the Party really had in mind was that it might stand in the way, to a certain extent, of its efforts to win the Negroes over to the Communist cause.

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*The following documents appearing in FBI files have been reviewed under the provisions of The Freedom of Information Act (Title 5, United States Code, Section 552); The Privacy Act of 1974 (PA) (Title 5, United States Code, Section 552a); and/or Litigation.*

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Requester: NLG V. AG. U.S.
Subject: MARGOLIS
Computer or Case Identification Number: CIVIL ACTION NO. 77-CIV.-0999-(CLB)
Title of Case:
*File 100-138754- Section
Serials Reviewed: 26

Release Location: *File HQ 62-117572 Section

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Serials Reviewed:

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Immediately following the announcement that the studio would make this picture, the Communist Party went into action. Working through its front organizations, its Committees of Correspondence and certain Negro newspapers, particularly the CALIFORNIA EAGLE, a Los Angeles publication edited and managed by CHARLOTTA BASS, an active Communist follower, a campaign of intimidation was launched. Thousands of letters of protest went into the studios, and every form of Communist influence was used, and as a result of all this the studio announced that it would not make the picture. All this in spite of the fact that "UNCLE TOM'S CABIN" is an American classic and was a tremendous force in bringing about the freeing of the Negro slave.

Another case in point, according to Source A, is the picture "LIFE OF EDDIE RICKENBACKER", now in preparation by Twentieth Century Fox Studios. This is the most open attempt made thus far to intimidate the makers of motion pictures. Although RICKENBACKER is a national figure and hero of the first World War, the Communist Party objects to him for his political opinions. It has labelled him a Fascist, a Nazi sympathizer, a reactionary, an isolationist, and has tagged him with every label in its long list of slanderous terms.

From the time when the picture was first announced the Communist element has used every form of pressure it can muster to prevent the making of the picture. It has put pressure on stars causing certain ones to refuse the role: It has intimidated writers causing some to refuse to do the script; It has caused certain labor unions which it dominates to pass resolutions of protest to be sent to the studio: It has done everything in its power to inspire whispering campaigns and opposition to the picture.

At the present time the making of the picture is being hampered at every step and undoubtedly it will be delayed, if not abandoned altogether eventually.

In summary, it can be said that the influence of the Communist Party and its subservient apparatus in the motion picture industry is exceedingly strong and growing all the time. This is because the war situation permits the Communists a latitude never before granted. Further, the present trend toward "internationalism" makes it possible for exponents of the Marxian faith to incorporate in a picture the beneficient effects of certain foreign ideologies which, by contrast, overshadow the general effects of American democracy which, in a most subtle manner, is subject to much criticism.

## II. OPEN POLITICAL ACTIVITY

Source A has revealed that the political activity of the Communist Party of the United States, as laid down by EARL BROWDER on January 10, 1944, calls for the support of certain democratic "anti-fascist" candidates for public office, and as the role of the Communist Party is now apparently to support all democratic processes, laying aside any and all attempts to "socialize" the United States, the

Communist apparatus in the Hollywood motion picture industry must necessarily follow this pattern, and is following it at the present time in Hollywood.

Obedient to, and in line with this edict from the Central Committee of the Communist Party of the United States, the Communist elements in the motion picture industry have set up a political organization called the HOLLYWOOD DEMOCRATIC COMMITTEE.

Source A has informed that the HOLLYWOOD DEMOCRATIC COMMITTEE was organized on July 30, 1943. Its first declaration of principles, aims and purposes, put out by JOHN HOWARD LAWSON, was:

> "Stop inflation; stop race rioting; pass Anti-Poll Tax Bill; Repeal the Smith-Connally Bill; pass child labor legislation; tax the rich; and stamp out fifth column in America."

It proclaimed that Senators NYE, WHEELER, REYNOLDS and Congressman RANKIN were doing the work of Hitler in America, and demanded prosecution of the following newspapers: Hearst chain, CHICAGO TRIBUNE, NEW YORK DAILY NEWS, and particularly the READERS DIGEST.

This organization appointed committees which high-pressured Congressmen in two ways. One way was to interview the Congressman, who perhaps had not voted for their pet measures, then give out a scurrilous interpretation to the press. The other, was to organize "Committees of Correspondence" to flood the Congressmen with letters and telegrams, advising them how they should vote on all matters, and organize the voters to defeat them.

This committee is most active, is supported by some very prominent personages in the picture industry, and already is wielding tremendous influence on the political field in California.

Source A advises that this HOLLYWOOD DEMOCRATIC COMMITTEE is not, as the name might imply, officially a part of the Democratic Party. It is a separate group composed in the main of known Communists, Party line followers, and sympathizers. Its activities thus far have been devoted principally to publicity for its favored candidates, violent attacks on those candidates with whom it is not in agreement, which attacks are not motivated by loyalty to the institutions of American democracy but rather by whether or not a particular candidate is opposed to the activities of the Communist Party and its followers, or the proposals sponsored by that Party.

The HOLLYWOOD DEMOCRATIC COMMITTEE also conducts door-to-door campaigns in the interest of its activities. It also works in conjunction with labor unions, outside front organizations such as the JOINT ANTI-FASCIST REFUGEE COMMITTEE, LEAGUE OF WOMEN VOTERS, LEAGUE OF WOMEN SHOPPERS, all CIO union groups, and the like.

It can properly be said to be the political spearhead of the Communist Party in Hollywood, from which radiates in all directions the political influence and prestige of the Hollywood motion picture industry which has been proven in the past to be of utmost power and significance.

While the HOLLYWOOD DEMOCRATIC COMMITTEE acts as a "mass" organization appealing to all persons in the Hollywood sector, the labor unions in the motion picture industry, and particularly those under Communist domination, engage in political activity corresponding to that of the HOLLYWOOD DEMOCRATIC COMMITTEE. In this case, however, the activity is confined to the labor unions as such.

MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

In line with the policy of the Communist Party and its activities on the open political field, there has been set up in Hollywood an organization called MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION.

Source A advised that this committee was formed for the purpose of directing the political strength of the Hollywood labor unions toward the election of candidates for public office who were favorable to labor's interests. On that basic program, the Committee is presumed to function, and on that basic program some fifteen locals of the labor movement in the motion picture industry have already reached a working agreement.

While the inspiration for the formation of this committee came from the political policy of the American Federation of Labor, as a national organization, to take part in the present political campaigns, the Communist elements in control of a certain block of labor unions in the motion picture industry promptly took advantage of this and formed this Labor Committee for Political Action.

According to Source A, not all locals of labor unions affiliated with and represented on this committee are Communist-controlled. However, the majority of them are, and thus practically dominate the actions and endorsements of the Committee. Because of this dominance by the Communist elements, the committee in a broad sense follows the line of the Communist Party.

The committee is composed only of local unions of the American Federation of Labor. However, as it is a unit in the broad program of the AFL's national political effort, it is affiliated with the UNITED AFL POLITICAL ACTION COMMITTEE, which, in turn, functions in conjunction with the CIO POLITICAL ACTION COMMITTEE, a thoroughly Communist-dominated organization, all of which, taken together, presents a formidable front, now being utilized by the Communist Party to further its program on the open political field.

Source A has informed that the following unions are affiliated with the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION:

Laboratory Technicians, Local 683, IATSE. This union is dominated completely by Communists. (Communist)

Screen Cartoonists Guild, Local 852, AFL. Communist-controlled.

Screen Office Employees Guild, Local 1391, AFL. Communist-controlled.

Screen Set Designers Guild, Local 1421, AFL. Communist-controlled.

American Federation of Musicians, Local 47, AFL. Communist-controlled.

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Studio Machinists, AFL, Local 1185. Communist-controlled.

Motion Picture Painters, Local 644, AFL. Communist-controlled.

International Brotherhood of Electrical Workers, Local 40, AFL. Strongly influenced by Communists. Generally follows the line.

Sound Technicians, Local 695, IATSE, AFL. Strongly influenced by Communists and generally follows the line.

International Photographers, Local 659, IATSE, AFL. Influenced by Communists. Generally follows the line.

Screen Publicists Guild. This is an independent union permitted to affiliate with the Committee on the grounds that it has applied for an AFL Charter. It is completely under Communist control.

Screen Story Analysts Guild (formerly Screen Readers Guild). This union also is independent but is permitted to affiliate with the Committee because it has applied for an AFL charter. This union also is completely dominated by Communists.

Motion Picture Costumers, Local 705, IATSE, AFL. This union has just recently come under Communist influence to a marked extent.

Studio Teamsters, Local 399, AFL. This union is strongly anti-Communist.

Studio Plasterers, Local 755, AFL. This union is strongly anti-Communist.

Studio Laborers, Local 727, IATSE, AFL. This union is mildly anti-Communist through its officials.

From the foregoing list of unions and Communist influence or lack of same in each one, it can be seen that the Committee for Political Action in Hollywood is under Communist influence.

Source A has stated that in almost every instance where this committee has taken action or made endorsements, such action and endorsement has been identical with those of the HOLLYWOOD DEMOCRATIC COMMITTEE, and both, in turn, have corresponded with the proposals and endorsements of the PEOPLE'S WORLD, the Communist daily publication of the West Coast.

Source A states that the representatives of the various unions making up the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, and who speak for their union on the committee, are the following:

NORVAL CRUTCHER, Laboratory Technicians, Local 683. (Communist)

WILLIAM POMERANCE, Screen Cartoonists Guild, Local 852. (Communist)

BERNARD LUSHER, Screen Office Employees Guild, Local 1391. (Communist) 5 cp.

ED MUSSA, Screen Set Designers Guild, Local 1421. A follower of the Communist Party line.

J. K. WALLACE, Musicians Local 47. (Communist)

D. T. WAYNE, Studio Machinists, Local 1185. A follower of the Party line.

HERBERT K. SORRELL, Motion Picture Painters, Local 644. (Communist)

AL SPEEDE, International Brotherhood of Electrical Workers, Local 40. Follows the lead of the Communists.

HAROLD SMITH, Sound Technicians, Local 695. A member of the Executive Board of HOLLYWOOD DEMOCRATIC COMMITTEE, and generally follows the lead of the Communist groups.

HERBERT ALLER, International Photographers, Local 659. Not a Communist, but will generally follow their lead.

TED TAYLOR, Screen Publicists Guild. Active in all Communist affairs and special writer for the PEOPLE'S WORLD, Communist official publication.

BERNARD GORDON, Screen Story Analysts Guild. Active in all Communist affairs and causes.

TED ELLSWORTH, Motion Picture Costumers, Local 705. Follower of the Communists on the Committee.

RALPH CLARE, Teamsters Local 399. Strongly anti-Communist, and therefore a disturbing element on the Committee.

BEN MARTINEZ, Studio Plasterers, Local 755. Strongly anti-Communist and violently outspoken in attacks on their actions.

A. K. ERICKSON, Studio Laborers, Local 727. Anti-Communist.

Source A stated that those independent unions calling themselves "Guilds", such as the Screen Writers Guild, Screen Directors Guild, and the Screen Actors Guild (the Screen Actors Guild being affiliated with the American Federation of Labor, but not yet a part of the Motion Picture Labor Committee) carry on their political activities directly through the HOLLYWOOD DEMOCRATIC COMMITTEE with which many of their members are affiliated.

"The officers of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION are the following:

AL SPEEDE, Chairman. Mentioned heretofore.
D. T. WAYNE, V-Chairman. " "
TED ELLSWORTH, Secretary " "

"Although this MOTION PICTURE LABOR COMMITTEE is composed of local unions of the American Federation of Labor, the overwhelming membership of the officers, the directors of the Committee, and membership representation is decidedly Communist. Those several persons and unions represented are a small impotent minority and thus cannot prevent action by the Committee which follows the Communist Party line."

## III. COMMUNIST ACTIVITY IN THE LABOR UNIONS

Source A has informed that the campaign carried on by the Communist Party to take over the labor unions in the Hollywood motion picture industry has, within the last six months, been intensified greatly and has met with a considerable degree of success. The strategy used by the Communist elements was to set up a separate group which would act as a hard, disciplined "core" among the different organized groups of workers.

This group or block of labor unions, according to Source A, came into existence after several previous abortive attempts to capture the key unions in the Hollywood motion picture industry and take them over into the CIO. After the last failure in 1939, the Communist Party changed its tactics and began a campaign within the American Federation of Labor, which has jurisdiction over most labor unions in the studios. The strategy this time was to remain within the A.F. of L. and seek to take them over from the inside.

Source A advised that the first union completely taken over by the Communists was Moving Picture Painters, Local 644, under the leadership of HERBERT K. SORRELL, a known Communist. This took place in 1936. After a period of time extending up to the summer of 1941, several other unions were taken over. They were[1] Laboratory Technicians, Local 683, IATSE, and[2] Studio Machinists, Local 1185, International Association of Machinists. By the fall of 1942, there were attached to this group the[3] Screen Cartoonists Guild, Local 852,[4] the Screen Office Employees Guild, Local 1391, and the[5] Screen Set Designers Guild, Local 1421, affiliated with the American Federation of Labor.

The next step in the process was to weld these six unions into a tight working group. An organization was set up called the CONFERENCE OF STUDIO UNIONS.

### CONFERENCE OF STUDIO UNIONS

Source A advised that this Conference constituted a top structural mechanism which determined the policies and activities of the member unions. It is completely under Communist control. The leading figures who set up the organization are the following:

HERBERT K. SORRELL, President, a known Communist.
NORVAL D. CRUTCHER, Chairman, a known Communist.
D. T. WAYNE, Vice-President, a close follower of the Communist Party line.
RUSSELL B. McKNIGHT, a close follower of the Communist Party line.
BERNARD LUSHER, a Communist.
WILLIAM POMERANCE, a Communist.

ED MUSSA, a follower of the Communist Party line.
JOHN MARTIN, a close follower of the Party line.

"The formation of this Conference of Studio Unions became the opening wedge for taking over absolute control of these unions and centralizing this control within a small disciplined group of Communists. The original group of local unions forming this Conference of Studio Unions were the above mentioned.

"Within the last six months, four more unions have joined the organization. They are the following:

Building Service Employees, Local 99. The head of this union and its spokesman, is GEORGE BRADLEY. BRADLEY is, and has been, a follower of the Communist Party line for many years. He is a member of and sponsor of many Communist front groups.

Special Officers and Guards, Local 193. The spokesman and representative for this union is TED CAMP. CAMP is a newcomer in this field and has not shown up heretofore as engaged in Communist activity.

Screen Publicists Guild. This union has heretofore been independent, but inasmuch as some time ago it made application for an A.F. of L. charter, it has been admitted to this Conference. Within the last four weeks, that charter has been granted, and now this guild is a local union of the A.F. of L. The charter was not a direct one, but was issued by way of Moving Picture Painters, Local 644, and it now becomes an affiliate of that local union. This Screen Publicists Guild is, and has long been, completely under the control of the Communist Party. Its representative on the Conference group is TED TAYLOR. TAYLOR is one of the most ardent Communists in Hollywood. He is a special writer for the PEOPLE'S WORLD, the Pacific Coast Communist publication, and takes part in every venture of the Communist apparatus.

It is most important to note that this Screen Publicists Guild is one of the most powerful propaganda instruments for the Communist cause in the motion picture industry. Composed of publicists (Press Agents formerly), it is in a position to pour through the daily press and other publications devoted to the motion picture industry, a constant stream of subtle propaganda to all parts of the United States, and the entire world, in fact. The possibilities are obvious.

Screen Analysts Guild (formerly Screen Readers Guild). Source A advises this union also had been independent. Ever since its

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formation some three years ago, it has been completely under control of the Communist Party. Recently it made application for an A.F. of L. charter through the Moving Picture Painters, Local 644, and on the basis of that application it was admitted to the Conference of Studio Unions. Within the last two weeks this union, too, has been granted a charter by the A.F. of L. through the Painters Union. Here again, we find a most important key group under Communist control. The importance of the Screen Story Analyst (formerly called a "reader") is because he or she must read everything sent in to the studios, books, short stories, magazines, newspapers, scripts, and, in fact, everything available. When read, this "analyst" recommends that certain material either be accepted or rejected for presentation in a picture. It can be easily seen that this person is in a position to recommend ideas, sequences or scenes which, if he or she were Communistically inclined, would be of help to the Communist cause and its propaganda.

The head and spokesman for this group is BERNARD GORDON, who is one of the most enthusiastic Communists in Hollywood.

"Thus, the Conference of Studio Unions, a completely Communist-controlled organization, is now composed of ten key unions of the utmost importance to the motion picture industry. The influence of this block is growing day by day. And what is most significant is that for the first time the motion picture producers have recognized this Conference of Studio Unions as a separate bargaining agency. This recognition came about at the annual negotiations conferences between the producers and labor representatives held in New York City, during the monthsof March and April of this year.

The ten unions constituting the Conference of Studio Unions are the following:

Moving Picture Painters, Local 644
Laboratory Technicians, Local 683
Screen Cartoonists Guild, Local 852
Screen Office Employees Guild, Local 1391
Set Designers Guild, Local 1421
Studio Machinists, Local 1185
Building Service Employees, Local 99
Special Officers and Guards, Local 193
Screen Analysts Guild
Screen Publicists Guild

Source A states that the over-all spokesman for this Conference of Studio Unions is HERBERT K. SORRELL, its President. SORRELL is also the Business Representative of Moving Picture Painters, Local 644. SORRELL is a known Communist

of many years standing.

"This Conference of Studio Unions, being a part of the Communist apparatus in the motion picture industry, cooperates with and supports all Communist front activities, such as the HOLLYWOOD DEMOCRATIC COMMITTEE, the JOINT ANTI-FASCIST REFUGEE COMMITTEE, the LEAGUE OF AMERICAN WRITERS, the HOLLYWOOD WRITERS MOBILIZATION, the PEOPLES EDUCATIONAL CENTER, and the like.

"While this Conference of Studio Unions constitutes the nucleus of Communist activity among the Hollywood labor unions, such activity is being carried on in many other unions with the object of incorporating them into this block. Decided progress is being made to this end, and it is more than likely that several more unions will shortly succumb and be taken over by the Conference of Studio Unions."

Source A states it is not known whether the Hollywood Motion Picture Producers are fully aware of the political coloring of the Conference of Studio Unions and what its ultimate objectives are. It is not known whether they are aware of the serious infiltration of Communist elements in the industry. But whether they are or are not, it is a fact that they, acting through their Labor Contact Man, PAT CASEY, who is in charge of labor relations for the industry, consistently favor this Communist group over those unions not influenced by Communists. Mr. CASEY is not a Communist, and has no sympathy with Communists or their cause. Yet, he is a close personal friend and associates freely in many ways with HERBERT K. SORRELL, the Communist leader, in the Hollywood labor union affairs.

"In a broad sense it can be said that the progress of the Communist elements in their attempts to take over all Hollywood labor unions, both A.F. of L. and independent (there being no CIO unions in the motion picture industry), is increasing day by day, and it is possible that eventually they will be in complete control of all motion picture unions in Hollywood.

## IV. FRONT ORGANIZATIONS SUPPORTED BY PERSONS IN THE MOTION PICTURE INDUSTRY

As has been stated elsewhere in this report by Source A, the Communists utilize the influence and prestige of the motion picture industry to support activities not directly connected with the industry. By the use of big names and personalities in connection with many Communist front organizations, they are able to attract support and raise funds not otherwise possible. [While these prominent Communist personalities employed in the industry act as individuals in these cases, the impression created in the minds of the public is that the industry as a whole is sponsoring and supporting these many organizations.]

"Strangely enough, the producers of motion pictures have never made an attempt to correct this impression. It is inconceivable that they do not know of

this. Communist front organizations in which Hollywood personalities are the moving force, and who use their motion picture prestige and influence in behalf of the Communist cause, are the following:

HOLLYWOOD DEMOCRATIC COMMITTEE
JOINT ANTI-FASCIST REFUGEE COMMITTEE
HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE
LEAGUE OF AMERICAN WRITERS

Source A states that these four organizations are the most powerful Communist front groups in Hollywood at the present time. They are completely under the control of the Communist Party, and are probably the best known as they are the most active in public and political affairs.

The JOINT ANTI-FASCIST REFUGEE COMMITTEE and the LEAGUE OF AMERICAN WRITERS have international connections. The JOINT ANTI-FASCIST REFUGEE COMMITTEE operates openly on an international scale, and the LEAGUE OF AMERICAN WRITERS operates internationally through its affiliation with the INTERNATIONAL UNION OF REVOLUTIONARY WRITERS.

Each of these four front organizations has been the subject of extensive investigation in the Los Angeles area, and for that reason will not be more fully reported here.

PEOPLES EDUCATIONAL CENTER
Hollywood Extension
RM 1717 North Vine Street
Hollywood, California

Source A has reported that the Hollywood Extension of [the PEOPLES EDUCATIONAL CENTER was formerly known as the Hollywood Writers School, conducted by the LEAGUE OF AMERICAN WRITERS,] a thoroughly dominated Communist front organization.

["The Hollywood Writers School became the Hollywood Extension of the PEOPLES EDUCATIONAL CENTER when EARL BROWDER announced on January 10, 1944, that the Communist Party would, in the near future, cease to be a political party placing candidates in the field for public office as before, but would become an 'educational' organization for the purpose of enlightening the American people] and directing them toward those goals which they, the Communists, consider 'progressive.'

"Immediately the Hollywood Writers School became an extension of the PEOPLES EDUCATIONAL CENTER, an organization along the same lines which had already been formed, it evidently having had advance information of the change in Communist Party tactics.

["As [this school is conducted almost wholly by persons identified with the motion picture industry, and as all instructors are from the same source, the

influence and prestige of that institution is bestowed on this school. Most courses taught have to do with screen, writing, acting, screen directing, radio writing, and kindred subjects, all tied in closely to the motion picture industry.]

The character of the school and its objectives can be easily understood by a check on individuals and their backgrounds who constitute the "faculty". Some of the members of the teaching staff, as shown by the school prospectus, are the following:

ALVAH BESSIE, screen writer. A Communist with a long record of activity. He will teach "Literature and the World". (Communist)

A. I. BEZZERIDES, a screen writer. Follower of the Communist Party line, LEAGUE OF AMERICAN WRITERS, and other fronts.

EDWARD BIBERMAN, artist. A Communist with long record. "The Social History of Art." (Communist)

REVELS CAYTON, a Negro CIO functionary. A Communist who will teach "Peoples Unity". (Communist)

DR. FRANK C. DAVIS, Professor, University of California at Los Angeles. DAVIS has a long record of Communist front activity. "Psychological Bases of Democracy and Fascism."

HELEN DEUTSCH, screen writer. A close follower of the Communist Party line. She will teach "Screen Writing".

EDWARD DMYTRYK, motion picture director. Long record of Communist activity. Will teach "Motion Picture Directing."

GUY ENDORE, screen writer. ENDORE has been a most active Communist for many years. He will teach "The Novel". (Communist)

MORTON GRANT, screen writer. A Communist. Will teach "Screen writing". (Communist)

DOROTHY HARRIS. She is listed as having been born in the Soviet Union, and graduated from the School of Higher Learning there in 1924. She will teach "Elementary Russian".

CHARLES J. KATZ, attorney. A most vociferous Communist with a long record. Acts as attorney for all Communist causes and persons. Will teach "Labor Relations and The War". (Communist)

JORIS IVENS, a director of documentary films. IVENS is a Communist, long active in Holland and European countries; at one time connected with motion picture production in Moscow; recently made a citizen of the United States. Will teach "Motion Picture Directing". (Communist)

BEN MARGOLIS, attorney. Associated with KATZ (above). A Communist with a long record. Will teach "Labor Relations and the War". (Communist)

JOHN SANFORD, writer. Long record of Communist activity. A close follower of the Party line. Will teach "The Novel".

A. LAL SINGH, a Hindu, Editor of "India News", a publication devoted to freedom for India according to the Communist Party line. A Communist with a long record. (Communist)

DOROTHY TREE, screen actress. A Communist. Will teach "The History of Acting". (Communist)

FRANK TUTTLE, director. A Communist of long standing and most active. Will teach "Motion Picture Directing". (Communist)

MICHAEL URIS, screen writer. Follower of the Communist Party line. Will teach "Screen writing".

"The purpose of this school is the dissemination of Communist propaganda among the pupils who attend. Using the lure of the motion picture industry and its fabulous salaries and prestige and the possibility of influential personages connected with the school securing them positions in the industry, the Communist Party here has a very valuable 'transmission belt'."

ACTORS LAB

[redacted] Nothing new here.

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Source A states that this so-called "Actors Lab" is another Communist project in Hollywood which uses the motion picture industry's prestige to attract young people for the purpose of indoctrinating them with Communist ideology while pretending to instruct them in the art of acting. In carrying out this program, this organization produces short plays and skits in which it gives them the opportunity to appear. When such play or skit is ready for presentation, it is sent around to the various Army camps under the auspices of the USO and an organization called the Hollywood Victory Committee.

"This Actors Lab has been very successful in placing some of its graduates into the picture studios. Due to the fact that some very important personages in the Communist apparatus in Hollywood are connected with the organization as instructors, sponsors or supporters, it has been able to place those who are sympathetic to the cause of Communism with various studios.

"The organization was formed in 1940, but it was not until 1943 that it developed into a position of importance to the Communist cause. It works in close cooperation with the Hollywood Writers Mobilization, a front for the LEAGUE OF AMERICAN WRITERS, the HOLLYWOOD DEMOCRATIC COMMITTEE, and all other Communist fronts in the locality, furnishing entertainment when needed.

"The venture operates on what it calls a 'cooperative basis', each member paying $12.50 per month to take care of expenses. Instructors and directors of the organization operate on a voluntary basis.

"Enrollment in the school for instruction is not restricted to newcomers to the industry. In statements released to the press, it is stated that many distinguished theater personalities are enrolled in the classes. However, these 'distinguished personalities' are not looking for instruction in their art, neither are they looking for entry into the studios; they are individuals sympathetic to Communism who are lending their names and prestige to the venture.

Those most active at the present time in this Actors Lab are the following:

FRANK TUTTLE, motion picture director. An active Communist. (Communist)

ROMAN BOHNEN, actor. A Communist. (Communist).

J. EDWARD BROMBERG, actor. A Communist. (Communist)

MORRIS CARNOVSKY, actor. A Communist. (Communist)

PHIL BROWN, actor. A Communist. (Communist)

JULES DASSIN, motion picture director. A Communist (Communist)

VINCENT SHERMAN, writer and director. Close follower of the Communist Party line.

ABNER BIBERMAN, actor. A follower of the Communist Party line.

IRVING PICHEL, director. Fanatical follower of the Communist Party line.

IRVING REIS, director. A Communist. (Communist)

ORSON WELLES, actor and director. Important cog in the Hollywood Communist apparatus. Follows the line faithfully.

DAVID HEILWELL, actor. A Communist. HEILWELL very recently came from Cornell University, New York. (Communist)

SOPHIE ROSENSTEIN, dramatic instructor. A follower of the Communist Party line.

ELLIOTT SULLIVAN, actor. A close follower of the Communist Party line.

Source A states that by reason of the fact that this organization is in a position to furnish entertainment of a propaganda nature, it is in contact with all Communist front organizations, CIO unions and gatherings of all sorts. At the present time, however, it is concentrating most of its efforts on camp shows for the Army. Needless to mention, these shows disseminate subtle propaganda among the armed forces wherever they are contacted.

Source A has advised that in addition to the foregoing organizations, these same personages take part in organized Communist activities somewhat further removed from the motion picture industry itself. However, the fact that Hollywood has representation in these efforts lends the name of the industry to them to some degree. Some of them are:

COMMITTEES FOR DEFENSE OF SO-CALLED POLITICAL PRISONERS
INTERNATIONAL LABOR DEFENSE
INTERNATIONAL WORKERS ORDER (IWO)
SLEEPY LAGOON DEFENSE COMMITTEE (Committee for defense of some young Mexican youths convicted of murder)
LEAGUE OF WOMEN SHOPPERS
COMMITTEES FOR CARE OF CHILDREN IN WARTIME
COMMITTEES OF CORRESPONDENCE (Devices for pressure by mail to support or oppose measures or other matters favorable or unfavorable to the Communist cause)

"And many other organizations of like Communist inspiration which come and go from time to time. All these groups manage to get a tie-in with the motion picture industry to a greater or lesser degree.

"No one of these Communist groups is all powerful in itself, but all taken together as integral parts of the whole Communist apparatus, present a powerful political and pressure machine.

OPPOSITION TO COMMUNIST INFLUENCE IN HOLLYWOOD

Source A has reported that while the great majority engaged in or connected with the motion picture industry have no sympathy with Communism or with Communists, nevertheless, there has not been, until a very recent date, any organized opposition to this alarming encroachment by the Communist Party. Heretofore, any opposition shown has been by individuals, particularly certain labor leaders who see clearly the results of the Communist campaign to take over and control all labor in the industry.

"There has been some opposition within such groups as the Screen Writers Guild, Directors Guild, and others, but the Communist apparatus is so well organized and disciplined that it has been able by using such means as whispering campaigns, personal villification, and slander, to create a virtual intellectual reign of terror which has been so effective as to destroy any real opposition.

"Here again, the producers of motion pictures, if they are aware of it, have done nothing whatever to prevent the Communist Party from intimidating those who oppose its aims. In fact, certain responsible figures in the industry have lent support to this campaign.

"However, within the last three months, an organization has been formed, called the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, which is now attempting to oppose the Communization of the motion picture industry.

"This Alliance is composed of certain writers, directors, several producers, and others employed in the industry. Its purposes are clearly stated; they are distinctly American and devoted to American ideals and principles. The persons who compose the group are Americans, who for the most part have been long identified with the industry. The organization has brought down upon itself a most violent campaign of abuse and slander. It has been called a fascist organization: It has been called anti-Semitic: It has been accused of pro-Nazi sympathies: It has been subjected to every form of abuse of which the Communist Party and its followers are such adepts.

"It has been called a subversive organization, although those who lead the campaign to destroy this organization are those who supported the AMERICAN PEACE MOBILIZATION, who opposed aid to the democracies, who picketed the White House, who did everything in their power to obstruct national defense when the line of the Communist Party was to give aid to Hitler because of the alliance between Russia and Germany prior to June 22, 1941.

"And here again, we find the motion picture producers supporting the Communist elements. They, for the most part, are doing the best they can to force the dissolution of the MOTION PICTURE ALLIANCE.

However, the MOTION PICTURE ALLIANCE seems to be determined to go ahead. It has the support of those labor unions in the studios which are not under the control of the Communists. They, too, are determined that something be done about the growing influence of the Communist Party in the industry. The situation is highly explosive, and can very easily take on proportions of national significance.

P E N D I N G

L.A. 100-15732

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry, and will report activities of interest to this investigation.

Copies of this report are being furnished to the New York and San Francisco Field Divisions, as it is believed this report contains information of interest to those offices.

## SOURCES

Source A is Confidential National Defense Informant [redacted] b7D

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CASE: INTERNAL SECURITY - C

SPEC. AGT.: JAMES G. FINDLAY

DATE: 4-20-44

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RCT:mr

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100-138754

April 29, 1944

PERSONAL AND [redacted]

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED REGARDING
SLIP(S) OF Declassification
DATE 12/28/77

Declassified 204/0 Rvw 7/18/77

SAC, Los Angeles

RE: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

As you know, I am personally interested in this investigation and in this connection, I desire that the Bureau be kept currently and fully advised of all developments. It is therefore directed that your office advise the Bureau by letter or report at least once every thirty days of all developments indicating Communist infiltration in the motion picture field.

The instructions regarding the investigation set out in my letter of June 21, 1943, should be adhered to. In addition, it is suggested that investigative attention be directed to the origin of the stories from which films favorable to Communist ideology are made and the identity of the persons responsible for the use of these stories by the various studios. You should make every effort to establish any Communist affiliations of the persons responsible for the production of such films, particularly those in the directing and producing fields. A special endeavor should be made to establish definite proof of Communist Party membership of those individuals having greatest influence in the so-called intellectual groups and in the labor field. Separate investigations should be conducted concerning such persons if in your judgment the circumstances warrant.

A report should be submitted by your office no later than fifteen days from the receipt of this letter. Subsequent thereto, the monthly report or letter should be submitted in sufficient time to be received at the Bureau no later than the fifteenth of each month thereafter.

Very truly yours,

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-28-75 BY 2P/2D/Pm

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FEDERAL BUREAU OF INVESTIGATION
MAY 21 1944
DEPARTMENT OF JUSTICE

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Federal Bureau of Investigation
United States Department of Justice
Los Angeles - 13 - California
April 26, 1944

Director, FBI

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

ATTENTION: MR. BUCKLEY

Dear Sir:

In connection with the investigation of the above case and in view of the wide ramifications of the Communist Party in the Hollywood area, I wish to call your attention to the following cases which are more or less related to instant case:

LEAGUE OF AMERICAN WRITERS; INTERNAL SECURITY - C. 100-7322

HOLLYWOOD DEMOCRATIC COMMITTEE; INTERNAL SECURITY-C. 100-197270

HOLLYWOOD CANTEEN; INTERNAL SECURITY - C. 100-259318

JOHN HOWARD LAWSON; INTERNAL SECURITY - C. 100-24499 (also Herbert Biberman)

In view of the fact that a great deal of information concerning the communists in the motion picture industry is carried in these files, it is suggested that you might desire to make arrangements to have reports in these cases cross your desk for review.

Very truly yours,

R. B. HOOD
SAC

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100-15732

RECORDED & INDEXED
100-138754-28
F B I
36 MAY 4 1944

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

MAY 26 1944

SAC, Los Angeles

17217

The identifying paragraph should be as brief as consistent with the known facts. If the individual is the subject of a separate file in your office, the file number should appear immediately following the name.

As of possible assistance to your office in this matter there are enclosed alphabetical indices to the reports of Special Agent James G. Findlay dated July 10, 1943, August 25, 1943, and February 12, 1944, respectively. It is noted that the report of Agent Findlay dated February 18, 1943, contains such an index prepared at Los Angeles as part of the report. You should, of course, include such other pertinent data as may appear in your files. In this connection your attention is directed to your letter to the Bureau dated August 9, 1943, captioned "Communist Party, U.S.A., District 13, Los Angeles Field Division; Internal Security - C." This letter and its enclosures set out names of known members of the North West (Movie Industry) Section of the Los Angeles County Communist Party.

Please give this matter your immediate attention. The list requested should be submitted to the Bureau within thirty days of receipt of this letter. A supplementary list should be submitted from time to time as additional names are developed by investigation. Since this matter concerns a file review only, the material submitted should not be considered as in lieu of the monthly report or letter requested of your office in Bureau letter of April 29, 1944.

Very truly yours,

John Edgar Hoover
Director

Enclosures

INDEXED
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RCT:rwc

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100-136754

May 8, 1944

SAC, Los Angeles

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - RUSSIA

Dear Sir:

In order that the Bureau may have concise information concerning those individuals in the motion picture industry who are members of the Communist Party or of Communist Party front organizations, it is directed that the file in this case be reviewed and a list of such persons be compiled. The purpose of this list is to obtain a ready reference to the definitely known Communist affiliations of those persons whose names occur frequently in the various fields of activity in the motion picture industry. It is believed that such a list will not only be of value to the Bureau but also to your office for reference purposes in future investigation to be conducted in this case.

It is desired that the list be broken down as to producers, directors, writers, actors, labor union figures and miscellaneous. If you feel that additional categories should be added, this may be done. However, it is believed desirable to keep the break-down fairly simple at this time and an individual should be classified according to his primary activity in the motion picture field. The category of director should include not only film directors but also technical, musical, dialog and other directors who influence the policy of the film produced. In the miscellaneous category you should include individuals who do not fit into any of the other groups but who are active in furthering the Communist influence in the motion picture field.

A brief identifying paragraph regarding each person should be included. It should set out the name, activities in the motion picture industry, and the fact of Communist Party membership with section and branch if known. If this is not known, a short sentence stating how the person is known to be a Communist Party member should be added. The paragraph should include the names of recognized Communist Party front groups of which the individual is or has been a member or sponsor. Such terms as "fellow traveler", "Communist sympathizer" or "follower of the Communist Party line" should be avoided. If an individual is not a Communist Party member or affiliated with a recognized Communist Party front group, but is nevertheless believed to be furthering the Communist interest, the specific facts forming the basis for such conclusion should be set forth. Facts might be contributions to Communist causes, association with known Communists, instances in which the individual has followed the Communist Party line or otherwise indicated sympathy for the Communist Party or its policies.

CT/rwc

SAC, Los Angeles

May 6, 1944

J. Edgar Hoover, Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

For your information there is forwarded herewith a copy of a newspaper item appearing in the New York Teacher News for April 29, 1944. The New York Teacher News is the official organ of the Teachers Union - Local 555 - State, County and Municipal Workers of America - CIO.

William S. Gailmor, who is mentioned in the article, is known to have consulted officers of the Communist Party concerning policy matters in connection with his news broadcasts.

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MAY 8 1944
U.S. DEPARTMENT OF JUSTICE

COMMUNICATIONS SECTION
MAILED 6
MAY 6 1944 P.M.
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U.S. DEPARTMENT OF JUSTICE

SA-44

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
May 13, 1944

Director, FBI

129781

RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Reference is made to Bureau letter dated April 29, 1944, relative to the above-entitled matter, which instructs that a report or letter should be submitted not later than fifteen days after the receipt of said letter and monthly thereafter in time to reach the Bureau not later than the 15th of each month.

A lengthy report was submitted dated April 20, 1944. ? (Serial 26) A short report is being enclosed with this letter dated May 13, 1944. A report in more detail will be submitted in time to reach the Bureau by June 15, 1944, in compliance with instructions contained in your letter.

Very truly yours,

R. B. HOOD,
SAC

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

CONFIDENTIAL

FILE No. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5/13/44 | 5/4-11/44 | JAMES G. FINDLAY -RLB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

88-1648

R.M. 3, 6, 7, 10, 11

The propaganda features and the Communist affiliation and connection of the personnel of the proposed motion pictures, "Citizen Tom Paine," "None But the Lonely Heart," "The Master Race" are being set out herein. The political activity of the Hollywood Democratic Committee, the Hollywood Writers Mobilization, and the League of American Writers is being shown. Hollywood Press-Times, a weekly throw-away tabloid of sixteen pages, sponsored by the Communists, has been established in Hollywood, sponsored by HARRISON GEORGE and JOHN PITTMAN, editor and managing editor of the "People's World." The Motion Picture Labor Committee for Political Action and the United AFL Political Action Committee work vigorously in the political campaigns. The Motion Picture Alliance for the Preservation of American Ideals has been formed to fight Communism in propaganda films.

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88-1648 DECLASSIFIED PURSUANT TO DEPARTMENT REVIEW COMMITTEE DATE 6-2-92 SEE ALSO reviewed only pages 5, 14

REFERENCE: 279.475

Bureau File No. 100-138754.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, April 20, 1944.

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CONFIDENTIAL

L.A. # 100-15732

129782

DETAILS:

AT LOS ANGELES, CALIFORNIA:

The Communist activities in the Hollywood motion picture industry are very largely confined to propaganda in motion pictures, favorable to the Soviet Union and the Communist cause; political action to bring about the defeat of officers, national, state, and local, who are opposed to the Communist program and sponsor and aid these candidates who favor the Communist program; the control and direction of labor's role in the approaching primary and general election, and a strong effort to consolidate all labor organizations to present a united front and the consolidation of the activities of all Communist front organizations to work for the common purpose of consolidating and extending the influence of Communism.

PROPAGANDA IN THE MOTION PICTURE

[Source A] has informed that the following motion pictures with which either the director, writer, or producer, or all three, have been connected with Communist activity, are now in the process of being made or have been mentioned as being under consideration by the producers: b3-4

"CITIZEN TOM PAINE"

[Source A] states that "Citizen Tom Paine" is the title of a book written by HOWARD FAST. The book was published in April of 1943 and deals romantically with the life of THOMAS PAINE and his efforts and activities during the American Revolution. Mr. FAST is a novelist and well-known writer. He is well known as a sympathizer with the cause of Communism and all his writings show a sympathy with that cause. His books and writings are advertised in Communist publications and highly recommended in those publications. He is a member of the League of American Writers and signed the petition of that organization in September of 1942 calling for the opening of a "Second Front" at that time. b3-4

"Early in October of 1943 FRANK TUTTLE, a motion picture director employed by Paramount Pictures, and FRANCHOT TONE, a screen actor, also employed at the same studio, sent a telegram to HOWARD FAST who was then in New York asking for an option on the book for the purpose of making a picture therefrom.

"FRANK TUTTLE is a known Communist of long standing in Hollywood and one of its most active agents.

CONFIDENTIAL

L.A. # 100-15732

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"FRANCHOT TONE has consistently followed the Communist Party line for some eight years or more and is known throughout the industry for such activity.

"In addition to sending a telegram to FAST, TUTTLE made a long distance call to JOHN BRIGHT, a Hollywood screen writer who was then in New York, asking him to see FAST and 'give the novelist a little personal information which would assure the writer that TUTTLE would present the story on the screen as he would like to have it.'

"JOHN BRIGHT is a known Communist and has been most active in Hollywood Communist circles and activities for many years.

[Source A] states that this bid by TUTTLE was accepted by FAST. As part of the bargain, it was agreed that JOHN BRIGHT was to write the screen play. Both FAST and BRIGHT then came to Hollywood and preparations were made for making the picture. HOWARD FAST and JOHN BRIGHT completed the screen story, and press releases in Hollywood stated that it was presented to the British Ministry of Information, which approved the story.

"It was agreed by all concerned that FRANK TUTTLE was to direct the picture and FRANCHOT TONE was to play the character of PAINE. With FAST and JOHN BRIGHT writing the screen story, here was an all-Communist control of the contents of the picture.

"A story of the life of THOMAS PAINE would be ideal for purposes of Communist propaganda, not because PAINE was a Communist, but because he was basically a rebel and as such his life could be easily twisted to conform to the present Communist position. Preparations for making the picture proceeded right up to May 4, 1944. Suddenly a press release made public through a Hollywood columnist, DAVID HANNA (also a follower of the Communist Party line) stated that 'FRANCHOT TONE and director FRANK TUTTLE have abandoned their joint plan to produce a film based on the life of THOMAS PAINE. . . .' It was also stated that 'TUTTLE and TONE were unable to obtain a release for their project because studios feared the PAINE topic might be offensive to England.'

R.M

"The article further states that TUTTLE and TONE were apparently incorrect in this viewpoint because the picture would be made in England 'next year' by GABRIEL PASCAL, British motion picture producer.

[Source A] reports that the opinion has been expressed by several persons connected with the motion picture industry that the reason for

 CONFIDENTIAL

abandoning the picture was not as given by the columnist DAVID HANNA but was due to the formation in Hollywood of the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, an organization which has for its purpose the prevention of communist propaganda in motion pictures. This organization came into existence in February, 1944, and as a consequence there has been much publicity about propaganda pictures and the activities of Communists in the industry. The controversy raised by this Alliance has shaken the industry to such an extent and brought the question of Communist propaganda in motion pictures to public notice that to produce this picture at this time might bring about embarrassing results.

The New York Telegram for February 24, 1944, under the heading, "FRANCHOT TONE Planning to do 'Citizen Tom Paine'" stated, "TONE is full of conversation about his plan to make a movie out of HOWARD FAST'S good novel 'Citizen Tom Paine.' FRANCHOT would play the title role."

It stated that TONE is fully aware of the hazards that might await such a picture and recalled that THEODORE ROOSEVELT once referred to TONE as a "dirty little atheist." TONE further remarked, "We could run into a lot of trouble from other people who misunderstand PAINE and his ideas on religion. Actually, PAINE was a very religious man, wrongly condemned for atheism which he did not feel."

It stated that TONE was more interested for picture purposes in the stirring side of PAINE'S life and his work in the American and French Revolutions. It further stated that FRANK TUTTLE and FRANCHOT TONE have an option on the book and are in the middle of a deal to make the picture.

Source B, on March 26, 1944, informed that JOHN HOWARD LAWSON, a writer, was talking to FRANK TUTTLE about his picture, "Citizen Tom Paine," and asked TUTTLE how the picture was coming along. TUTTLE replied, "It looks pretty bad. We've been turned down by every major Studio and United Artist, but there is a possibility that HOWARD (FAST) in New York has some kind of a deal, in which case our option is up tomorrow, anyway, we are just out of luck." TUTTLE further stated, "HOWARD FAST promised FRANCHOT TONE that he would not close it," and stated, "We can't spend any more money" and then stated, "FRANCHOT and I are out something like $8,000.00 (u)

"NONE BUT THE LONELY HEART"

Source A has reported that "None But the Lonely Heart" is the title of a book written by RICHARD LLEWELLYN, an English novelist. The scene is laid in the slums of London and broadly speaking certain social problems are raised. The picture will soon be completed.

"DAVID HEMPSTEAD is the producer of the picture. HEMPSTEAD has been sympathetic to Communist activities in Hollywood and moves socially with that element.

"CLIFFORD ODETS, a known Communist of many years activity is the director of the picture: ODETS also wrote the screen play from the book.

"ETHEL BARRYMORE is the star of the picture. Miss BARRYMORE is not known to have Communist sympathies, although she has supported and sponsored several Communist front projects.

"CARY GRANT is the male star. He is a follower of the Communist Party line and moves socially in Communist circles.

[Source A] further stated that the following of the cast are known to be either followers of the Communist Party line or sympathetic to the Hollywood Communist activities: U

"GEORGE COULOURIS, refugee fromGreece.

"ROMAN BOHNEN, a Communist who played in"Mission to Moscow."

"KONSTANTIN SHAYNE, who played in "Mission to Moscow."

"JANE WYATT, follower of the Communist Party line.

"MORDECAI GORELIK, art director. Close follower of the Communist Party line.

"As this picture has not yet been released, it is impossible to state whether or not it contains Communist propaganda. However, it is being made subject to Communist influences. The picture is being made by RKO studios.

"THE MASTER RACE"

[Source A] has reported that "The Master Race" is an RKO production about to be made into a picture. U

"ROBERT GOLDEN will be the producer of the picture. Nothing is known of the political activities of Mr. GOLDEN.

CONFIDENTIAL

L.A. # 100-15732

"HERBERT BIBERMAN has been signed to direct the picture. BIBERMAN is one of the most active Communists in the Hollywood section. He is fanatically devoted to the cause. He was a national officer of the American Peace Mobilization and personally picketed the White House right up to the day Hitler invaded Russia. His record as a Communist is outstanding both locally and nationally.

12978

"BIBERMAN, in addition to being signed as the director of the picture, also wrote the original story and the screen play. In preparing the screen play, he had the assistance of ANNE FROELICK and ROWLAND LEIGH. Nothing of consequence as to Communist activity is known of ANNE FROELICK and ROWLAND LEIGH. However, it is significant that this picture has been written and will be directed by one of the most fanatical Communists in the United States.

"The content of the picture will not be known, of course, before the picture is released.

## OPEN POLITICAL ACTIVITY

[Source A] has informed that the entire organizational strength of the Communist Party is now being thrown into the coming local and national election campaigns, and the HollywoodCommunists, party line followers, and sympathizers are now engaged in like activity.

## "THE HOLLYWOOD DEMOCRATIC COMMITTEE"

R.M.

"The Hollywood Democratic Committee, which has no official connection with the Democratic Party, but is the Communist front organization which attempts to speak for the industry politically and also for the Hollywood section generally, is raising the sum of $50,000.00 to be used to elect certain candidates for public office in the coming California primaries to be held on May 16, 1944.

"This Committee, which now claims a membership of over 1000 and a mailing list of 2500 holds meetings at irregular intervals, generally in the Hollywood Roosevelt Hotel, Hollywood, California. These meetings deal with political endorsements, programs, and policies. In every instance, proposals made and conclusions arrived at, endorsements made and policy laid down, correspond in all respects to those made by the Communist Party and announced in that party's press.

CONFIDENTIAL

"In addition to the above activity at meetings, this Committee forms groups of its members to go from door to door in Hollywood endeavoring to influence voters toward its political position.

[Source A] states that those who are extremely active in this "Ring the Doorbell" (this title for the activity is taken from a musical number in a show "Meet the People," a Communist propaganda effort now running at the Music Box Theatre in Hollywood) are the following persons connected with the motion picture industry in Hollywood:

"FRANCHOT TONE, screen actor, follower of the Communist Party line, mentioned heretofore in connection with 'Citizen Tom Paine.'

"FRANK TUTTLE, screen director, Communist of many years.

"LEWIS MILESTONE, director, long a follower of the Communist Party line.

"OLIVIA de HAVILLAND, screen actress, follower of the Communist Party line.

"ROSALIND RUSSELL, screen actress, follower of the Communist Party line.

"JOHN GARFIELD, screen actor, follower of the Communist Party line.

"WALTER HUSTON, actor, follower of the Communist Party line and player of the lead in 'Mission to Moscow.'

"The Hollywood Demcoratic Committee, as stated heretofore, is the organization set up through which persons employed in the motion picture industry, and others outside the industry in the Hollywood area, can act politically. This Committee represents in the main those people who are susceptible to Communist influence. The prominence and prestige of those of this Committee are most valuable to the Communist cause because of their ability to draw people and get a hearing.

RM "HOLLYWOOD WRITERS MOBILIZATION"

[Source A] revealed that while the political activity of the members and supporters of this organization is expressed by membership in the Hollywood Democratic Committee or support of the activities of that Committee,

nevertheless this Mobilization attempted to hold one political meeting that met with disaster. [Source A] further advised as follows: 29789

"The Continuations Committee of the Writers Congress held at the University of California at Los Angeles on October 1, 2 and 3, 1943, in cooperation with the Hollywood Writers Mobilization, called a meeting for April 21, 1944, 8:15 P.M., at the Women's Club of Hollywood. This meeting was to be open to the public, admission $1.00.

"The purpose of the meeting was to present Dr. GAETANO SALVEMINI, a noted Italian professor who fled from Italy soon after MUSSOLINI came to power to save his life because he had been opposed to the Fascist regime of that country. SALVEMINI is now a citizen of the United States.

"Dr. SALVEMINI was billed as the 'Noted Italian Anti-Fascist' and he was supposed to lecture on the Italian situation and Fascism in general.

"The chairman of the meeting was to be JOHN HOWARD LAWSON, a known Communist and most active in the Hollywood area; a member of the League of American Writers and many other Communist controlled organizations.

VLADIMIR POZNER

[Source A] has informed that VLADIMIR POZNER, a Russian screen writer, a follower of the Communist Party line, a member of the League of American Writers and many other Communist fronts, was to be another speaker at the meeting. The meeting had been well advertised and many tickets had been sold. Several days before the meeting was to take place, Dr. SALVEMINI, over a radio program, in a public forum and to the press, criticized the Communist Party and the actions of the Communists in the Italian situation. In a statement to the press he made the following assertion:

"TOGLIATTI, who is an Italian Communist leader, fell from heaven into Naples the other day and from now on may have a lot to say about things.

"Yes, Communists can fall from heaven these days.... Doesn't everybody know that a Communist is not left or not right, but always a Communist? He receives his orders and obeys

them. STALIN is using lots of men with rifles and bayonets, not political ideas these days."

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[Source A] advised that much more was said by Dr. SALVEMINI along the same line.

Source stated that when the foregoing statements appeared in the press, the Hollywood Writers Mobilization hastily called off the meeting saying that Dr. SALVEMINI was a disrupter of the war effort, was sabotaging the United Nations, and hinted that he might have ulterior motives. ROBERT ROSSEN, chairman of the Hollywood Writers Mobilization, explained that they had "booked a professor in a poke." Dr. SALVEMINI stated that the meeting was called off because "he was not a fellow-traveler."

Source has further revealed that in addition to political activity of the Hollywood Democratic Committee, this organization is also instituting a series of radio programs to put the present Communist Party line before the public through that channel. The first of these programs will be broadcast over station KNX on May 11, 1944, 10:30 P.M. The producer of the program is SAM MOORE, a radio writer, follower of the Communist Party line, and supporter of the League of American Writers. Those who are to appear on the program as artists are the following:

"OLIVIA de HAVILLAND, actress, follower of the Communist Party line.

"VIRGINIA BRUCE, screen actress, follower of the Communist Party line.

"RITA HAYWORTH, screen actress, wife of ORSON WELLES and close follower of the Communist Party line.

"REX INGRAM, screen actor, also a follower of the Communist Party line.

"MARTHA SCOTT, no definite record.

"ONA MUNSON, no definite record.

[Source A] informed that the Hollywood Democratic Committee, as a further bit of activity, is calling a mass meeting under the auspices of the "Radio Division" of the Committee, to be held on May 10, 1944, in Studio 3, Station KFWB (Warner Brothers Station) at 8:00 P.M. This is

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billed as a "Radio Mass Meeting." The purpose is stated to be a discussion of political issues by some of the "industry's outstanding artists." The speakers will be:

"HELEN GAHAGAN (DOUGLAS), national democratic committeewoman who is now receiving the unqualified support of all Communist forces in her campaign for Congress in the 14th Congressional District. 29791

"JOHN B. HUGHES, radio announcer, a close follower of the Communist Party line.

"E. Y. HARBURG, motion picture producer, and one of the most active party-line followers in the motion picture industry.

"ALBERT DEKKER, member Executive Board of the Hollywood Democratic Committee, candidate for the California Assembly at the coming primary election, and long a follower of the Communist Party line and supporter and sponsor of many fronts.

[Source A] informed that paralleling all the foregoing political activity of the Communist Party in the Hollywood area, there has now appeared a publication called the "Hollywood Press-Times," a weekly publication.

"HOLLYWOOD PRESS-TIMES"

RM.

"This paper is what is called a 'throw-away,' that is a paper given free to all business houses and residences in the section. Presumably it depends on advertising for income. It consists of sixteen pages in tabloid form, approximately three pages being devoted to classified and display advertising, and the balance being devoted to propaganda in the form of news items and editorials. The entire content of the publication follows the Communist Party line in every detail. In fact, this publication is so close to the Communist Party that in the issue dated May 5, 1944, the editorials were written by:

"HARRISON GEORGE, the editor of the official Communist organ on the West Coast, the 'People's World,' published in San Francisco, and

"JOHN PITTMAN, managing editor of the same publication.

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"While this publication is presumed to be just an impartial newspaper, in fact it is tied in with the Hollywood Democratic Committee and all other Communist controlled groups in the Hollywood motion picture industry.

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"Summarizing the foregoing political activity in the Hollywood area, it can be stated that it is all tied in with the motion picture industry because of the fact that personages in that industry, in responsible positions, take the lead in carrying on the work, thus identifying that industry with the activities of the Communist Party.

ACTIVITY IN LABOR UNIONS

[Source A] further informed that all Communist activity in the Hollywood Labor Unions is now devoted to the coming elections. It follows the same pattern as stated above as to the Hollywood Democratic Committee with which organization it is coordinated. This source stated as follows:

"The Communist Party line now calls for the temporary cessation of strict union activity, such as demanding higher wages, organizing on a large scale, etc., and in place of such activity the devoting of all energies to the election of persons to public office who are favorable to the Communist program, and the Hollywood Communists in the labor unions act accordingly.

"The Motion Picture Labor Committee for Political Action now works in conjunction with the United AFL Political Action which takes in all sections of the Southern California area. The endorsements of the Motion Picture Labor Committee are identical with those of the Hollywood Democratic Committee, and the former directs its member unions to support all such endorsements and political measures.

Hence, [Source A] states that it is found that the political activities of the Communist-controlled Hollywood labor unions are channeled through the Hollywood Democratic Committee and the reports on that Committee reflect the parallel activity of those labor unions. The activities of the individual Communists in those unions consist in working from door to door, through friends and acquaintances and anyone who can be reached, to influence them in the coming primary election to be held on May 16, 1944.

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FRONT AND OTHER ORGANIZATIONS IN HOLLYWOOD

To all such Communist activities as are mentioned herein, [Source A] states that an opposition is developing. This opposition has taken the form of an organization called the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS. Those persons who originally formed the organization on February 1944, are prominent writers, directors, actors, etc., who are becoming alarmed at the tremendous progress being made by Communists in the industry in their attempts to influence and control the making of motion pictures. Supporting the organization is a group of Hollywood labor leaders who likewise are very much opposed to Communist encroachment within the studio labor unions.

[Source A] further states that opposing the Motion Picture Alliance is the entire Communist apparatus in the Hollywood area which has lined up all controlled unions, guilds, front organizations, and sympathizers and followers of the Communist Party line. Meetings are being held by this opposition to which are invited every branch of the motion picture industry for the presumed purpose of forcing the dissolution of the Alliance. The Communist elements are raising the question of Fascism, sabotage of the war effort, anti-Semitism, reaction, etc., etc., accusing the Alliance of ulterior motives in its opposition to Communist encroachment.

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L.A. # 100-15732

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DEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry and will report activities of interest to this investigation.

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Copies of this report are being furnished to the New York and San Francisco Field Divisions as it is believed that it contains information of interest to those offices.

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SOURCE A: Confidential National Defense Informant [redacted]

SOURCE B: Confidential National Defense Informant [redacted]

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FEDERAL BUREAU OF INVESTIGATION

129734

This Case Originated At: SAN FRANCISCO, CALIF. File No. 100-1763

| Report Made At | Date Made | Period | Report Made By |
|---|---|---|---|
| LOS ANGELES | 2/16/44 | 11/2,16,17,22;12/6-22/43; 1/4,15,18/1944 | JOHN R. VICARS MPL |

| Title | Character of Case |
|---|---|
| COMMUNIST PARTY, USA, DISTRICT NO. 13, LOS ANGELES FIELD DIVISION | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: History, composition, activities, organization, functionaries and membership of Northwest (movie industry) Section, Los Angeles County Communist Party, obtained through Confidential Informants, set out.

- P -

REFERENCE: Bureau File No. 100-3-23
Letter to Bureau dated 8-9-43.

DETAILS:

AT LOS ANGELES, CALIFORNIA

This is the joint report of Special Agents SAMUEL W. FRY, JAMES W. MASON, DAVID A. MacCULLOCH, FRANK H. TOWNSEND and the writer.

This report deals exclusively with the Communists in the motion picture industry. Currently, the Communists in this industry are assigned to what is known as the Northwest Section, Los Angeles County Communist Party. For convenience, the report is being divided into the following sections:

1. History of the Communist Party in the motion picture industry.

2. Organization of the Northwest Section.

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INITIALS ON ORIGINAL

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3. Composition of the Northwest Section

4. Activities of Northwest Section

5. Communist Party membership, Northwest Section

1. HISTORY OF THE COMMUNIST PARTY IN THE MOTION PICTURE INDUSTRY

According to Confidential Source A, a former member of the National Committee of the Communist Party, the Communist Party began to realize and discuss the importance of a Communist organization in the motion picture industry as early as 1921 and 1922. This was in the early days of the motion picture industry, and the Communists, according to this Source, realized the potential importance of the propaganda which would emanate from the center of the motion picture industry in Hollywood. As a result of this realization, informant advised that as early as 1927 a special representative was sent to Hollywood on an exploration tour to report back the prospects of a strong organization in that center.

According to Source B, the first concrete effort of the Central Committee of the Communist Party to mobilize Hollywood for the Party occurred in early 1936 when VICTOR J. JEROME was sent to Hollywood to direct the activities of the Communist Party in the motion picture industry. After his arrival here, a decision was made that owing to the importance of Hollywood and the prominence of those personages, actors, actresses, writers, directors and others who were drifting over into the Communist Party and the various front organizations, it would be necessary to separate the Hollywood activities of the Party from all connection with District No. 13 of the Communist Party and place it directly under the jurisdiction and supervision of the Central Committee of the Communist Party in New York City. This arrangement, according to this Source, applied only to those units of the Party which were composed of prominent actors, actresses, writers, directors and executives. It did not apply to rank and file Communists who were members of labor unions.

According to Confidential Source C, prior to this time, the Party had been under the jurisdiction of the Los Angeles County Committee, which, in turn, was under the jurisdiction of District No. 13, Communist Party, USA.

According to Source B, the decision to separate the Hollywood activities from all connections with District No. 13 was carried out, and from that time on, the Hollywood cultural faction was completely independent and had no official connection with the local management of the Communist Party. To further protect the Hollywood luminaries, directives were issued that all Party membership books were to be destroyed, and all documentary



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evidence of other kinds was also to be destroyed. Furthermore, the cultural units were made "closed units"; that is, one which retains the same membership continually, taking in no new members, in order to prevent any leaks. V. J. JEROME returned to New York in 1938 after organizing the Hollywood Anti-Nazi League and seeing the Communist Party in the motion picture industry well organized.

JOHN HOWARD LAWSON, whose original family name was LEVY, a playwright, and HERBERT BIBERMAN, a motion picture director, then grew into leading figures of the motion picture industry Communists. LAWSON, according to an informant of the Anti-Subversive Detail, Los Angeles Sheriff's Office, was sent to Los Angeles about 1937 by the Communist Party Central Committee. It is possible that LAWSON took over the reins left vacant by the departure of JEROME in 1938, for it has been reliably reported that LAWSON and BIBERMAN were the appointed leaders of the Communists in the motion picture industry in 1941. In early 1942, directives and other records of the Communist Party furnished the Los Angeles Office by Confidential Source D reflected the existence of a Section known only as "Northwest". Subsequent investigation disclosed that this Section was composed almost exclusively of movie industry personnel. The activities of this Section have further indicated that it is again under the jurisdiction of Los Angeles County and District No. 13. Transfers, membership and organizational questions appear to be handled through the County officials of the Party, and the Northwest Section functionaries are regular attendants at County functionary and other official meetings of the Los Angeles County organization. To date it has not been definitely ascertained whether the dues collected by the Northwest Section are handled through the County or directly through New York. However, it is noted that the Section Dues and Financial Secretary, one NAOMI ROBISON, was a regularly elected delegate to the Los Angeles County Convention held October 30,31, 1943 at Los Angeles, thus indicating a direct tie-up between Northwest Section and the Los Angeles County Communist Party. (U)

2. ORGANIZATION OF THE NORTHWEST SECTION

In line with national directives of the Party, the Northwest Section as of June, 1943 had a reorganization in an effort to form along community lines instead of along industrial lines, as it had been previously formed. Despite instructions that all industrial branches were to be dissolved, the Northwest Section failed to dissolve all of its industrial branches, and as a result its membership, with the exception of one branch, is almost exclusively movie industry personnel and radio personnel. Certain branches, such as the Writers' Branch (known as Branch A), The Screen Office Employees' Guild Branch (known (U)

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as Branch N), the Actors' Branch (known as Branch F), and the Radio Branch, (known as Branch D) have remained entirely industrial branches, but are being called "Concentration Branches"; apparently in an attempt to circumvent the instructions of the National Committee to do away with industrial branches. The so-called "Community Branches" in this Section are generally speaking made up of housewives whose husbands have some capacity with the motion picture industry; and others in the motion picture industry who are not connected with one of the Concentration Branches. The following is a current list of the present Branches of the Northwest Section, together with a short description of the composition of each, as furnished by Source E (W) (W

| | | | | |
|---|---|---|---|---|
| BRANCH A | - | Writers' Branch | - | Divided into 3 groups:<br>Group 1. Beverly Hills and Westwood Area<br>Group 2. Sunset area<br>Group 3. Hollywood and North Hollywood area<br>Composition: Mostly writers in the movie industry. |
| BRANCH B | - | Community Branch Hollywood Neighborhood | - | Also has within it a nucleus of a few directors. (It has come to the attention of the Los Angeles Office that these few directors have since been transferred to Branch A, according to Source F). |
| BRANCH C | - | Community Branch Beverly Hills-Westwood Area | - | Industry workers and wives |
| BRANCH D | - | Radio | - | Composed of actors, writers, and announcers in radio. |
| BRANCH E | - | Cartoonists | - | Mostly cartoonists with a few artists. |
| BRANCH F | - | Actors | - | Composed of professional industry actors plus leading Actors' Laboratory people. (The Actors' Laboratory, ac- |



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b7C
b7D

| | | | |
|---|---|---|---|
| | | | cording to Source B is located at [redacted] is a Communist-controlled school for actors.) |
| SUNSET BRANCH (formerly known as the G-H Branch) | - | Community Branch - | Composed mostly of movie industry people who reside north and south of Sunset Boulevard near Fairfax Avenue |
| BRANCH I | - | Community Branch - | Composed mostly of people around the Wilshire Boulevard and Fairfax Avenue areas. |
| BRANCH K | - | Community Branch - | Composed of movie industry workers in North Hollywood |
| BRANCH L | - | Readers Branch - | The concentration has been on the Screen Readers Guild (This branch according to Source F is no longer in existence and most of its members have been transferred to Branch B) |
| BRANCH N | - | S.O.E.G.Branch-divided into 2 groups: N-1 (Hollywood area) N-2 (West Hollywood area) | This is composed chiefly of Screen Office Employees Guild members. |
| BRANCH O | - | | Composed of musicians |
| HOLLYWOOD BRANCH | - | | This has a base of industry craft workers, plus general community people. Formerly met at the I.W.O. Hall, 972 N. Hobart, on Sunday morning. |
| BRANCH S | - | | Composed of people in the American Soviet Friendship Council and Russian War Relief --- beginning main work in cultural activities. |

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57 A. D. CLUB

This club is a recent addition to the Northwest Section. It is not composed of motion picture industry personnel, but is a Community Club formerly connected with the Mid-Town Section. It became a part of the Northwest Section over the protest of the Northwest Section people at the insistence of the County, because its members are geographically within the Hollywood area. It has been reported that this Branch will do the "open" work for the Northwest Section.

BRANCH Y :

This Branch, information concerning which was furnished by Source F, appears to be merely a "paper" branch, and its members are those people formerly active in the Northwest Section who are out of the city or who, though still members of this Section, are not currently active. According to Source F, it has no officers and had no delegates at the County Convention.

According to Source G, this Section, as in all Sections of the party in Los Angeles, is headed by the Section Executive Committee, which as of July, 1943, was composed of the following people:

| | | |
|---|---|---|
| JOHN HOWARD LAWSON | MARGARET BENNETT WILLS | |
| ELIZABETH LEACH | MISCHA ALTMAN | |
| WALDO SALT | LOUIS HARRIS | M. W. (BILL) POMERANCE |

MADELEINE RUTHVEN and JOHN WEBER as of that date were on leave from this Committee, WEBER being in the United States Armed Forces and RUTHVEN being an employee of the Office of War Information in Hollywood (which job she resigned July 23, 1943). JOHN HOWARD LAWSON appears to be the Chairman of the Section Executive Committee. Source D has advised that he pays the salary of the Section Membership Director and has been in attendance at meetings of the County Executive Committee of the Los Angeles County Communist Party. Section Officers of the Northwest Section are as follows, according to the Source designated:

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| | | |
|---|---|---|
| Organizer | ELIZABETH BENSON also known as ELIZABETH LEACH | She is on a full-time salary basis (Source D) |
| Membership Director | MARJORIE J. POTTS, also known as, MARJORIE J. FISKE, also known as MARJORIE J. MacGREGOR | (Source D) |
| Organizational Secretary | MARJORIE J. POTTS, also known as, MARJORIE J. FISKE, also known as MARJORIE J. MacGREGOR | She is on a full time salary basis at approximately $30.00 per week (Source D) |
| Financial and Dues Secretary | NAOMI ROBISON, also known as Mrs. DAVID ROBISON | Sources F & H |
| Educational Director | ~~FREDERICK I.~~ RINALDO | Source E |
| Peoples World Drive Director | ~~PAUL PERLIN~~ | Activities of this person indicate this is his position. |

X(u)

3. COMPOSITION OF THE NORTHWEST SECTION

According to Source H, (u) the Northwest Section as of December 31, 1943 had ~~a total~~ of 545 members. It is noted that the total Party membership of the County as of that date was 2634. The party reportedly has eleven Sections, and the above figures indicate that the Northwest Section has practically one-fifth of the total membership. It is the largest Section in Los Angeles County.

The figures from a Summary Control Sheet of 1943, Communist Party Registration of the Northwest Section as of November 21, 1943, reflects that membership on the rolls as of that date was 443 (apparently excluding the membership of the 57 A.D. Club.). Registered members as of that date were 319. The following statistics procured by Source H (u) from the Summary Control Sheet of the 319 members registered as of that date indicates a fairly good picture of the Composition of the Northwest Section. It is as follows:



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SUMMARY CONTROL SHEET

SECTION : Northwest
COUNTY: Los Angeles
CITY: Los Angeles
STATE: Calif.

Date : 11/21/1943
Membership on rolls: 443
On Leave of Absence since 1-1-43: 34
Membership registered to date: 319

| | |
|---|---|
| Male | 125 |
| Female | 194 |
| Total | 319 |
| White | 317 |
| Negro | 2 |
| Total | 319 |

AGES:

| | |
|---|---|
| Under 25 | 35 |
| 26 to 35 | 185 |
| 36 to 45 | 73 |
| Over 45 | 26 |
| Total | 319 |

LENGTH OF TIME IN THE PARTY:

| | |
|---|---|
| Under 1 year | 89 |
| 1 to 2 years | 17 |
| 2 to 5 years | 69 |
| 5 to 10 years | 137 |
| Over 10 years | 6 |
| Charter members | 1 |
| Total | 319 |

| | |
|---|---|
| Employed | 214 |
| Unemployed | 46 |
| In Business or Self-employed | 2 |
| Housewives | 57 |
| | 319 |

UNIONS:

| | |
|---|---|
| C.I.O. | 12 |
| A.F.L. | 134 |
| Ind. | 67 |
| No Union | 108 |
| | 321 |

NATIONAL ORIGIN

| | |
|---|---|
| Italian | 1 |
| German | 11 |
| Irish | 10 |
| Jewish | 200 |
| Russian | 1 |
| Scandinavian | 7 |
| Other | 89 |
| Total | 319 |

Club Subscribers to P. W. 280

OCCUPATION--INDUSTRY, TRADE AND OTHER STATUS

BASIC:

| | |
|---|---|
| Aviation | 16 |
| Marine (Seamen) | 1 |
| Total | 17 |

PROFESSIONAL AND OTHERS:

| | |
|---|---|
| Artists, Actors, etc. | 56 |
| Doctors-Dentists | 2 |
| Engineers, Draftsmen, Technicians, etc. | 13 |
| Musicians | 32 |

PROFESSIONAL AND OTHERS: (Cont'd.)

| | |
|---|---|
| Teachers | 3 |
| Office Workers | 38 |
| Salesmen | 4 |
| Film Editor | 1 |
| Students | 58 |
| Readers | 13 |
| Directors | 6 |
| Prod. | 3 |
| M. P. Crafts | 5 |
| Total | 234 |

FULL TIME MASS ORGANIZATION FUNCTIONARIES
9

FULL TIME PARTY FUNCTIONARIES
2

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It is noted that the blank left for writers is not filled in. However, from the records of Source F, the writers Branch is composed of approximately seventy members. (w)

A glance at the above chart on Composition reflects that this Section is composed chiefly of professional workers---white collar and cultural people.

Source D furnished the following information concerning the composition of the 57 A.D. Club as of November 21, 1943. It is noted that it includes only 89 of the total of 108 members of this branch. It is being set out separately, since this is the only branch in the Section which is based on geographical location exclusively and its membership (with few exceptions) is not connected with the motion picture industry. (w)

SUMMARY CONTROL SHEET

| | | | |
|---|---|---|---|
| BRANCH OR CLUB: | 57th A.D. | DATE: 11-21-43 | |
| SECTION: | N. W. | MEMBERSHIP ON ROLLS: | 108 |
| COUNTY: | L. A. | ON LEAVE OF ABSENCE | |
| CITY: | L. A. | (since Jan. 1, 1943) | 3 |
| STATE | Calif. | MEMBERSHIP REGISTERED TO DATE | 89 |

| | |
|---|---|
| Male | 31 |
| Female | 58 |
| Total | 89 |
| White | 89 |
| Total | 89 |

AGES:

| | |
|---|---|
| Under 25 | 6 |
| 26 to 35 | 35 |
| 36 to 45 | 18 |
| Over 45 | 30 |
| | 89 |

LENGTH OF TIME IN THE PARTY:

| | |
|---|---|
| Under 1 year | 11 |
| 1 to 2 years | 10 |
| 2 to 5 years | 16 |
| 5 to 10 years | 32 |
| Over 10 years | 18 |
| Charter Members | 2 |
| | 89 |
| Employed | 56 |
| Unemployed | 8 |
| In Business or Self-employed | 2 |
| Housewives | 23 |
| Total | 89 |

| | | |
|---|---|---|
| UNIONS: | C.I.O. | 13 |
| | A.F.L. | 25 |
| | No Union | 51 |
| | Total | 89 |

NATIONAL ORIGIN

| | |
|---|---|
| German | 2 |
| Hungarian | 1 |
| Irish | 1 |
| Jewish | 75 |
| Russian | 1 |
| Others (incl. Americans) | 9 |
| Total | 89 |

Club Subscribers to P. W. 72

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OCCUPATION—INDUSTRY, TRADE AND OTHER STATUS

| BASIC: | | LIGHT: | | PROFESSIONAL AND OTHERS: | |
|---|---|---|---|---|---|
| Aviation | 13 | Others (Bldg. Trades) | 2 | Artists, Actors, etc. | 1 |
| Longshore | 1 | Communication (Tel. Tel. and Radio) | 2 | Doctors-Dentists | 1 |
| Metal: | | Furniture | 1 | Engineers, Draftsmen, Technicians, etc. | 1 |
| Machinists | 3 | Millinery | 2 | Office Workers | 8 |
| Transport (bus, truck, taxi, street car, etc.) | 1 | Needle(Women's) | 13 | Others: | |
| Other Basic: | | Shoe & Leather | 1 | M.P.Illustrator | 1 |
| Sound Equipt. | 1 | Service Workers: | | Pharmacist | 1 |
| | 19 | Others(Service) | 5 | Photographer | 2 |
| | | Other Industries | | Research | 1 |
| | | W.P.Crafts | 2 | Total | 16 |
| | | | 28 | | |

Additional Light Industries

| | |
|---|---|
| Gas Station Owners | 1 |
| Retired | 2 |

4. ACTIVITIES OF NORTHWEST SECTION

The program of the Northwest Section, in accordance with that of the Communist Party, USA, has been essentially a so-called "Win the War" program. In a Bulletin entitled: "The Motion Picture Industry and the War" a discussion of the objectives of the Party in the motion picture industry is set out. These objectives, which are set out as the main tasks of the Party are:

1. Speeding the development of Management and Labor Production Committees.

2. Basic and intensive education among all groups within the industry on the fundamental questions developed in this Bulletin. (i.e. on labor-management cooperation, responsibilities of Unions and Guilds, propaganda role of motion pictures, and control of the content of motion pictures.)

3. Stimulating the expression from the motion picture public of their desires and needs through the Peoples World, The Worker and the union press. Special attention should be paid to planning the contribution of your Branch to the special motion picture issue of the Peoples World, mastery of the problems of production both creative and technical through

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the organized work of the unions and Guilds and through our own independent work wherever possible. Concerning the propaganda role of motion pictures, the bulletin has the following to say: "All we can expect of pictures is that they reflect accurately the changes in American life and thinking dictated by war necessity and pave the way for future changes which will be brought about by the war."

Another paragraph stated: "Just as we do not ask for radical changes in the form of the industry itself, we should not look for radical changes in the familiar forms and patterns of the motion pictures" . . . . We must avoid the extremist tendencies which say that only documentaries are of value today, that all accepted forms must be discarded and new forms found to reflect American life. We are achieving an all-out war economy through existing social forms and relationships, modified and adjusted to meet the demands of the war. Through reflecting these changes and explaining them, motion pictures can speed the process."

On the subject " Who Will Control the Content of Motion Pictures", the bulletin states: "The HAYS Office is at present playing an extremely reactionary role in relation to content of motion pictures, and the mere substitution of WENDELL WILKIE for WILL HAYS will not change this." It explains that the producers at present have control of the content of pictures, and that of various proposals made to change this set-up "the dangerous element" is "that they stimulate fear and suspicion on the part of producers towards both the Government and the workers in the industry, thus tending to drive the producers into the defeatist camp, which the Party does not want." However, the Bulletin states that it is the duty of the Comrades to see that the producers are influenced and shown that the present war is a "people's war for survival", and those producers who are in the defeatist camp already should be exposed and isolated, and a correct constructive approach to the majority of producers who are behind the war effort as Americans. Concerning the role of the Government in motion pictures, the bulletin states that the Government should play a very important advisory role in acquainting the motion picture industry with the needs of the war and assist industry to plan its yearly production schedules. "This, however, is very distinct from Government Censorship", according to the bulletin.

The bulletin decries the fact that 32 separate Government agencies are producing motion pictures which should be returned to the studios in order to relieve the serious drain on man power, raw materials and equipment. This bulletin, furnished by Source F (Ku) was for use in the Branches of the Northwest Section. The Northwest Section has been a tremendous influence in the motion picture industry through its control of the unions and guilds.

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The records of Confidential Source F reflected that the Screen Writers' Guild, the Screen Office Employees Guild and the Technicians Local No. 683 have Communists in key positions in these unions. The same is true of the Screen Readers Guild and the Radio Writers Guild and many others. By control of the key people in these unions and a number of the rank and file in the union, the Party has maintained a tremendous influence on the whole motion picture industry, according to Source B. Throughout the existence of the Party organization, it has not had influence as such. Rather, it speaks through the various unions.

Another mouthpiece of the Party has been the various front organizations in Hollywood organized and controlled by the Party through its nucleus of Party members, such as the Hollywood Anti-Nazi League, the American Peace Mobilization, Russian War Relief, and currently the Hollywood Democratic Committee, The various Writers Congresses of the League of American Writers, the latest of which was held October 1, 2 and 3, 1943 in Los Angeles, the Hollywood Writers Mobilization and the forthcoming Musicians Congress all have attracted the so-called liberal elements and have served the Communist Party well in lending "window dressing" and prestige to the Communist Party doctrines, which the organizations back. Under the new reorganization of the Northwest Section which became effective about June 1, 1943, the Hollywood Branch and the 57 A. D. Club were supposed to become the spokesmen for the Party in the Hollywood area. However, there has been little evidence that these people have actually come forth openly as Communists as was the plan. Certainly the other branches of the Northwest Section remain as cloistered as ever, holding meetings in private homes, using Party names generally and concealing their Party membership as they have in the past.

Through surveillances it has been ascertained that the following homes are frequently used as meeting places by the various branches:

BRANCH A - WALDO SALT, PAUL TRIVERS, [redacted] b6 b7C

JOHN HOWARD LAWSON, [redacted]

JOHN SANFORD, [redacted]

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BRANCH B – ELIZABETH GORDON [redacted]

b6
b7C

JANE TRIVERS [redacted]

NICHOLAS BELA [redacted] ALBERT MALTZ [redacted]

BRANCH C – Unknown

BRANCH D – Unknown

BRANCH E – Unknown

BRANCH F – GAIL BIBERMAN [redacted]

b6
b7C

SUNSET BRANCH DAN JAMES [redacted]

BRANCH I MARGARET MALTZ [redacted]

GEORGE WILLNER [redacted]

BRANCH K. ELIZABETH GRANT [redacted]

SUE LAWSON [redacted]

b6
b7C

LOUIS HARRIS [redacted]

BRANCH N Unknown

BRANCH O MISHA ALTMAN [redacted]

SAM ALBERT [redacted]

CONFIDENTIAL

b6
b7C

BRANCH S HELEN LEONARD [redacted] now residing at: [redacted]

CONFIDENTIAL

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| | |
|---|---|
| HOLLYWOOD | Formerly met at I.W.O. Headquarters, 972 N. Hobart. Present meeting place unknown |
| 57 A.D. CLUB | Melrose Tea Room 4660 Melrose Avenue |

b6
b7C

Surveillances have also indicated that the Branch organizations meet approximately once monthly at the home of MARGARET and ALBERT MALTZ, [redacted] although once they used the home of CHARLES and HELEN LEONARD, [redacted]

The Executive Committee meetings of the Section, it appears through surveillance, are generally held at the home of WALDO SALT, [redacted] although occasionally they are believed to be held at the home of JOHN HOWARD LAWSON, [redacted]

The Northwest Section maintains Headquarters at [redacted] which is the residence of LYDIA MARCUS. ELIZABETH LEACH organizer and MARJORIE J. POTTS, membership director and organizational secretary spend most of the day in their one-room office at this address, and occasional nightly meetings are held here.

b6
b7C

The Lincoln Book Shop, 1851 N. Highland Avenue, Hollywood, located near the center of the Hollywood Shopping District is the book store operated by the Party in the Hollywood area. It was opened approximately three or four months ago and is operated by JACK REED, Northwest Section Party member, assisted by RUTH NEISI, Prior to its opening, members of the Party frequented the LARRY EDMUNDS book shop, 1603 N. Cahuenga Boulevard, which is run by JANET LUBOVISKI and JACOBINA CARO MELTZER, both members of the Northwest Section, but who operate the book store reportedly on their own for profit. It was reportedly their unwillingness to give up their source of income that caused the Party to open the Lincoln Book Shop.

## 5. COMMUNIST PARTY MEMBERSHIP, NORTHWEST SECTION

The following is the membership of the Northwest Section, as obtained November 16, 1943 through Confidential Source F by Special Agents DAVID A. MacCULLOCH, FRANK H. TOWNSEND and SAMUEL W. FRY:

BRANCH A (WRITERS)

GROUP A-1

ROBERT LEES,
Group Captain & Org. Secretary
[redacted]
1943 Book #25136

MAURICE RAPF,
Group Membership Director,
[redacted]
1943 Book #25113

MARGARET ENGLANDER
Group Fin. Director
[redacted]
1943 Book #25896

b6
b7C



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BRANCH A (WRITERS) (Cont'd.) - GROUP A-1

GUY ENDORE,
Group Press Director,
[redacted]
1943 Book #25183

NICHOLAS BELA
[redacted]
1943 Book #25095

ALLEN BORETZ
[redacted]
1943 Book #25109

HAROLD BUCHMAN
[redacted]
1943 Book #25100

EDWARD ELISCU
[redacted]
1943 Book #25115

JAY GORNEY
[redacted]
1943 Book #25072

DAVID LANG
[redacted]
1943 Book #25179

RING LARDNER JR.
[redacted]
1943 Book #25190

CHARLES LEONARD
[redacted]
1943 Book #25250

HENRY MYERS
[redacted]
1943 Book #25065

SAM ORNITZ
[redacted]
1943 Book #25182

ROBERT ROSSEN
[redacted]
1943 Book #25111

WILMA SHORE
Book #25103

LEO HEALY TOWNSEND
Party Name: JOHN PAULSEN
[redacted]
1943 Book #36011 NM

LOUIS SOLOMON
[redacted]

MAC R. BENOFF
[redacted]
Transfer from C New York
November

TRANSFERS

OUT
IAN H [redacted] 10/4/43 b6 b7C

(Transfer from a large
NW to A-1 August 1943)

HYMAN S. KRAFT
(Transfer to C N.Y.
10/16/43).

[redacted] b6 b7C

[redacted] b6 b7C

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BRANCH A (Cont'd.) GROUP A-2

WALDO SALT
Branch Org. & Group Captain,
[redacted]
1943 Book #48263

HERMAN BOXER,
Group Membership Director
[redacted]
1943 Book #48161

ALBERT MALTZ,
Group Financial Director
[redacted]
1943 Book #48062

LEOPOLD ATLAS
[redacted]
He. 8364
'43 Book #48196

SANORA BABB,
Branch Press Director,
[redacted]
1943 Book #48285

BEN BARZMAN
[redacted]
1943 Book #48291
(Transfer 1/18/43 to C N.Y.)

JOHN BRIGHT
[redacted]
1943 Book #48284
(Transfer to Y 10/43)

GORDON KAHN
[redacted]
1943 Book #48294

ISABEL LENNART
[redacted]
1943 Book #48171

ADRIAN SCOTT
[redacted]
1943 Book #48298

GEORGE SKLAR
[redacted]
1943 Book #49064

MILTON SMITH
[redacted]
1943 Book #48199 NM

JOHN WEXLEY
[redacted]

MICHAEL URIS
[redacted]
1943 Book #48145
(Transfer to A-3 11/43)

LESTER COLE
[redacted]

JERRY GOLLARD
[redacted]
1943 Book #48502
(New recruit August 1943)

MARY ROLFE
[redacted]
1943 Book #24229
(Transfer from C N.Y.
10/43 Secretary)

META REIS
(From L 10/43)
[redacted]
1943 Book #24227-Executive

ANNE ROTH MORGAN
1943 Book #48293

BESS TAFFEL
1943 Book #48133

IRWIN H. BRAUN
[redacted]

OSCAR SAUL
[redacted]
1943 Book #48018 NM

CYRIL ENDFIELD
[redacted]
GL. 0747
'43 Book #24163 -
Director
(Transfer from B
10/43)

JULES DASSIN
[redacted]
1943 Book 24066
(Transfer from B
10/43 Director)

LESTER FULLER
[redacted]
'43 Book 24069
(Transfer from B
10/43 Director)

DOROTHY BABB
[redacted]
(Transfer from Y
11/43 from leave)
'43 Book #24286

b6
b7C

b6
b7C

b6
b7C

CONFIDENTIAL

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BRANCH A (Contd.) - GROUP A-3

ALVAH BESSIE
Group Captain
[redacted]
1943 Book #11505

GLENDA SULLIVAN
Membership Director-Group
[redacted]
(Transfer to C N.Y. 9/43)

BRAIN MARLOW
Group Financial Director
[redacted]
1943 Book #30191

GEORGE BECK
Party Name JOE BARTON
[redacted]
1943 Book #36157

MAURICE CLARK
1943 Book #11140

RICHARD COLLINS
[redacted]
1943 Book #11148

ANNE FROELICH
Party Name BELLE FISK
[redacted]
1943 Book #30332 NM

MORTON GRANT
[redacted]
1943 Book #30204

JOHN HOWARD LAWSON
[redacted]
1943 Book #30198

ARNOLD MANOFF
[redacted]
(Delegate to LA Co. C.P. convention 10/30 & 31/43)
Not yet transferred 11/15/43

MELVIN LEVY
Party Name GEORGE FRANCIS
1943 Book #30389 NM

LEWIS MELTZER
Party Name LEWIS CALLANAN
[redacted]
1943 Book #36025 NM

JOHN SANFORD
[redacted]
1943 Book 36194

MARGUERITE ROBERTS SANFORD
[redacted]
1943 Book #36007
Party Name MAY SHARP or THORPE

HAROLD SMITH
1943 Book #36216
[redacted]

FRANK TARLOFF
[redacted]
1943 Book 36008

PAUL TRIVERS
Writers Branch Educational and Press Director
[redacted]
1943 Book #36264

DALTON TRUMBO
[redacted]
Gr. 2673
1943 Book #36082
Party Name HAL CONGER

HELEN BESSIE
[redacted]
1943 Book #11449

EARL ROBINSON
[redacted]

JAY LINCOLN LEYDA
[redacted]

b6
b7C

EVERETT WEIL
(Returned from leave 8/43)

HUGO BUTLER
[redacted]
1943 Book #49767

ELI JAFFE
[redacted]
1943 Book #98374

FRANK TUTTLE
[redacted]
1943 Book #47258
(Transfer from B 10/43 Director)

b6
b7C

HERBERT BIBERMAN
[redacted]
1943 Book #47073
(Transfer from B 10/43 - Director)

MICHAEL GORDON
[redacted]
1943 Book #47135
(Transfer from B 10/43-Director)
Lv. N.Y.

MICHAEL URIS
[redacted]
1943 Book #48145
(Transfer from A-2 11/43 -, Writer)

b6
b7C

ANNE GREEN
[redacted]
(New recruit 11/43)

CONFIDENTIAL

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BRANCH B

HERBERT BIBERMAN, Organizer
[redacted]
(Transfer to A-3 10/43)

JACOBINA CARO, Membership Director,
[redacted]
1943 Book #47209

GERTRUDE FULLER,
Membership Director,
[redacted]
1943 Book #47296
(Transfer to Sunset (H) 10/43)

MICHAEL GORDON,
Educational Director
[redacted]
1943 Book #47135
Transfer to A-3 10/43

LESTER FULLER, Press Director
[redacted]
1934 Book #24269
Transfer to A-2 10/43

ELIZABETH GORDON
[redacted]
1943 Book #47134

ANNE AUSTIN
[redacted]
1934 Book #47262

FRANK TUTTLE
[redacted]
1943 Book #47258
Transfer to A-3 10/43

JANE TRIVERS
[redacted]
1943 Book #47265

JANET MacFARLANE, also known as
JANET LUBOVISKI
Branch B's Financial Secretary,
[redacted]
1943 Book #47144

JULES DASSIN
[redacted]
1943 Book #24066
Transfer to A-2 10/43

b6
b7C

JANET BRANDT, teacher
[redacted]
Transfer from 59-V 5/43

RAY SPENCER
[redacted]
1943 Book #30219
transfer in from L 10 18/43 - Reader

WINNIE MANN
[redacted]
1943 Book #48279

b6
b7C

LOUISE CRAIG
[redacted]
1943 Book #30387 NM

KENNETH HOWARD
[redacted]
(Transfer from Lerner 7/43 T U Ex)

BEATRICE DASSIN
[redacted]
1943 Book #30067
Transfer from I 8/43-Housewife

CYRIL ENDFIELD
[redacted]
Transfer from Sunset 8/43 Director
Transfer to A-2 10/43

b6
b7C

ANGELA CLARK
[redacted]
Transfer from F 8/43 Aircraft

FELICE SCHWARTZ SNYDER
[redacted]
Transfer from 59-3 9/43-Singer

CARL LERNER
Party Name CARL BLAKE
[redacted]
Transfer from 57 9/43
Cutter - Transfer to I 10/43
Transfer I to B 11/43

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BRANCH B (contd.)

LEO HURWITZ
S. Francis Hotel,
Los Angeles
NM Transfer to A-2 10/43
Note waiting transfer

SYLVIA SPENCER
[redacted]
1943 Book #30217
Transfer in from L 10/18/43

RAY SORAY ELLIS
1943 Book #48152
Transfer from L 10/18/43 - Housewife

FLORENCE MISCHEL
[redacted]
1943 Book #30222 Transfer from
L 1/18/43

DON GORDON
[redacted]
Transfer from L 10/18/43 -
Head red dep.

HENRI GORDON
[redacted]
Transfer from L 10/18/43 - housewife
1943 Book #30200

JOSEPH MISCHEL
Party Name: PETER WARNER
1943 Book #27851
Transfer from L 10/18/43-reader
[redacted]

FRAN KROLL
Party Name: JENNIE FORSYTH
1943 Book #48126 - reader
[redacted]
Transfer from L 1/18/43

DAVID V. ROBISON (non-...
[redacted]
Transfer from L 10/18/43 - Reader

b6
b7C

HELEN M
1943 Book #48272
Transfer from L 10/18/43 - reader

MARY TARCAI
[redacted]
1943 Book #11678

MADELEINE RUTHVEN
[redacted]
1943 Book #11101
Transfer from C 10/43 - Research

b6
b7C

MARJORIE POTTS
[redacted]
Section Membership Director,
1943 Book #———
Transfer from F 11/43 - Functionary

BARNEY BROWN
(Transfer from He, MiT. 11/43)

BRANCH C

GOLDIE BROMBERG,
Organizer,
[redacted]

SUE ROSSEN,
Membership & Financial Director,
[redacted]

MILDRED ROGERS (Possibly)
[redacted]
Cr. 16720

BOBBY Mc VEIGH
Press & Literature Director,
[redacted]
1943 Book #30728

STELLA ELISCU
[redacted]

LOUISE (possibly SEIDEL RAPE)
[redacted]

LAURIE BLANKFORT (possibly)

SYLVIA JARRICO
(Note-Register PAUL in Y
thru SYLVIA)
[redacted]

VIRGINIA SHULBERG
Party Name JOAN BENTON
[redacted]
1943 Book #30304

KATHERINE BUCHMAN
[redacted]
1943 Book #30099

MADELINE RUTHVEN
1943 Book #11101
[redacted]

SYLVIA LARDNER
[redacted]
1943 Book #30210

b6
b7C

MIDGE possibly MARJORIE CHODOROV,
also known as Mrs. EDWARD CHODOROV
On leave-Transfer to Y 11/43
[redacted]
ST 43384

HELEN ROBINSON
[redacted]
Transfer from C4-28 New York 8/43

SANDRA GORNEY
[redacted]
Leave middle Dec.

b6
b7C

ELEANOR SEIDENBERG
(possibly SOIDENBURG)
[redacted]
1943 Book #30030
Transfer from O 9/43

CLARICE CHAPMAN
[redacted]
1943 Book #30214
Transfer from L 10/43 Housewife

THOMAS A. CHAPMAN
[redacted]
1943 Book #30213
Transfer from L 10/43 - Reader

b6
b7C

JESSIE BURNS
[redacted]
1943 Book #30223
Transfer from L 10/43 - Reader

LIL BIRQUIST
[redacted]
1943 Book #30225
Transfer from L 10/43 - Reader

129754

BRANCH C (Contd.)

CATHERINE BECKER
[redacted],
Transfer from Cleveland Ohio
11/11/43 - housewife

ALICE H

LOUIS SOLOMON
[redacted]
Transfer to A-1 10/43

BRANCH D

FRANCIS (possibly NICHOLSON)
Organizer,
[redacted]

ROBIN SHORT,
Membership Director,
[redacted]
Party Name: JACK PRICE
1943 Book #26118

NAOMI ROBISON,
Financial Director, Section,
[redacted]

HARMON (HY) ALEXANDER,
Educational Director,
[redacted]

BEN (possibly SHAW)
Press Director
[redacted]

GEORGIA BACKUS

ANNETTE

PAULINE

SAMUEL MOORE
[redacted]

LUCY (possibly LAND)
[redacted]

ED COLEMANS
Party Name: RONALD WARE
[redacted]
Transfer to S.L. 10/43
1943 Book #36179 NM

MURRAY WAGNER
[redacted]
Transfer to S. L. 10/43

DWIGHT (possibly TAYLOR)
[redacted]
NM 1943 Book #48431

JOHN FORREST
[redacted]
Transfer from Seattle 9/43
Radio Announcer
Note: no old books

FAIR FORREST
[redacted]
Transfer from Seattle 9/43
Radio Publicity
Note: no old books

ARON J. RUBEN
PARTY NAME: THEODORE WOOD
[redacted]
Transfer from L 10/18/43 Publicist
Transfer from L 10/18/43 - Publicity

SANDY ROTH

ANNE (possibly RAY
Party name: ADELAIDE CRUMLEY
[redacted]
1943 Book #36466
Transfer from L 10/43

b6
b7C

b6
b7C

b6
b7C

CONFIDENTIAL

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BRANCH E

ED BIBERMAN, Organizer
[redacted]

EDWINA POMERANCE,
Membership Director; and
Financial Director,
[redacted]
1943 Book #48151

CLAUDIA HUBLEY,
Educational Director,
Party Name REBECCA ROLFE,
[redacted]
1943 Book #36149
N. M. 4/15/43.

MONA
NM, 1943 Book #48671

M. W. (BILL) POMERANCE
[redacted]

DAVE HILBERMAN
Branch E & Y Lit. Director,
[redacted]

LOUISE E. HUDSON
[redacted]
1943 Book #36376 NM 5/10/43

ROGER

BERNYOE FLEURY
Party name HARRIETT TODD STAPP
[redacted]
1943 Book #36152 NM 4/15/43

CECIL BEARD
[redacted]
1943 Book #30324 NM 4/10/43

ALICE STANDER
[redacted]

b6
b7C

FRANCES WINTNER
[redacted]
1943 Book #26505 No-24691

HELEN FISCHER
[redacted]

FLORICE
1943 Book #48105

CHARLOTTE DARLING, also known as,
CHARLOTTE ADAMS
[redacted]

ROBERT BLANCHARD,
Party Name: BILL BROUNT
[redacted]
NM 3/27/43

b6
b7C

Mrs. ROBERT BLANCHARD
[redacted],
1943 Book #30390
Party Name: MARY BROUNT
NM 3/27/43

LIBBY HILBERMAN, also known as
Mrs. DAVE HILBERMAN,
[redacted]
Transfer from Echo Park 8/43 -housewife

MARY N
1943 Book #48753

b6
b7C

RUTH KRENKEL
[redacted]
1943 Book #46755
Transfer from Philadelphia
10/43 - Cartoonist

CAMILLE DESTELLIERES, also known as
MARIA DELBA (100-16561-25)
[redacted]
Transfer to Sunset 8/43
1943 Book #48867

CONFIDENTIAL

CONFIDENTIAL

BRANCH F-

ELLIOTT SULLIVAN, Organizer,
[redacted]
Transfer to S. L. 8/43

GERRY SCHLEIN, also known as
GERRY CHANIN,
Membership Director,
[redacted]

HELEN LEVITT, also known as
HELEN SLOTE, Financial Director,
[redacted]

DOROTHY URIS, aka DOROTHY TREE
Educational Director,
[redacted]

PAUL McVEIGH, also known as McVEY,
Press Director
[redacted]

ARTHUR SMITH (possibly)
Literature Director,
[redacted]

KITTY

JODY GILBERT
c/o Esplanada
Transfer from F to NY-C 10/43

MAURICE MURPHY
[redacted]

VICTOR KILIAN
[redacted]

KAY RUSKIN
[redacted]

SHIMIN RUSKIN
[redacted]

b6
b7C

HELEN COBB

JOSEPH EDWARD BROMBERG
[redacted]

MARJORIE POTTS, aka, MARJORIE McGREGOR
[redacted]
Transfer to B 11/43

HOPE

MARC LAWRENCE
Party name: RICHARD WHITE
1943 Book #36013 NM 4/43

b6
b7C

LARRY PARKS
Party name: MILTON LASKER
[redacted]
1943 Book #36014 NM 4/24/43

CHARLES McGRAW
Party name: VANCE ADKINS
[redacted]
43 Book #36077
NM

MARGARET WRIGHT
Party name: PATRICIA MAY (possibly)
[redacted]
43 Book #48198 or #48484

b6
b7C

EMILY BRUGGERMAN
Party name: EMILY POWELL (possibly)
[redacted]
1943 Book #48190 or #48467 NM May

GEORGE BRUGGERMAN
Party Name: GEORGE POWELL (possibly)
[redacted]
1943 Book #48189 or #48470 NM May

CONFIDENTIAL

BRANCH F (contd.)

GALE SONDERGAARD, also known as,
GALE BIBERMAN
[redacted]

ANNE REVERE (possibly)
[redacted]

LEE WINTNER
[redacted]
1943 Book #26506
Transfer to O 10/43 - Singer

SUE M (possibly SUE MOORE)
[redacted]
1943 Book #48421

LYNN WHITNEY
[redacted]
Transfer from N. Y.

BUDDY YARIS
[redacted]
Transfer from NY-C Sept.

JEAN BROOKS
[redacted]
1943 Book #48194

CANADA LEE
[redacted]
NM Transfer Sunset to F 8/43
Recruited by Sunset

BUD B
1943 Book #47968 NM 9/43

RUTH NELSON (possibly)
[redacted]
1943 Book #47965 NM 9/43

MARY DAVENPORT, aka, MARY SALT
[redacted]
Transfer from D to F 9/43 - Actress

KATHERINE LOCKE
[redacted]
1943 Book #48527 NM
Transfer from L to F 8/43 -
Recruited by L

b6
b7C

STEVE ROBERTS
[redacted]
Transfer from 59 to F 9/43 - Actor

MARY TARGAI
[redacted]
1943 Book #11804
(Note-Crossed out Transfer from
N.Y-C to F Sept. 1943)

FRAN ROBERTS
[redacted]
1943 Book #48045 NM
Recruited October, 1943-Secretary

b6
b7C

AL HAMMOND (possibly AL HAMMER)
1943 Book #11810
Transfer from NY-C to F 11/43 -Actor

BEA STEVENS
1943 Book #11777
Transfer from NY-C 11/43 - Actress

STAN PRAGER (possibly)
1943 Book #11750
Transfer from C-Cul to F. 11/43 Actor

JACK GILFORD
[redacted]
Transfer from C-Cul to F. 11/43-Actor

FAITH ELLIOTT
[redacted]
Transfer to Sunset 8/43 (Secretary)

b6
b7C

LEE WINTNER
[redacted]
Transfer to O 10/43 - Singer

LEE COBB
[redacted]

CONFIDENTIAL

129758

SUNSET or BRANCH H

DAN JAMES, Organizer,
[redacted]
1943 Book #25186

HENRY BLANKFORT, Membership Director,
[redacted]
1943 Book #25172

LILLIAN SKADRON, Educational Director
[redacted]
1943 Book #25021

GEORGE HELLGREN, Finance Director,
[redacted]
1943 Book #25018

NORA HELLGREN, Educational Director
[redacted]
1943 Book #25019

LILITH JAMES, Educational Director,
[redacted]
1943 Book #25187

SYLVIA BLANKFORT, Press Director,
[redacted]

BERNARD SKADRON
[redacted]
1943 Book #25020

KATIE
1943 Book #25188

LINDA COLLINS, aka DOROTHY COMINGORE
[redacted]
1943 Book #25166

BOBBY BOXER
1943 Book #25162
[redacted]

SUE RAMOS, aka REMOS,
[redacted]
1943 Book #11814
Transfer from N. Y. to H

b6
b7C

Mrs. JOHN WEXLEY (possibly)
Party Name--possibly MARY SMITH
[redacted]
1943 Book #36006

BARBARA MYERS,
Branch Literature Director,
[redacted]

HETTIE VORHAUS
[redacted]

NORMA BARZMAN
Party Name: GEORGIA LETTNER
[redacted]
1943 Book #30391
Transfer to N.Y.-C 10/18/43

b6
b7C

LEE TARLOFF, aka, LEE BARRIE,
[redacted]
Party Name: JUDITH SHORE
1943 Book #36009 NM 4/43

VICTOR SHAPIRO
Chateau Marmont

NORMAN JACOBS
Party Name JACK NORMAN
[redacted]
1943 Book #27892

b6
b7C

DAVE HEILWEIL
Actors Laboratory
[redacted]
1943 Book #48200 N.M.
Transfer to NY-C 10/43
Transfer from N.Y.-C to Sunset 11/43

ROB G

DOROTHY BABB
[redacted]
1943 Book #25286
Transfer to Y 11/43(lve.Indefinite)

CONFIDENTIAL

129759

SUNSET or BRANCH H (Contd.)

JEANNE COLE
[redacted]
1943 Book #25169

MARY A
1943 Book #30305
Party Name MOLLY BANKSON (possibly)
Assigned 4/1/43 to R Branch

SYLVIA MIEDER SMITH
[redacted]

Mrs. BR (possibly BERNEICE BRAUN)
[redacted]

AILEEN TAYLOR
[redacted]
1943 Book #36021 NM
Transfer from 57-4 to H 6/43

PAUL VILLARD
[redacted]
1943 Book #11349

STEVE MORGAN

LENORE PAINE NICKERSON
[redacted]
1943 Book #48519
Rec. by Sunset 8/43 - Aircraft worker
Transfer to Oakland November, 1943

AMBER S. (possibly AMBER HIKEN)
[redacted]
1943 Book #11462
Transfer from NY-C to Sunset 8/43
Housewife - Transfer from S to NY-C
10/20/43

NATALIE COMMONS
[redacted]
1943 Book #48100
Transfer from 59 to Sunset 9/43 -
Housewife

b6
b7C

CAMILLE DESTELLIERES, aka
MARIA DELBA
[redacted]
1943 Book #48867
Transfer from E to Sunset 9/43
Secretary

LOUISE STOCKTON (possibly)
[redacted]
1943 Book #48519
Recruited by Sunset 9/43

b6
b7C

FAITH ELLIOTT
[redacted]
1943 Book #11687
Transfer from F 9/43 - Secretary

SMOKI WHITFIELD NM
[redacted]
1943 Book #[illegible]
Transfer from 20th to Sunset 9/43-
Aircraft worker

(4)

ROBIN LORD
[redacted]
1943 Book #48861
Recruited by Sunset 9/43 -
Aircraft worker

b6
b7C

IAN McLAREN
[redacted]
1943 Book #47969
Transfer from L 10/43 - Chemist

EDW. LED
1943 Book #48701
Recruited by Sunset 9/43-
Superintendent

CONFIDENTIAL

129760

SUNSET BRANCH or BRANCH H (Contd.)

MARIJO ELLIS
[redacted]
1943 Book #48862
Recruited by Sunset 9/43 Actress

IRVING BLO
1943 Book #48026
Recruited 10/18 by Sunset-Artist

BERNIE GORDON
[redacted]
Transfer from L 10/43 - Reader

EDITH WEIIBERG
1943 Book #48025
Recruited by Sunset 10/20/43 - writer

DEE LORENZ
[redacted]
1943 Book #48060
Recruited 10/43 by Sunset -
Journalist and Publicist

FRAN BAUMF
NM 1943 Book #48047
Recruited by Sunset 10/43 - Sales Dept.

TRUDE FULLER
[redacted]
Transfer from B 10/43-Housewife

MURIEL ALEXANDER
1943 Book 48046
Recruited by Sunset 10/43-Publicity

ALYEE M. KAY, aka ALICE MARIE KEY
[redacted]
1943 Book #48062 NM
Recruited by Sunset 10/43 Publicist

FRED GRAFF
[redacted]
1943 Book #48061 NM
Recruited 10/43 by Sunset - Actor

FLO WATTS
[redacted] (possibly) b6 b7C
Transfer from NY-C 11/11/43 - Housewife

MARVIN FARBER (possibly FERBER)
Recruited by Sunset 11/43
Stenographer

DICK BROOKS
Party Name: MARTIN STONE
[redacted]
1943 Book #48197
Transfer to S. L. 9/43

OY ENDFIELD
[redacted] b6 b7C
Transfer to Branch B 8/43

GERRY GOLLARD
[redacted]
Recruited by Sunset 8/43,
assigned to A-2 - Writer

HILDA HALTON
Recruited by Sunset 10/43 and
assigned to 45 - Secretary.

b6 b7C

CONFIDENTIAL

CONFIDENTIAL

129761

BRANCH I

MARGARET MALTZ, aka, MARGARET LARKIN
Branch Organizer
[redacted],
1943 Book #25063

HENRIETTE ENDORE,
Branch Membership Director,
[redacted]
1943 Book #25176

RUTH ROTH
Party Name: GERRY MENTOR
Branch Financial Director
'43 Book #36017

SADIE ORNITZ,
Branch Educational Director,
[redacted]
1943 Book #25177

SAM STARR,
Branch Press and Literature Director,
[redacted]
1943 Book #[redacted]
Transfer to Hollywood 10/43

MIRIAM SKLAR
[redacted]
1943 Book #25239

GEORGE WILNER,
[redacted]
1943 Book #25174

BABETTE LANG,
[redacted] (Recently moved)
1943 Book #25181

TIBA WILNER,
Party Name: TIBA GARLIN,
[redacted]
1943 Book #25175

LUCIEN
1943 Book #25252

ESTELLE FOREMAN (possibly)
also known as FLORENCE BROWN
1943 Book #25178

MILDRED
1943 Book #25185

RADFORD B. DARTNELL,
Party name: GILBERT NELSON(possibly)
[redacted]
1943 Book #36490

AVIS DELMAN
also known as TULIP CHESMAN
1943 Book #26695
Transfer from N. Y. 6/43

FRANCES SAGE, aka FRANCIS EPSTEIN
Party Name: FLORENCE SATZ (possibly)
[redacted]
1943 Book #30303

HILDA (possibly HILDA LANTZ)
1943 Book #25139

JEAN LEES
[redacted]
1943 Book #25141

OSCAR SAUL - No record
[redacted]
10/43 - Assigned A-2 Writers
1943 Book #48018

FREDA FLYER, aka FREDA FLIER
[redacted]
1943 Book #11680
Transfer from N. Y. 7/20/43

LILLIAN BERQUIST
[redacted]
(Note: Records show transfer from L-Reader 10/43 then both crossed out and no note of transfer out)

b6
b7C

b6
b7C

b6
b7C

X(u)

CONFIDENTIAL

CONFIDENTIAL

129762

BRANCH I (contd.)

SANDY ROTH
[redacted]

AROL REUBEN
[redacted]
(See note on LILLIAN BIRQUIST)

CARL LERNER
[redacted]
Party name: CARL BLAEK (Possibly)
Transfer from B - Cutter 10/43
then crossed out.

ESTELLE SAUL
NM (new rec.) 1943 Book #48017
[redacted]
(When obtained through CNDI [redacted]
indicated the above book number was
1944)

HELEN ROBINSON
[redacted]
(Transfer to C 9/43)

BRANCH K - VALLEY

VERA HARRIS,
Branch Organizer
[redacted]

b6
b7C

SUE LAWSON,
Branch Membership & Finance Director
[redacted]

LEO BIGELMAN,
Educational Director
[redacted]

ELIZABETH GRANT, aka BETTY GRANT
[redacted]

b6
b7C

LOUIS HARRIS
[redacted]

b7D

BARB T.

SANDRA KING,
Party name VIRGINIA CARVER or CARVEL
[redacted]
1943 Book #36015 NM

VIRGINIA FARMER
1943 Book #25160
Transfer to Y 11/43 - Lve.

WILLIAM BLOWITZ,
Party name: CARL BENTON,
[redacted]
1943 Book #36004 NM
Assigned 4/24/43 to K

b6
b7C

DON KING,
Party Name: ARTHUR CARVER or CARVEL
[redacted]
1943 Book #36018 NM

CONFIDENTIAL

BRANCH K - VALLEY (Contd.)

KATHLEEN KINCAID BERKELEY
[redacted]

PAT (possibly P T MILLER)
[redacted]
Engine

JOHN A. MILLER
[redacted]

ELSIE BALD
[redacted] (RKO)
1943 Book #48195 NM

MARTIN BERKELEY
[redacted]

JANE MEAD, aka, Mrs. KURT NEUMANN
[redacted]
1943 Book #26145

FLORENCE MEYERS, aka FLORENCE MYERS
[redacted]

ALBERT MEYERS, aka ALBERT MYERS,
[redacted]

MAX SOSIN
[redacted]
Transfer to S.L. 10/43 name and transfer crossed out.

GEORGE H. THOMAS JR.
1943 Book #48661
[redacted]

CONFIDENTIAL

129768

DOROTHY SOSIN,
Party Name: TERRY TRIMBLE
[redacted]
1943 Book #36397 (Transfer from 20 C. D. Sect. 8/43-housewife)

b6
b7C

Mrs. HUGO BUTLER
[redacted]
New Recruit from A-2 9/43 - Actress

PHILIP TAYLOR
New rec. from A-3 9/43-Engineer
1943 Book #48702

MARGARET RAY NM
[redacted]
1943 Book #48001
New recruit 10/43-Aircraft worker

b6
b7C

NED GLASS
[redacted]
Transfer from L 10/18/43-Reader

GERALD DAVIDSON
[redacted]
Transfer from L 10/18/43-Agent
1943 Book #48125
Party Name: JERRY DRURIN NM 6/43

STEVE MORGAN.
Transfer to Sunset 8/1943

b6
b7C

CONFIDENTIAL

BRANCH N-1 (HOLLYWOOD)
(SOEG)

129766

RUTH WEBER, Group Captain
[redacted]

PEARL KAMM, Group Membership Director,
[redacted]

HELEN JASPER,
Group Finance Director,
also known as Mrs. S. JASPER
PARTY NAME: HELEN SMITH, NM 3/27/43
[redacted]
NM 1943 Book #30394

BONNIE CLAIRE, Group Press Director
[redacted]

BEA WINTERS, also known as BEA SOLOMON
Educational Director,
[redacted] Gr. 0320

BLANCHE COLE
Party Name: SYLVIA ROSEN
[redacted]

FRANCES FREEDMAN
[redacted]

JEAN LEWIN
Party name: ANNE COOPER
[redacted]

MARJORIE LEWIN,
Party Name: MARGARET LEE
[redacted] (possibly)
36067 NM, 1943 Book #63607

PHYLIS MAZUR,
party name: DAN or DUN MASON
[redacted]
1943 Book #30354 Assigned to N 3/15/43

MAE HIRSCH
[redacted]
1943 Book #36027
MARGARET BENNETT WILLS, aka
MARGARET BENNETT
Party Name: MARCIA LENNOX
[redacted]

b6
b7C

CAROLYN E
(possibly CAROLYN PRATT, aka
CAROLYN STEVENS
[redacted]

SIDNEY STEIN
[redacted]
Transfer to S.L. 10/43 Note need book

b6
b7C

ROSE K. STEIN
[redacted]
Transfer to S.M. 10/43

MIN SELVIN
[redacted]
Party Name: MARION LARSON
NM, 1943 Book #36147

LUCILLE C.

b6
b7C

RUTH ROSENTHAL
[redacted]
Transfer from 59-1 lyth C.D.

BILLY TROMBLEY (possibly)
[redacted]
Recruited by N-1 8/43
1943 Book #48535

JUDY MORGAN aka JUDY UNELL
[redacted]
Secretary, Paramount
Transfer 8/43 East Hollywood
Midtown Section

CONFIDENTIAL

129765

BRANCH N-2 (WEST HOLLYWOOD)

HERTA UERKVITZ,
Branch N Organizer
[redacted]
Party Name: JEAN PETERS

RUTH BIRNKRANT,
Group Captain,
[redacted]

DOROTHY SCHULER,
Group Educational Director,
[redacted]

EUNICE GREEN, also known as
EUNICE MINDLIN,
Group Membership Director,
[redacted]

MYRTLE RO, (possibly MYRTLE ROHRER)
Party Name: MARIE CAVANAUGH
Asst. Membership Director
[redacted]
1943 Book #36154 Assigned to N Br.
4/15/43 Transfer to Neighborhood 10/13/43

JOE RO (possibly JOSEPH ROHRER)
Party name: JOSEPH CAVANAUGH
[redacted]
Transfer from S. L. to N-2 10/43
and transfer to neighborhood 10/13/43

LUCY (possibly LUCY CORMACK)
Branch Finance Director,
[redacted]
1943 Book #48049

KATHERINE BELA
[redacted]

MINABEL CLINE
[redacted]

ELEANOR PEPPER,
Party name: MAE NONSTROM
[redacted]
Transfer to S. M. 10/13/43

b6
b7C

BERNARD LUSHER
Party name: GEORGE LANDTREE
1943 Book #36151 Assigned to
N Branch; April 1941
[redacted]

BEN KADISH, aka, BEN CADISH
Party Name: HARRY BENSON
1943 Book #36065 Assigned 4/43
[redacted]

DOROTHY McCORMICK
1943 Book #30497 Assigned to
Br. N. 3/43

b6
b7C

ESTHER WAGNER
[redacted]
1943 Book #36150 Assigned to
N Branch 4/15/43

ALICE M. FOX
[redacted]

(u)

FLORENCE ALPERT
[redacted]
New recruit by N 9/43 assigned
to 57-Federal Worker. Transfer
10/43 from 57 to N'43 Book #47966

b6
b7C

EDWARD M. GILBERT
[redacted]
Transfer to S. L. 8/43

GERI, (possibly JERRY WAGNER)
Press Director of Group N-2
[redacted]

DOROTHY RIVER
[redacted]

CONFIDENTIAL

129766

CONFIDENTIAL

BRANCH O (Musicians)

CARROLL HOLLISTER,
Possibly Branch Organizer,
[redacted]
(Recently moved)

SAMUEL ALBERT,
Branch Membership Director,
[redacted]

ANITA F (Believed to be ANITA SHORT)
Party Name: ANNE PRICE
Financial Director,
[redacted]

HENRY ROTH,
Party Name: LAWRENCE FOSTER,
Educational Director,
[redacted]
1943 Book #36001
NM Assigned 4/43 to Branch O

ESTHER ROTH,
Party Name: LORETTA SAVAGE
Press & P. W.Drive Director,
[redacted]
1943 Book #36002
Assigned 4/24/43 NW

CYRIL TOWBIN, Literature Director
Party Name: ART REDDY
[redacted]
1943 Book #36003

MISHA ALTMAN, Trade Union Director
[redacted]

DON CHRISTLIEB
[redacted]

GEORGE PEPPER
[redacted]

JOY PEPPER
[redacted]

ALEXANDER WALDEN, aka ALEXANDER WALMAN
[redacted] Granite 1989

b6
b7C

HERBERT LESSNER
[redacted]
Present address: [redacted]
He. 3351

DORIS CHENEY ALBERTF
[redacted]

CARLA ALTMAN
[redacted]

KAREN TUTTLE
[redacted]

PEARL CHRISTLIEB
[redacted]

b6
b7C

HERBERT OFFNER
[redacted]

BERNICE

BETTY

HENRY

LYDIA MARCUS
[redacted]

ANNE

JUDITH

b6
b7C

MILTON FEHER
Party Name: HARRY BROWN
[redacted]
1943 Book #36010

SYLVIA BIALY, aka Mrs. GABRIEL BIALY
Party Name: SOPHIE BRANT
[redacted]
1943 Book #36081 Assigned 4/43
to Branch O

CONFIDENTIAL

129767

CONFIDENTIAL

BRANCH O (Contd.)

ROY F (possibly FRANKLIN)
Party Name: Possibly OLE OLSON
[redacted] (possibly)
1943 Book #36026 assighed to O 4/24/43

RAMEZ IDRESS
[redacted]
NM 1943 Book #48193

LOIS

MARTHA GOLDBERG (possibly)
[redacted]
1943 Book #48192 NM

ALBERT GLASSER
[redacted]
Party Name: ALBERE MARGO
Book #36472-possibly
1943 Book #48014

Mrs. ALBERT GLASSER
Party name: Kathérine Margio, aka Margo
[redacted]
1943 Book #36473

HELLEN TANNENBAUM
[redacted]
1943 Book #36027

BEATRICE LESSIN
[redacted]

EUDICE SHAPIRO GOOTLIEB
[redacted]

LINA DE FIORE
[redacted]
1943 Book #25012

FLORENCE RUBENS,
[redacted]
Transfer from 19 C.D. Sect. to O 9/43-
Singer

SOL KAPLAN
[redacted]
Transfer from at large to O 9/43
Composer

b6
b7C

JAMES COLLIS
William Penn Hotel,
220 W. 8th St.
1943 Book #11738
Transfer from N.Y. C 8/7/43-Musician

HELEN COLLIS
Branch Organizer,
[redacted]
1943 Book #11720
Transfer from N.Y.-C 8/7/43-Housewife

LEE WINTNER
[redacted]
Transfer from F to O 10/43-Singer

b6
b7C

THEODORE SAIDENBERG
[redacted]
Transfer to tu? 8/43

ELEANOR SAIDENBERG
[redacted]
Transfer to C 9/43

PAUL-L
Transfer in 9/43

b6
b7C

LILLIE MAHLER
Party name: GERRY FRAMM
[redacted]
1943 Book #30388
N. M. assigned 3/43 to Br.O

CONFIDENTIAL

129768

CONFIDENTIAL

HOLLYWOOD BRANCH

RALPH SMITH, possibly Branch Organizer,
[redacted]
1943 Book #25195

EDNA MANN, possibly aka Mrs. HAROLD MANN
[redacted]
1943 Book #25388

EDWARD SMITH, aka EDWARD SMALL, Educational Director,
[redacted]

TASSIA FREED, Press Director
[redacted]

EVELYN SHAFFER, Literature Director,
[redacted]

ELLEN (possibly LUELLA PENN)
[redacted]
1943 Book #25060

REBECCA
1943 Book #25054

PETE
1943 Book #25056

PAUL PERLIN, Chairman, (Pro tem)
[redacted]
1943 Book #25057

JOE LON
1943 Book #25061

HARRY RIPPS
[redacted]
1943 Book #25243 or 25008

AL DAIGLE, NM
Party Name JIM CONTER
[redacted]
1943 Book #30399

MARY ELEY, N. M.
[redacted]
1943 Book #36148

b6
b7C

RUTH HOLLISTER
[redacted] - Recently moved

SARAH LEVINE
[redacted]
Transfer 10/43 to Branch 57

BILL LEVINE
[redacted]
Transfer 10/43 to Branch 57

b6
b7C

IRVING HENSCHEL
[redacted]

JACK REED
[redacted]
1943 Book #25001

JESSIE REED
[redacted]
1943 Book #25009

HAROLD MANN, aka MACK MANN
[redacted]
1943 Book #25006

b6
b7C

HARRY R.
1943 Book #25008

DEE S (possibly DOROTHY SILLERS)
1943 Book #25010

ALEXA RIFKIN
[redacted]
1943 Book #25011

ELIZABETH LEACH
[redacted]
1943 Book #25016

CONFIDENTIAL

CONFIDENTIAL

129769

HOLLYWOOD BRANCH (contd.)

FRANK B
1943 Book #25049

ANITA FELDMAN,
Branch Financial Secretary,
[redacted]
1943 Book #26969

MATT KAMM
[redacted]
1943 Book #26378

LOU HEIFETZ,
Party name: LAWRENCE APPLEE
[redacted]
1943 Book #36068

ALFRED BRASACCHIO
Branch Membership Director
[redacted]
1943 Book #48001

BETH RIFKIN
[redacted]
1943 Book #48672 NM

SAM CALLEN
[redacted]
1943 Book #25013

RALPH COHEN
1943 Book #48660

AL CAYA
Studio worker-seaman
Transfer from Harbor to Hollywood
7/31/43. Transfer to Y 11/43

FRANCES BLAKE
[redacted]
Transfer from U-C to Hollywood 8/43

EMIL FREED
[redacted]
Transfer from Hayward Branch to
Hollywood 8/43 - technician

LILLIAN RIPPS
[redacted] b6
Transfer from JJ-20th C.D. to b7C
Hollywood 8/43 Trade Union Worker

EDITH RISKIN
[redacted]
1943 Book #48436 NM Transfer
from 59-4 to Hollywood 8/43-Housewife

HERMAN WAKESTEIN (HY)
[redacted]
Transfer from JJ20th C.D.Section
to Hollywood 8/43 Trade union worker

JEAN HALL,
Party Name: JEAN FARMER
[redacted] b6
1943 Book #48147 NM 5/15/43 b7C

TIMM BAAR
Party Name: BILL TOLDI or LOLDI
[redacted]
1943 Book #36101

BORIS GORELICK, aka GURELICK
[redacted]
Transfer from 57 to Hollywood 9/43

ELIZABETH MASON
[redacted]
Transfer from Chicago 9/4/43
Phone listed to SARAH DAVIDSON

SAM CLONER
[redacted] b6
Transfer from 57 to Hollywood 9/43 b7C

ANNE STERNE
[redacted]
1943 Book #48887
New recruit 9/43-Aircraft worker

HOBART J. WELLS
Transfer 11/43 but now shown where

HANNAH SCHWARTZ
[redacted]
Transfer from 59-3 to Hollywood
10/43 - housewife

CONFIDENTIAL

CONFIDENTIAL

129770

HOLLYWOOD BRANCH (Contd.)

SAM STARR,
[redacted]
1943 Book #30496
Transfer from I to Hollywood 10/43

ROBERT MacKAY
[redacted]
Transfer from Florida to Hollywood 11/43

FRANCES
Transfer from 59-2 - 16th C.D.Section to Hollywood 11/11/43 - Apt. House Mgr.

BARBARA STERNE
Recruited by S.F. and assigned to Hollywood 11/11/43
1943 Book 48063

JEAN TURNER
[redacted]
Transfer from Santa Monica - 16th C.D. 10/43 office worker

BRANCH S

HELEN LEONARD, Organizer,
[redacted]

TATIANA TUTTLE,
Membership Director,
[redacted]

ETHEL POLLETZ, Financial Director,
[redacted]
also known as ETHEL PALLETZ

MARIE RINALDO,
Possibly Educational Director
[redacted]

ELEANOR B
Press Director, NM

RUTH BURROWS
[redacted]
Transfer from N.Y. 11/43 - Housewife

BRANCH S (Contd.)

CLARA WALDEN
[redacted]

b6
b7C

MICHAEL WALDEN, aka MISHA WALDEN
[redacted]

BEN GOLDSTEIN (possibly)
[redacted]

ARTHUR BIRNKRANT
[redacted]

ROSE HADELLE
Ex-organizer,
[redacted]
Transfer to Y-Indefinite leave

b6
b7C

ERNEST DAWSON
[redacted]
Transfer to 59-4 Community Branch 11/43

Mrs. SADIE DAWSON
[redacted]
Transfer to 59-4 Community Branch 11/43

DOROTHY ATLAS
[redacted]

b6
b7C

PAULINE SWANSON TOWNSEND
Party Name: JANET PAULSON NM
[redacted]
1943 Book #36012

SAMUEL H. HORN
[redacted]

MILDRED BENOFF
[redacted]
1943 Book #48703
New recruit by S 9/43 Housewife

BELLA LEWITSKY, aka REYNOLDS
[redacted]
Transfer from 57 to S 10/43-Housewife

CONFIDENTIAL

CONFIDENTIAL 129771

BRANCH 57

WILLIAM LEVINE (BILL)
Branch Organizer,
[redacted]
Transfer from Hollywood 10/43

ROSE FIDKLE,
Membership Director,
[redacted]

CHARLOTTE McCLELLAND,
Legislative Director,
[redacted]

GAIL JORDAN,
Literature Director,
[redacted]

CLARA KERCHEVSKY,
Financial Secretary,
[redacted]

ISADORE BRUSTEIN,
Member of Executive Committee,
[redacted]

SYLVIA FLEISHMAN,
War Activities Director
[redacted]

LILLIAN LASK,
P.W. Director,
[redacted]
(Some question as to this idenfification)

MAX OLSHANSKY (MAX OLSON)
Secretary,
[redacted]

ABRAHAM OLSHANSKI,
Member of Executive Committee
[redacted]
also known as ABE OLSEN

BLANCHE HARRISON
[redacted]

DAVE RICHMAN
[redacted]

b6
b7C

LAWRENCE GOLDMAN (LARRY GOLDMAN)
[redacted]

NATHAN AYEROFF
[redacted]

SAM TITLE
[redacted]

BETTY TITLE
[redacted]

NATHAN KRUPIN
[redacted]

ANNA KRUPIN
[redacted]

b6
b7C

JEAN KAMM
[redacted]

AARON GORELICK
[redacted]

EDITH GORELICK
[redacted]

Mrs. BEA SCHNEIDER
[redacted]

b6
b7C

ROBERT D. KATZ
[redacted]

AARON SHEFFER
Party Name: STANLEY SHEFFER
[redacted]

DOROTHY OLSHANSKI
Party Name: DOROTHY OLSON
[redacted]

CONFIDENTIAL

BRANCH 57 (Contd.)

[redacted]

129775

FANNIE B. BASSMAN
[redacted]

LIONAL SHIFFER
[redacted]

JOSEPHINE SHIFFER
[redacted]

FANNY KAMM
[redacted]

ANN S. AYEROFF
[redacted]

MARGARET GINSBURG
[redacted]

JACK BREGER
[redacted]

BETTY BREGER
[redacted]

EVELYN D. (possibly BERAUER)
[redacted]

REBECCA GOLDBERG
[redacted] - moved recently

ANITA FRESCO
[redacted]

MARY GORDON
[redacted]

CLIFFA E. CORSON, aka, CLIFFA CARSON and CLIFFA CARLSON
[redacted]

KENNETH McCLELLAND
[redacted] - Listed to ROSE RANSON

GERTRUDE GVIRTSMAN,
Branch Secretary,
[redacted]

b6
b7C

HOWARD FELDMAN
[redacted]
Phone listed address as [redacted]

ADOLPH
[redacted]

MARGARETTE RICH
[redacted]

b6
b7C

BERNICE KOLKO
[redacted]

ESTER ENGLEBERG
[redacted]

ESTHER GOLDBERG
[redacted]
Transfer South East 9/43

FANYA-HURAL
[redacted]

SIMONE
(In San Francisco)
Ill no contact
Party Name ANDREW COLMAN (Possibly)
(Possibly transfer to S.F. 11/43)

b6
b7C

EZRA ROSSLER
[redacted]

SYLVIA SILVERBERG
[redacted]

JOSEPH J. McGUIGAN
Party name: JAMES CONNOLLY, CONNELLY,

CONFIDENTIAL 129772

BRANCH 57 (Contd.)

ROSE G
[redacted]

FLORENCE ALPERT
[redacted]
transferred to N-1 Oct.'43

BATRISHA
[redacted]
(Batrisha Millinery)

CARL LERNER
Party Name: CARL BLAKE
[redacted]
Transferred to E-N.W. Sept. '43

Mrs. ALBERT LUFFY

BEATRICE SHIFF
Party name: BEATRICE SANDS
[redacted]

ROGER O. SIEGE
[redacted]

MARJORIE SIEGE, also known as
MARJORIE L. SIEGE
[redacted]
(Possibly Membership Committee)

GAIL JORDAN, aka, GALE JORDAN
[redacted]

MARY GOULD
[redacted]

DORA SAYLIN
Party name: Possibly DORIS SAIBER
[redacted]

DOROTHY WESTBURY
[redacted]

JACK PELTZ, aka, JACK PELTS
[redacted]

b6
b7C

JACK EDDELMAN, aka JACK ADELMAN
Party Name: JACK MILLER
[redacted]

PAULINE NOWAK
[redacted]

RUTH AIN, aka, Mrs. GREGORY AIN
Party Name: RUTH MANN
[redacted]

b6
b7C

ROSE SCHIFF
[redacted]

RAYMONDE BERG
[redacted]

PAUL E. WOOD, aka PAUL WOODS
[redacted]
Transfer from J. J. 20th C.D. 9/43

MAXINE BELTON, aka Mrs. BILL BELTON
[redacted]
Transfer from S. E. Section 9/43

(u)

ESTHER M. (Possibly MIPAAS)
[redacted]

BERNIE OXHORN
[redacted]
Transfer from Joe Hill Branch
to 57 9/43 NM

b6
b7C

BARRI

DORA HYATT
[redacted]

FANNY WERNICK
also known as, FANYA WERNICK
[redacted]

CONFIDENTIAL

CONFIDENTIAL 129775

BRANCH 57 (Contd.)

ETHEL WASSERMAN
[redacted]

CHARLOTTE BRUSTEIN, aka, Mrs. ISADORE BRUSTEIN
[redacted]

ROSALINE GERSCH

ROSE Y
[redacted]
(Listed to PAULINE CANTOR)

F. W.

BLUMA OLSHANSKI
[redacted]

ABE H. BERMAND
[redacted]

LEONARD HIRSHMAN
[redacted]

TILLIA LANDAU
[redacted]

MARY COHN
[redacted]

RENA CURTIS
(Dropped Leave-Very Ill)

FANNY COLE, also known as FANNY COHN
[redacted]

CHARLIE EMERSON
[redacted]

PAUL LIGHT
[redacted]
Transfer from 20th C. D. 9/43

LEO BRAGER
[redacted]
Transfer from 20th C. D. 9/43

LILY WEINER
[redacted] c/o GOLDBERG
Transfer from K N.W. to 57 9/43 b6 b7C

Mrs. KATE LEIBOWITZ
[redacted]
Transfer from N.Y. 10/43 then transferred out 11/43 but cancelled

~~JEAN TURNER~~
~~Transfer from S.M. to 57 10/43~~

MIKE WASSERMAN
Transfer from Venice 10/43

SARAH WASSERMAN b6
Transfer from Venice 10/43 b7C

SONIA EDDLEMAN, aka Mrs. JACK EDDLEMAN, nee SONIA WASSERMAN
[redacted]

FRIEDA SIEGEL, aka FREDA SEGAL
Subject File #100-19303
Transfer from 16th C.D. 10/43

YETTA GOLDSTEIN
Transfer from Phoenix 10/14/43

ART LANDIS
Transfer from S. E. Sec. 10/14/43

ESTHER

SARAH LEVINE b6
[redacted] b7C
Transfer from Hollywood 10/43.

BETTY C
Apparently new in Nov. 1943

SOPHIE DEUTSCH
1943 Book #48048 NM
New Recruit 11/43 Pharmacist



CONFIDENTIAL

129775

BRANCH 57 (Continued)

LESTER ALTSCHUL
Transfer from 59-2 11/43

HARRIET ALTSCHUL
Transfer from 59-2 11/43

R. N. HUNAU
Transfer from Harbor 11/42

ANNA RUTHAUSER
Transfer from Cloak branch 19th C. D. 11/43

JOE RUTHAUSER
Transfer from Cloak Branch 19th C. D. 11/43

VIRGINIA WINSTON
[redacted] (possibly)
1943 Book #48525
Transfer from S.W. of M.T. to 57

DOROTHY HEWITT
Transfer from 58 M. T. to 57 11/11/43

BILL HEWITT
Transfer from 58 M.T. to 57 11/11/43

SARAH RUDERMAN
[redacted]
1943 Book #21290
Transfer from Branch 44 W.H. N.Y.
transfer received 10/30/43

BORIS GORELICK (or GURELICK)
[redacted]
Transfer to Hollywood Branch 9/43

SAM GLONER
[redacted]
Transfer to Hollywood Branch 9/43

BEATRICE BOOK
[redacted]
Transfer to 58 Midtown 9/22/43

b6
b7C

DOROTHY KAUFMAN
[redacted]
1943 Book #14243
Transfer to M. T. 9/43

RAY WEINSTEIN
[redacted]
1943 Book #14255
Transfer to M. T. 9/43

DOROTHY WELLER
Party Name: DOROTHY WAKSTEIN(Possibly)
[redacted]
Transfer to E. Hollywood M.T. 9/22/43

b6
b7C

BELLA LEWITSKY
[redacted]
Transfer to S. N.W. Sec.10/43

RUTH SCHENSUL
[redacted]
Federal 3131 (or 3151)
Transfer to M.T. 10/43 Br. 55 A.D.

RITA DONAVAN
[redacted]
Transfer 8/43 to Special Leave
1943 Book #26645

b6
b7C

EMMA MUELLER
Party Name: Possibly EMMA GILIEN
[redacted]
1943 Book #48654
Transfer to S. L. 9/43

LOU SCHOENFELD
Transfer to S. L. 8/43 - no book - never came

CONFIDENTIAL

129770

BRANCH Y

RHEA CHODOROV
[redacted]
L9436D76R #48528

DAVID

MICHAEL

FRANK DAVIS
[redacted]

TESS SCHLESSINGER,
also known as: Mrs. FRANK DAVIS
[redacted]

SIDNEY BUCHMAN
[redacted]
1944 Book #50537

JACK MOSS
[redacted]
1944 Book #50536
Sunset 26500 (unlisted)

KAY (possibly BASSMAN)
[redacted]

GERTRUDE PURCELL
Cr. 14041

WARREN

MORRIS FLICK (possibly)
Party Name: JOHN DARNEN
1943 Book #30395

PAUL M. ROSENFELD
[redacted]
Party Name: PHIL DAVID, Exec. Sec.
Bronx C. P.

SAM R

PAUL JARRICO
[redacted]

LULLA R

JOERNY RIVER
[redacted]

BETTY (possibly ANDERSON)
[redacted]

CHARLES P

Mrs. DALTON TRUMBO (possibly)
also known as Mrs. MAUDE TRUMBO
[redacted]
Party Name Possibly JUDITH CONGER
Possibly #36083

JIM G
1943 Book #25142

OLGA G

FLORENCE RAPPAPORT (possibly)
[redacted]

DAVID COMMONS (possibly)
[redacted]

JOHN WRIGHT
Transfer from A-2 10/43

ROSE MADELLE
[redacted]
1943 Book #25015
Transfer from S - no date given

W. L. RIVER, aka, LES RIVER
(note Drop)
[redacted]

b6
b7C

b6
b7C

b6
b7C

CONFIDENTIAL

BRANCH Y (Contd.)

12977

RAY SORAY ELLIS
1943 Book #48152
Transfer from B 11/43 then crossed
out and reflected in Branch B

CONFIDENTIAL

AL CAYA
Transfer from Hollywood 11/43

~~DOROTHY-BABB~~
[redacted]
1943 Book #25286
Transfer from H 11/43
Transfer to H-2 11/43

b6
b7C

MARJORIE CHODOROV,
also known as MIDGE CHODOROV,
also known as Mrs. EDWARD CHODOROV
[redacted]
Transfer from C 11/43

X (u)

EDWARD CHODOROV
[redacted]
Transfer from A-1 11/43

VIRGINIA FARMER
RU 6-2610
1943 Book #25160
Transfer from K 11/43

- PENDING -

CONFIDENTIAL

CONFIDENTIAL

129778

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA, will continue to report the trends of the Communist Party in the Los Angeles area.

CONFIDENTIAL

129779 b7D

SOURCE A - CNDI-[redacted]
B - CNDI-[redacted]
C - CNDI-[redacted]
D - CNDI-[redacted]
E - CNDI-[redacted]
F - CNDI-[redacted] whose identity is known to the Bureau, on November 16, 1943 furnished the Membership records of the Northwest Section as contained in a record book kept in a current status by MARJORIE J. POTTS, Northwest Section Membership Director. This record book had a section devoted to each Branch in the Northwest Section, each section dealing with a Branch having pages listed as follows:

New Recruits
Transfers in
Transfers out
Control
A sheet or sheets, giving the entire Branch membership

The names contained in the book were first names plus the initials of last name. The identifications set forth in instant report were made through CNDI-[redacted] CNDI-[redacted] CNDI-[redacted] and CNDI [redacted] other records of the Northwest Section provided by CNDI-[redacted] and various physical surveillances by Special Agents DAVID M. MacCULLOCH, SAMUEL W. FRY, JAMES W. MASON, FRANK H. TOWNSEND and reporting agent on various meetings in the Northwest Section over a period of time. Wherever the identifications are questionable, it is so indicated. The book numbers of the Writers Branch and the Branches B, C and I were obtained from CNDI-[redacted] on November 2, 1943 by Special Agent DAVID M. MacCULLOCH and JOHN R. VICARS. In some instances the records provided the occupation or some other descriptive data which further aided identification. Another aid was the private telephone directory of MARJORIE POTTS obtained through the same Source which listed almost exclusively Communists in the Northwest Section.

X(w) b7D

CONFIDENTIAL

SOURCE G -
H -

Records of ELIZABETH LEACH, obtained through confidential source.
CNDI-[redacted]

129780 b7D

The following are being maintained in the 1-A Serial of the Los Angeles File entitled: "NORTHWEST SECTION, COMMUNIST PARTY - INTERNAL SECURITY - C" LA File #100-18874:

1. Bulletin entitled: "Motion Picture Industry and the War"

2. Summary Control Sheet, Northwest Section dated November 21, 1943

3. Photographic bound copy of Northwest Section, Membership record book of MARJORIE J. POTTS, obtained 11-16-43.

CONFIDENTIAL

Bureau of Investigation
United States Department of Justice

Los Angeles - 13 - California
May 27, 1944

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Acers
Mr. Carson
Mr. Harbo
Mr. Mohr
Mr. Quinn Tamm
Mr. Tracy
File

Director, FBI

PERSONAL AND [redacted]

RE: COMINTERN APPARATUS
INTERNAL SECURITY-R

Declassified 7/19/77 JOYO
[SEC BY FACE 1/14/88 # 239,315]

REFER 5 IS

Dear Sir:

Reference is made to the report of Special Agent PATRICK D. HORGAN, Los Angeles, May 20, 1944, in the captioned matter, at page 48, following wherein it is noted that MIKHAIL KALATOZOV, Soviet motion picture representative on the West Coast was instrumental in promoting the Charlie Chaplin Festival in Moscow recently.

It is particularly noted that although KALATOZOV has approached Hollywood motion picture people with the idea that there should be a cultural exchange between Russia and the United States, and that we should obtain films from Russia to be shown here, in return for which Soviet Russia should obtain our films for exhibition in Russia, nevertheless among the few pictures which KALATOZOV has selected to be shown in Russia are "The Little Foxes" and "The Earl of Chicago". The first of these pictures exhibits a degenerate Southern family and the latter is the story of a Chicago gangster in England. It is particularly unusual that KALATOZOV should have selected the "Earl of Chicago", since this picture was not particularly successful in this country and is several years old.

It may well be part of KALATOZOV's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that ADOLPH HITLER through his propaganda ministry tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

Taylor

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF Declassification
DATE 7/19/77

DEFERRED RECORD

Very truly yours,

R. B. Hood

R. B. HOOD
SAC

PDH:AH
100-18710

c.c. San Francisco

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-29-95 BY SP2 BCW

INDEXED

RECORDED 100-13754-33

F B I
31 JUN 14 1944

100-21753-1

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

# FEDERAL BUREAU OF INVESTIGATION

13544

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 6/13/44 | 6/8-10,12/44 | JAMES G. FINDLAY -RLB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

295943

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/15/89 BY 8577 98

SYNOPSIS OF FACTS:

3-28-95

Communist propaganda, at the present time conforms to the CP line as laid down by EARL BROWDER on January 9, 1944, when he announced that the Communists in the U.S. would cease all attempts to change the existing social order and would support democratic capitalism to defeat Fascism. The Hollywood Writers Mobilization has contracted with the Office of War Information Overseas Film Bureau to produce all documentary films for overseas distribution. The HWM is a Communist-dominated group and is a paper-stooge for the League of American Writers, which is Communist-dominated. The leaders of this new movement, JOHN HOWARD LAWSON, ROBERT ROSSEN, JOHN F. COHEE, HOWARD ESTABROOK, and PHILIP DUNNE are known to be Communists, and the others who are to execute the work are sympathizers and are closely affiliated with the Communist Party. The Political Action Committee and the Hollywood Democratic Committee were successful in nominating candidates for office at the May 16, 1944, primary who favor the cause of Communism. The labor unions and guilds and the People's Educational Center have joined forces to elect officers favorable to their cause. The Motion Picture Alliance for the Preservation of American Ideals in the motion picture industry has been active, but their opponents, who are powerful factors in Communism, have united to bring about its liquidation.

P.

DETAILS ON REVERSE PAGE

REFERENCE: Bureau File No. 100-138754.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, May 13, 1944.

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

100-138754-34

RECORDED & INDEXED

COPIES OF THIS REPORT
5 - Bureau (AMSD)
1 - New York (Info)
1 - ZIO LosAngeles
1 - G-2 Los Angeles
3 - LosAngeles

U. S. GOVERNMENT PRINTING OFFICE Y—2934

L.A. # 100-15732

DETAILS:

AT LOS ANGELES, CALIFORNIA:

The Communist activities in the Los Angeles area and especially in the Motion Picture Industry are very largely confined to propaganda in motion pictures favorable to the Communist cause; political action to bring about the defeat of candidates for office, national, state, and local, who are opposed to the Communist program, and aid in every way those candidates who favor the Communist program. The Communists have succeeded to a very great extent in controlling and directing labor's role in the primary election, and strong effort is being made to consolidate all labor organizations with the object of presenting a united front and consolidate the activities of all Communist Front organizations to work for the common purpose of consolidating and extending the influence of Communism.

PROPAGANDA IN MOTION PICTURES

Source A, a former Communist Party member, has advised that all Communist propaganda now conforms to the change in the Communist Party line laid down by EARL BROWDER on January 9, 1944, when he announced that hereafter the Communists in the United States would cease all attempts to change the existing social order and instead would support private enterprise and democratic capitalism because of the necessity of defeating fascism. The Communists in Hollywood have already adjusted their activities within the motion picture industry to this new line. This change has already been noted in all publications where Communist influence exists and in public meetings of Communist-dominated organizations.

Source stated that this does not mean that the motion picture will be free of Communist propaganda. In fact, wherever Communist influence can be exerted, this form of propaganda will be intensified; but it will be of a different nature and not easily detected. In the main, it will be a subtle glorification of the virtues of the Soviet Union and the ways of its people, the placing of emphasis on the part the Soviet Union is playing in the war and particularly emphasizing the successful results of collectivism, at the same time damning democracy by faint praise. In short, it will follow the pattern of the picture, "Mission to Moscow," but in a much more subtle manner.

Since the report dated May 13, 1944, there have been no pictures released which would come under the above formula. The picture "None But The Lonely Heart" has now been completed. The date of release has not been announced. "The Master Race" is now before the camera.

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Source A advises that the motion picture industry has been made sensitive to Communist propaganda in pictures by the formation of the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS. This organization, which exists for the purpose of combatting Communist and all subversive propaganda in motion pictures, will undoubtedly cause the producers of pictures to be more careful than they have been in the past in this respect, and this applies to those pictures which will be shown to the public generally.

However, there is another type of picture being made by the Hollywood motion picture industry, the "documentary" picture, which is not shown to the American public. This type of picture is made for the Armed Forces abroad and the liberated countries. The spoken commentary is translated into 23 different languages. This type is sometimes referred to as "post-liberation" pictures, as now made in Hollywood.

Source A advises that the documentary type of picture is always made for propaganda purposes only, whether it be political or economic in content. These pictures are not made in Hollywood exclusively; some are made in New York. All are made under supervision, or in connection with, the Office of War Information (OWI), andCommunist penetration into this field of picture production is now very pronounced.

On June 9, 1944, the "People's World," Communist newspaper published at San Francisco, and the "Labor Herald," official organ of the CIO, carried official announcements to the effect that negotiations have been completed wherein ROBERT RISKIN, chief of the OWI Overseas Film Bureau, has completed the arrangements whereby "The Hollywood Writers Mobilization, composed of AFL, CIO, and independent unions of writers and creative artists, associated to do the jobs that victory demands." A committee of the Hollywood Writers Mobilization has been given the responsibility for writing and producing all documentary films for overseas distribution.

The articles listed the personnel which will perform this service. These articles stated that the films called for include a "Projection of America" series and a group of invasion films slanted for showing in what is now "Naziland and the Axis satellite nations"; that "the spoken commentary of these films will be done in twenty-three different languages . . . . Already twelve subjects are being prepared in Hollywood for the 'Projection of America' series. The invasion . . . . or post-liberation films will be decided on later by the Mobilization." They stated that the Hollywood contracts with the Mobilization are being handled by SIDNEY HARMON, representing the documentary film branch of OWI. The Production Chief at the New York end

is screenwriter PHILIP DUNNE, working under ROBERT RISKIN. DUNNE will confer shortly with ROBERT ROSSEN, chairman of the Mobilization, and make final arrangements for the year's program.

It was stated that "organizations cooperating in the Mobilization include the following independent guilds: Screenwriters; Radio Writers; Songwriters; Protective; and Independent Publicists; also several unions affiliated with the AFL, including the Screen Cartoonists, Screen Story Analysts, and Screen Publicists, and the CIO Newspaper Guild, Los Angeles Local #69. Most of the overseas documentaries will be made in Hollywood, the remainder in the New York office."

The "People's World" named the personnel which has been selected to perform this task. These individuals are being named here, and a short statement of the connections of each is being given. The information was obtained from Source A, except where otherwise indicated.

THE HOLLYWOOD WRITERS MOBILIZATION:

Source A states that the Hollywood Writers Mobilization, as has been fully reported heretofore, is a completely Communist-dominated organization and, in effect, is a front for the LEAGUE OF AMERICAN WRITERS.

ROBERT RISKIN

RISKIN, before being appointed chief of the Overseas Bureau of Films, was a motion picture producer in Hollywood, was a member of the League of American Writers, and a close associate of JOHN HOWARD LAWSON and ROBERT ROSSEN, both of whom are Communist Party functionaries.

JOHN F. COHEE

Source B advised that JOHN F. COHEE is a known Communist and a member of the Tom Paine Branch, Southeast Section, of the Communist Party of Los Angeles County; past president of the Los Angeles Newspaper Guild; and at present radio news commentator and columnist writing "War Analysis" for the Los Angeles Daily News. COHEE is a member of the League of AmericanWriters; the Hollywood Writers Mobilization; the Writers Congress; the Joint Anti-Fascist Refugee Committee; and numerous other front organizations. He is one of the foremost Communist propagandists in the Los Angeles area. All of his broadcasts follow the Communist Party line. His wife is also a member of the Communist Party.

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PROF. FRANKLIN FEARING

Professor of Psychology at University of California at Los Angeles and member of the League of American Writers; teacher in the Writers School. He is a member of the Joint Anti-Fascist Refugee Committee and other fronts.

PHILIP DUNNE

DUNNE formerly was a screen writer in Hollywood. He is a member of the Hollywood Anti-Nazi League, the League of American Writers, and the Motion Picture Democratic Committee. DUNNE broke with the Hollywood Communists in the Motion Picture Democratic Committee when he criticized the actions of Soviet Russia in attacking Finland in December, 1939, whereupon he was denounced in the Communist "People's World" as a "renegade." He is now back in the Communist fold.

ROBERT ROSSEN

ROSSEN is chairman of the Hollywood Writers Mobilization and member of the League of American Writers. He signed the call for the Fourth Congress of the League of American Writers when that organization officially affiliated with the American Peace Mobilization; supported the North American Aviation strike; and denounced the war as being an imperialistic one up until the Soviet Union was attacked by Hitler; teacher in the League of American Writers School and has supported numerous Communist front organizations. He is a member of Group A-2, Branch A, Communist Party of Los Angeles County.

Source A has informed that the Hollywood labor unions cooperating with the Hollywood Writers Mobilization in the production of these documentary films are the following, and source has indicated that each of these guilds or unions is Communist controlled:

SCREEN WRITERS GUILD, an independent union and is Communist controlled.

RADIO WRITERS GUILD, an independent union and is Communist controlled.

INDEPENDENT PUBLICISTS GUILD, an independent union and is Communist controlled.

SCREEN CARTOONISTS GUILD, AFL, and Communist controlled.

SCREEN STORY ANALYSTS GUILD, AFL, and Communist controlled.

SCREEN PUBLICISTS GUILD, AFL, and is Communist controlled.

LOS ANGELES NEWSPAPER GUILD, CIO, and is Communist controlled.

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"THE PEOPLE'S WORLD"

A Communist publication on the Pacific Coast which also carried the announcement of the foregoing and added the names of the "working committee" of the Hollywood Writers Mobilization. They are the following, and Source A has given a short statement of the activities of each:

JAMES HILTON, member Screen Writers Guild; one of the main speakers at Writers Congress; member Steering Committee of that Congress; supports all activities of the League of American Writers; sponsor American-Russian Society for Medical Aid to Russia; Sponsor Russian War Relief, Inc. and other Communist front organizations.

CHARLES BRACKETT, a writer-producer; member of Screen Writers Guild; League of American Writers; Writers Congress; Hollywood Writers Mobilization; HollywoodDemocratic Committee.

MARC CONNELLY; member of the Screen Writers Guild; League of American Writers; chairman Hollywood Writers Mobilization; Hollywood Democratic Committee; member Steering Committee, HWM; Writers Congress; and many other front organizations.

HOWARD ESTABROOK, member of the Screen Writers Guild and attended the Writers Congress at University of California at Los Angeles in October, 1943. He is a member of the Steering Committee of the Hollywood Writers Mobilization, of the League of American Writers, and of the Continuations Committee of the Writers Congress. He was a sponsor of the American Youth for Democracy.

FRANCES GOODRICH, member of the League of American Writers and attended the Writers Congress, which was held at University of California at Los Angeles in October, 1943.

ALBERT HACKETT, member of the Screen Writers Guild; member of the League of American Writers; and attended the Writers Congress which was held at UCLA in October, 1943.

JOHN HOUSEMAN, member of the League of American Writers. He attended the Writers Congress at UCLA in October, 1943.

TALBOT JENNINGS, member of the Screen Writers Guild and is a member of the League of American Writers; also member of Hollywood Writers Mobilization and is a member of Steering Committee of that organization. He is the secretary of the Screen Writers Guild.

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HOWARD KOCH, member of the Screen Writers Guild and attended the Writers Congress at the University of California at Los Angeles in October, 1943. He is a member of the League of American Writers and is a teacher in the Writers School, which is a subsidiary of the League of American Writers. He is a member of the Steering Committee of the Hollywood Writers Mobilization. He received credit for having written the picture "Mission to Moscow." He sponsored the reception for MIKHAIL KALATAZOV, Russian film director, and sponsored the celebration in KALATAZOV'S honor, which was held at the Mocambo Cafe August 14, 1943. He is a member of the Continuations Committee of the Writers Congress.

EMMETT LAVERY, member of the Screen Writers Guild and is also a member of the Board of Directors of the Screen Writers Guild. He attended the Writers Congress, which was held at the University of California at Los Angeles in October, 1943.

JOHN HOWARD LAWSON, member of the Screen Writers Guild, of the American Peace Mobilization, and of the League of American Writers. He is aCommunist with a long record and is at present the leader of the Communist cultural field in the Hollywood Motion Picture Industry. He is a functionary of the Communist Party in Hollywood. He is at the present time a member of Group A-3, Branch A, Communist Party of Los Angeles County.

MARY McCALL, JR., President, Screen Actors Guild; League of American Writers; Writers School; member of Executive Board, Hollywood Democratic Committee; Writers Congress; Steering Committee, Hollywood Writers Mobilization; and member of Continuations Committee of the Writers Congress. She is one of the leading Communist workers in Hollywood.

ALLAN RIVKIN, member of the Screen Writers Guild; League of American Writers; Writers Congress; Steering Committee, Hollywood Writers Mobilization; member of Continuations Committee of the Writers Congress at UCLA in October, 1943. RIVKIN attended a reception given for Dr. MAX YERGAN, President of the National Negro Congress, and PAUL ROBESON, Negro actor and singer, which was given at the home of SHERIDAN GIBNEY, President of the Screen Writers Guild, on March 2, 1943.

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ALLAN SCOTT, member of Screen Writers Guild; League of American Writers; Writers School; sub-chairman, Hollywood Writers Mobilization; director of Screen Writers Guild; teacher in Writers School; writer for Communique. SCOTT is a sponsor for the Joint Anti-Fascist Refugee Committee and other front organizations.

HARRY TUGEND, member of the Screen Writers Guild; sponsor Russian War Relief, Inc. He is a writer-producer at Paramount at the present time. His wife is a member of the Executive Board of the Hollywood Democratic Committee.

Source A has stated that it is interesting to note that the above information was published in the "People's World" and the "CIO Labor Herald," both of which are completely under the control of the Communist Party. None of the regular daily papers carried the above, at least not to this date.

OPEN POLITICAL ACTIVITY

Source A has related that the strength of the Communist political apparatus in the Hollywood area was clearly demonstrated at the California primary election held on May 16, 1944.

As the present line of the Communist Party (now called Communist Political Association) calls for intensive activity by all its followers within the Democratic Party to elect to office those candidates who are not averse to the increasing influence of Communists in the political field and who have followed the deviating line of that Party for years, the reaction of the Hollywood Communists to this command was most marked. The main objective locally was the defeat of JOHN M. COSTELLO, Congressman from the 15th Congressional District. Mr. COSTELLO was a member of the Dies Committee and for this reason the greatest concentration was upon his candidacy. The Hollywood Democratic Committee was the spearhead of the attack. That Committee being composed of persons connected with the motion picture industry, it was possible to use the prestige of the industry for its purposes and in addition secure financial backing not otherwise available.

Source A advised the Hollywood Democratic Committee announced publicly that it had raised the sum of $50,000 to be used in this local campaign. The efforts of this Committee were coordinated with all other Communist-controlled organizations directly and indirectly connected with the motion picture industry. The Committee being composed for the most part of producers, writers, directors, actors, and labor representatives in the industry, it was able to furnish, in addition to funds, propaganda material and secure the services of such prominent personages as it could attract which could not be reached otherwise. Although the main attack in the immediate Hollywood sector was upon Mr. COSTELLO, the Communist forces supported the following candidates in adjacent districts, and in this were generally successful:

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HELEN GAHAGAN DOUGLAS (wife of actor MELVIN DOUGLAS) in the 14th Congressional District. She secured the Democratic nomination, although she is not a legal resident of that Congressional District.

NED HEALY, Democratic candidate in the 13th Congressional District who secured the nomination.

ELLIS E. PATTERSON, Democratic candidate in the 16th Congressional District, who secured the nomination.

Source A states that all three of the foregoing had the unqualified support of the Communist Party and have had for many years in the past. All three sought the support of the Communist Party and freely and openly fraternized with that element.

In the 15th Congressional District the opponent of Mr. COSTELLO for the Democratic nomination was HAL STYLES, a radio commentator who had never previously taken an interest in the political situation. He was unknown as a public figure except through his radio program. He, too, appeared at known Communist meetings and for the purposes of his election, at least, he followed the line of the Communist Party in all its phases, foreign and domestic.

For the State Assembly, the HollywoodCommunists succeeded in securing the Democratic nomination for two members of its Executive Board. They are as follows:

ALBERT DEKKAR, an actor and a member of the Screen Actors Guild; a member of the Hollywood Democratic Committee and other fronts.

LUCILLE GLEASON, an actress and a member of the Screen Actors Guild and active in the Hollywood Democratic Committee.

Source A informed that the organizations which played a prominent part in the campaign, all of them Communist-dominated, were:

MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION - This organization is composed of various AF of L, labor unions in the motion picture industry. While all of them are not Communist controlled, the majority are. This political action committee is patterned after the CIO Political Action Committee, and in this section cooperated with the latter organization for the same ends.

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HOLLYWOOD WRITERS MOBILIZATION, a Communist-controlled group.

LEAGUE OF WOMEN VOTERS (Hollywood chapter). This league is rapidly succumbing to Communist influence.

HOLLYWOOD WOMEN'S COUNCIL, a recognized Communist front.

The foregoing Communist-dominated activities do not cease with the primary election but will continue on as a permanent effort, as the Hollywood Democratic Committee has announced, a "more intensive effort."

The "Hollywood Citizen-News," a local daily paper of high standing, on May 18, 1944, two days after the election, stated:

> "Congressman COSTELLO was defeated because he would not accept the dictation of Hollywood Communists . . . . Of course, the people who voted against him, with few exceptions, did not realize that they were aiding the Communists cause or accepting the Communist propaganda . . . . He was defeated with a campaign of misrepresentation that makes one wonder if the upholding of the highest standards of public service is a worthy activity. He was defeated with such falsehoods as: that he was opposed to Roosevelt; that he was anti-Semitic; that the Japanese were putting money into his campaign."

ACTIVITY IN HOLLYWOOD LABOR UNIONS

Source A states that activity in this field and particularly in those unions which come under Communist influence has been devoted entirely to political action for the last thirty days. Cooperation with other Hollywood Communist front organizations has been mentioned heretofore.

The CONFERENCE OF STUDIO UNIONS, a block of Communist-controlled trade unions in the industry, has now consolidated ten unions under its direction. All of these unions are affiliated with the AF of L. However, this Conference of Studio Unions cooperates in political activity with all independent unions which are under the same Communist influence, notably the Screen Writers Guild and Screen Directors Guild.

In addition to taking part in political activities, that section of the Hollywood labor union movement under Communist influence is now engaged in an intensive campaign to force the dissolution of another organization set up to oppose Communist infiltration, the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, mentioned above.

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PEOPLE'S EDUCATIONAL CENTER (Hollywood Branch)

Source A states that to conform to the general tactics of the Communist Party, which has now changed its name to the Communist Political Association, and better to conceal its real activities, the People's Educational Center was formed. It is not particularly new, but can be said to be a broadening of the old style Communist Workers' Schools in order to reach the intellectuals, professional workers, small business men, and others.

According to Source A, the Hollywood branch of this organization uses the bait of holding before its pupils and students the possibility of securing positions of employment within the motion picture industry. In some cases they succeed. The main purpose of this "educational center", however, is the indoctrination of young persons with Communist ideology and practices. For the purpose, they have secured the services of certain well-known persons connected with the motion picture industry who are known Communists or followers of the Communist Party line. For the reason that this so-called "school" utilizes the prestige of the motion picture industry, it is highly successful in securing attendance, particularly in the Hollywood section.

HOLLYWOOD PRESS-TIMES

Source A has informed that this newspaper, a weekly throw-away, is strictly a Communist-controlled propaganda publication which reaches into every home and business establishment in the Hollywood area. Plans are now being laid to make this paper a daily publication devoted to the Communist cause. Details of the financial arrangement are not yet available. If this should be done, this publication will be to Hollywood what the Daily Worker is to the Eastern seaboard.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

Source A has advised that an organization called the Motion Picture Alliance For the Preservation of American Ideals, organized on February 4, 1944, has created quite a disturbance in the Hollywood section. Set up for the purpose of combatting Communist activities, it has become subject to a most intensive attack by all organizations of Communist coloring and even by the motion picture producers themselves. The possibility of this alliance exposing the serious infiltration of Communists into the industry, should it continue its activity, has caused some producers to demand its dissolution.

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Source A stated the Communist elements have become highly wrought up over this situation and in order to combat it have planned an industry-wide demonstration in the form of a mass meeting to be held on June 25, 1944, at the Hollywood American Legion Stadium for the purpose of putting the Alliance out of existence. The Communist elements claim they have thirty-eight organizations, unions, both independent and AFL, managers associations, and front organizations which will take part in this demonstration.

VIRGINIA WRIGHT, in her column in the Los Angeles Daily News for June 6, 1944, sums up the Motion Picture Alliance situation in the following manner:

> "The Hollywood producers must be groggy from the blows of the Motion Picture Alliance. That's about the only way to explain their lack of action against an organization which aimed some smelly red herrings at the Screen Writers Guild and hit the producers square in the face. DAVID SELZNICK was quick to repudiate the Motion Picture Alliance's slurs against the industry, but the Producers Association as a unit still seems strangely indifferent to the Screen Writers' call to arms, which was answered immediately by 38 other motion picture unions and guilds.
>
> "Accordingly, the Motion Picture Alliance spokesmen stated that the film industry is being perverted by the infiltration of Communist propaganda. They cite no examples and name no names, but the dastardly villains in the case, they say, are the Motion Picture Writers.
>
> ". . . . This not only maligns the writers but is an indirect attack on the producers for the reason that the responsibility for every word of dialogue, every inference, and every bit of action in a motion picture rests on the individual producer and finally on the executive head of the studio.
>
> "The chronic complaint of all screen writers is their lack of control over their work. Legally, they are not even the authors of their scripts. The producer buys that right from the writer. . . . . The writer can get nothing on the screen which does not meet with the approval of the front office. . . . The expressions of the writers are limited by the policies of the studios, and writers don't make the policies. Even in the few cases of writer-producer, the last word on every script still comes from the executive head of the studio.

"So what the Motion Picture Alliance actually says is that Communist propaganda is coming from the men who run the Studios--Zanuck, the Warners, Goldwyn, Mayer, Cohn, de Sylva, Koerner, and the rest. Mrs. LELA ROGERS, a member of the Alliance, speaking before the Americanism Defense League, said: 'The men who head the motion picture industry are politically and socially blind.' Because of their blindness 'it has been possible for the Communist propagandists to insert their subtle form of propaganda into motion pictures.'

"At a secret meeting of the Screen Writers Guild, FRANCIS WALLACE, speaking for the Motion Picture Alliance, said he felt the leadership of the motion picture industry today is in the hands of un-American, socialist-minded interests, but he refused to go into detail, and JAMES K. McGUINNESS, head of the Motion Picture Alliance Executive Committee, declined the repeated invitation of ROBERT ROSSEN, Chairman of the Hollywood Writers Mobilization, to discuss the offending pictures by names.

". . . . Whatever the Motion Picture Alliance's reason for silence as to particulars, the Screen Writers Guild is determined to face the issue. The patriotism of the writers has been attacked, and they intend to fight. Thirty-eight organizations volunteered immediately to fight with them. Whether the producers take their logical positions at the head of this line and defend the patriotism of the industry and its great service to our nation at war, or whether they retreat, intimidated by this attempted Hollywood 'putch', the nation is going to see a militant repudiation of the attacks made by the Motion Picture Alliance.

"The first industry-wide mass meeting in the history of Hollywood has been called for Sunday, June 25th, at the American Legion Stadium in Hollywood. Representatives of the Screen Writers Guild and the thirty-eight supporting guilds and unions voted to call this meeting to preserve the basic unity of the industry, to protect its good name against campaigns of abuse, and to demonstrate to the nation that the hysterical voice of the Motion Picture Alliance is not representative of patriotic Hollywood, which has a unique record in industry for placing its facilities and talents at the disposal of the war effort, without profit."

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AWARDS TO PERSONS PROMINENT IN THE MOTION PICTURE INDUSTRY

The Los Angeles Herald for June 9, 1944, stated that CHARLES CHAPLIN and Lt. Commander JOHN FORD have been accoladed in the past by the Soviet Film Committee. It further stated that LEWIS MILESTONE will be honored by the Soviet Union Film Committee next month when four of his pictures will be shown at the Cinema Theater Building in Moscow. The subjects selected as being most expressive of the MILESTONE technique are the following:

"The Front Page"
"Of Mice and Men"
"The Purple Heart"
"North Star"

The New York Teachers News, official organ of the Teachers Union, for April 29, 1944, published in New York City, stated that Warner Brothers will receive the award for the outstanding service to the cause of education and democracy at the Union's Eighth Annual Educational Conference next week. It was announced by the Conference Committee. SAM WALLACH, Committee Chairman, hailed Warner Brothers "for their pioneering work over a period of years in educating people in an understanding of the nature of the struggle against Fascism. Years back, they produced 'Juarez' and 'Blockade' and more recently the stirring anti-Fascist 'Watch on the Rhine.' Further, they have helped promote an understanding of an important Ally in 'Mission to Moscow' and have educated the public to a realization of the tremendous war service of the Maritime Service and the Maritime Union in 'Action in the North Atlantic.'"

The award also is in recognition of the establishment of an Education Department by Warner Brothers which will work closely with the schools in making full use of the educational possibilities of the movies directly in the class rooms.

- P E N D I N G -

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the Motion Picture Industry and will report activities of interest to this investigation.

A copy of this report is being furnished to the New York Field Division for its information, as it contains information of interest to that office.

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[redacted]

SOURCE A: Confidential National Defense Informant [redacted] b7D

SOURCE B: Confidential National Defense Informant [redacted]

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APPROPRIATE AGENCIES
AND
SLIP
DATE 6/26/85

PEOPLE CONNECTED WITH MOTION PICTURE
INDUSTRY WHO HAVE COMMUNIST CONNECTIONS.

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A. 377272 PRODUCERS

BUCHMAN, SIDNEY ROBERT
(100-8887)

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BUCHMAN is a producer and an executive at the Columbia Motion Picture Studios and is a native born citizen. He is a member of Branch "Y", Northwest Section, Communist Party of Los Angeles County, according to Confidential National Defense Informant [redacted] His Communist Party Membership Book for 1944 is No. 50537. Confidential National Defense Informant [redacted] has informed that BUCHMAN has been very active in the following organizations: b7D

American Peace Mobilization.
Director of the Rescue Ship Mission.
Member of Hollywood Committee for Writers in Exile.
Member of Hollywood Anti-Nazi League.
Member of League for Peace and Democracy.
Member of the League of American Writers and Member of the Executive Board.
Member of Hollywood League for Democratic Action.
Teacher in Hollywood Writers School.
Member of the Program Committee "Salute to Our Russian Ally".
Had secret meeting with ALEXANDER GOLDBERG (J. PETERS).
Member of Editorial Board of "Hollywood Now", official organ of the Hollywood Anti-Nazi League.
President of Screen Writers Guild, 1942; Secretary, 1943.
Promoter of the Motion Picture Guild.
Member of the Committee for Writers in Exile.
Member of Hollywood Democratic Committee.
Strong supporter of the American Peace Mobilization.
Vice Chairman Hollywood Victory Committee.
Member of Steering Committee, Hollywood Writers Mobilization.
He has entertained CARL WINTER, Secretary of the Communist Party, Los Angeles County, in his home.

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BUCHMAN's wife, BEATRICE BUCHMAN, is a member of and active in the following organizations, according to C.N.D.I. [redacted] b7D

League of American Writers.
Hollywood Anti-Nazi League.

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DATE OF REVIEW 11/21/90

ENCLOSURE

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Hollywood League for Democratic Action.
Joint Anti-Fascist Refugee Committee.
She visited Russia in 1935.

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BUCKNER, ROBERT H.
( )

BUCKNER is a native born citizen. He is a news reporter and writer by profession. In 1934 and 1935 he was located in Moscow, Russia, and was a correspondent for the "London Daily Mail". He was a correspondent in Ethiopia during the conquest of that country by Italy. He was brought to Hollywood by Warner Brothers in 1938, where he wrote screen plays for motion pictures. When "Mission to Moscow" was completed, he was made associate producer and was given the job of producing this picture for Warner Brothers. [C.N.D.I. [redacted] states that no Communist activities on his part are known but BUCKNER personally selected JAY LEYDA, a well-known Communist, to act as technical director for the picture. In that position he was responsible for the selection of the writers, actors and technical directors for the picture. He was associated with JAY LEYDA while he was in Moscow. A check reveals that he did not produce any picture of a propaganda nature prior to "Mission to Moscow" but had produced some melodrama and light comedy. (u) b7D

DOZIER, WILLIAM
( )

DOZIER claims to be a native born citizen. [According to C.N.D.I. [redacted] he was at the Head of the Readers Department of Paramount Pictures and in this connection he appointed to work in his department META REIS, DON GORDON and BERNARD GORDON, all of whom are known to be Communist Party members. (u) [redacted] b7D

EPSTEIN, JULIUS
( )

JULIUS EPSTEIN claims to be a citizen of the United States. [C.N.D.I. [redacted] has informed that EPSTEIN is a producer at Warner Brothers and further stated that he is a brother of PHILLIP EPSTEIN, who is also a producer; that JULIUS EPSTEIN is a: (u)

Member of the League of American Writers
Teacher in the Hollywood Writers School.
Member of the Hollywood Theater Alliance.
Member of the Hollywood Anti-Nazi League.
Member of the Hollywood Motion Picture Democratic Committee.
Member of the Hollywood Democratic Committee.



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EPSTEIN, PHILLIP
( )

[C.N.D.I. [redacted] has informed that PHILLIP EPSTEIN claims to be a citizen of the United States and that he is a twin brother of JULIUS EPSTEIN. PHILLIP EPSTEIN is a producer at Warner Brothers as is JULIUS EPSTEIN. Informant stated that PHILLIP EPSTEIN is a: b7D

Member of and active in the League of American Writers.
Teacher in the Hollywood Writers School.
Member of the Hollywood Theater Alliance.
Member of the Hollywood Anti-Nazi League.
Member of the Hollywood Motion Picture Democratic Committee.
Member of the Hollywood Democratic Committee.

HARBURG, E. Y. (YIP)
( )

HARBURG claims to be an American born citizen. According to an article in the "Hollywood Reporter", March 21, 1944, he had just left MGM after producing one picture, "Meet The People". This article further states that Columbia Studios were interested in his stage play "Bloomer Girl" and that he might be the producer of this picture. HARBURG was the sponsor of the California Action for Civil Rights in San Francisco, which protested against the passage of the Tenney Bill. The Tenney Bill was aimed at keeping the Communist Party off the California State Ballot in 1940. He was also a patron of the rally held by the National Council of American Soviet Friendship on November 16, 1943. [HARBURG is on the Executive Board of the Hollywood Democratic Committee and through Confidential National Defense Informant [redacted] it is known that he frequently contacts JOHN HOWARD LAWSON, leader of the Communist Party activity in the motion picture industry, regarding the policies, actions, etc. to be taken or followed by the Hollywood Democratic Committee. HARBURG is the following: b7D

Instructor in the Hollywood Writers School.
Member of the League of American Writers.
Member of the Hollywood Writers Mobilization.
Member of the Advisory Committee of the Writers Congress which was held at the University of California at Los Angeles October 1-4, 1943.
Member of the Council of Soviet American Friendship.

ODETS, CLIFFORD
( )

ODETS is a native born citizen, [according to C.N.D.I. [redacted] b7D
He has been a writer and he is now a director and a producer. He has

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produced "None But The Lonely Heart" for RKO. He wrote the plays "Waiting For Lefty" and "Till The Day I Die" during 1934 and 1935. These two plays were considered Communist propaganda as they glorified the role of the Communist Party in the underground work and in labor unions. Informant stated that ODETS has been active in the following Communist fronts and groups:

New Theatre

Member of New Theater League.
Member of National Advisory Council of the League in 1935, which was affiliated with the International Union of Revolutionary Theaters, headquarters at Moscow.
Teacher in the New Theater School in New York.
Member of Theater Arts Committee (TAC).
Member of the National Advisory Council of TAC.
TAC supported the American Peace Mobilization officially.
He was one of the original organizers of the League of American Writers.
Member of the National Council of the League of American Writers, which was affiliated with the International Union of Revolutionary Writers.
Chairman of Delegation of Young Communists who went to Cuba in 1936 to protest the arrest of workers and was arrested there. CELESTE STRACK, President of the California Young Communist League, was in the delegation.
Wrote booklet "Rifle Rule in Cuba" in conjunction with CARLSTON BEALS, which was pure Communist propaganda.
Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.
Speaker at symposium held by the Contemporary Theater in Hollywood, March 8, 1939.
June, 1941, he attended the Fourth Writers Congress in New York and was elected a member of the National Executive Board of the League of American Writers.
He was on the reception committee to honor MIKHAIL KALATOZOV, Russian film director, at the Mocambo Cafe, August 21, 1943.
JOHN G. HONEYCOMBE, a Communist Party member, has stated that he has sat in Communist Party meetings with CLIFFORD ODETS.

SCHWARTZ, ARTHUR
( )

C.N.D.I. [redacted] states (u) that SCHWARTZ is a musician-producer; that he is a musician by profession and is a composer and writer of music and was made a producer by the Warner Brothers Studios about January 1, 1944. Informant further states that SCHWARTZ is active in the following front organizations: b7D

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Member of the League of American Writers.
Member of the Hollywood Writers Mobilization.
Member of Committee advocating Alliance with "V.O.K.S." of Moscow, Russia, for exchange of cultural material.
He is a teacher in the Hollywood Writers School.



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DIRECTORS

B.

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BIBERMAN, HERBERT JOSEPH
(100-6769)

BIBERMAN was born March 4, 1900, at Philadelphia, Pennsylvania. He has been employed as a screen writer, stage director and actor in the various movie studios. He is presently employed by RKO Studios as a director. Confidential National Defense Informant [redacted] has reported at one time BIBERMAN was the chief contact in California between the office of the Executive Committee of the Communist International in Mexico and the Communist Party officials in the United States. BIBERMAN is a member of Branch A, Group A-3, Northwest Section, of the Communist Party of Los Angeles County, and his 1943 Communist Party Book Number was 47073. Informant also advises that BIBERMAN at one time was the leader of Communist activity in the motion picture industry but it appears that he has recently been superseded by JOHN HOWARD LAWSON. BIBERMAN was the local chairman of the American Peace Mobilization and was later the West Coast Director of that organization and took a personal part in the picketing of the White House immediately prior to the attack on Russia by Hitler June 21, 1941. Informant further advises that BIBERMAN has been active in "Fight for Freedom", "Russian War Relief", "Committee for Medical Aid to Russia", "American Council on Soviet Relations", "League of American Writers", "The Hollywood Writers Mobilization", "The Hollywood Democratic Committee" and others. (u) b7D

GLURMAN, HAROLD EDGAR
(100-21343)

GLURMAN is a native born citizen. He is a director-producer and writer for RKO Studios. His father and mother were born in Russia. C.N.D.I. [redacted] [redacted] states that GLURMAN claims to have directed twenty-five Broadway successes, (u) b7D some of which were the following:

"Men in White"
"Awake and Sing"
"Gentle People"
"Golden Boy"
"Deadline at Dawn"

Informant further states that he is a personal friend and associate of FRANCHOT TONE, JOHN GARFIELD and CLIFFORD ODETS. His wife is STELLA ADLER, an actress. There is no definite record available to show that he is a member of the Communist Party but informant advises that he has been active in the following front organizations:

Group Theater, leader.
Director of Marxist Plays.
International Union of Revolutionary Writers.
Member of New Theater League.

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Active in Joint Anti-Fascist Refugee Committee. CONFIDENTIAL

Informant further advises that CLURMAN has made several trips to Russia and at one time referred to the United States as "Middle Class Crazy World". He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by CLIFFORD ODETS. He signed "The Letter of 150" justifying the Moscow purges. He protested against release of "Tennessee Johnson" picture. He lectures in the Hollywood Writers School.

CURTIZ, MICHAEL
( )

Confidential National Defense Informant [redacted] informs that CURTIZ was born in Austria and has been in this country about five years; that CURTIZ claims to be a citizen but record of citizenship is not available. His name was listed as the director of "Mission to Moscow" and the trade papers "Variety" and "The Reporter" carried that information. His reputation as a director is not well known and the fact that JAY LEYDA was the technical director of "Mission to Moscow" is well known. No record of Communist membership is known. He attended the banquet to honor MIKHAIL KALATOZOV, Soviet Film Director, upon his arrival in Hollywood, August 12, 1943, at the Mocambo Cafe. (100-15732-44 and 64.) (u) b7D

DARE, DANNY
( )

DARE claims to be a native born American citizen. According to C.N.D.I. [redacted] DANNY DARE is a director of the dance and directs in all the studios in Hollywood. Informant further states that DARE was a member of the New Theater League, the Hollywood Theater Alliance and that he is a teacher in the Actors Lab and directed "Meet the People" at the MGM Studio recently. b7D

DASSIN, JULES
(100-21689)

DASSIN is a native born citizen and is presently employed as a director at the MGM Studios. He is a member of Group A-2 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. His 1943 Communist Party Membership Book Number was 24066. (C.N.D.I. [redacted]) DASSIN is active in the Actors Laboratory, Inc., the League of American Writers and the Hollywood Writers School. He is also active in Russian War Relief and the National Council of American Soviet Friendship, according to C.N.D.I. [redacted] (u) b7D

DMYTRIK, EDWARD
( )

DMYTRIK claims to be a native born citizen. He has been a director at RKO for a year or more. C.N.D.I. [redacted] informs that DMYTRIK is active (u) CONFIDENTIAL

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in the Actors Lab and is an instructor in the Hollywood Writers School; that he is now an instructor in the People's Educational Center. Informant further advises that DMYTRIK is a member of the General Committee of the Writers Congress and took an active part in the Writers Congress at the University of California at Los Angeles, October 1-4, 1943. He is an active member of the Hollywood Democratic Committee.

EISLER, HANS
(100-18124)

EISLER is a German refugee who has been employed as a music director in the motion picture industry by several of the studios. He was born in Leipzig, Germany, July 6, 1898. Confidential National Defense Informant [redacted] informs that EISLER is a German refugee and that he was a leader in the Communist Party in New York City in 1941. Confidential National Defense Informant [redacted] has informed that EISLER collaborated with BERTOLT BRECHT in writing "Die Massnahme" (The Disciplinary Measure), a self styled "Educational Play" which advocates Communist world revolution. (U) b7D

FORD, JOHN
( )

FORD is a native born citizen. (U) Confidential National Defense Informant [redacted] informs that FORD made a picture "The Informer", written by DUDLEY NICHOLS, in 1939 for Warner Brothers, which was highly praised by the Communists and the Communist press. It is a brutal "realistic" picture. Informant has further informed that FORD is active in the following organizations: b7D

Was an organizer of the Screen Directors Guild.
Sponsored Hollywood Writers Mobilization.
Member of War Symphony Committee, a Communist inspired group which took part in the reception at the time that Madam LITVINOV was in Los Angeles in 1943.
Sponsor for the John Steinbeck Committee, a Communist controlled group.
Vice Chairman of the Motion Picture Democratic Committee.

HURWITZ, LEO
( )

According to an article which appeared in "Variety", a Hollywood trade magazine, dated January 8, 1944, HURWITZ had just signed a new contract with Vanguard

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Films as a director. C.N.D.I. [redacted] has furnished a photostatic copy of registration cards indicating that HURWITZ was a member of the Communist Party in Philadelphia and that he was a leader in the Communist Party in New York City in 1941. (u) b7D

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IVENS, GEORGE HENRI ANTON, alias Joris Ivens
(100-18730)

IVENS is a motion picture director who specializes in the production of "Documentary Films". C.N.D.I. [redacted] has informed that IVENS has been connected with the Modern Film Laboratory and was president of the Association of Documentary Film Producers and that he sponsored the Motion Picture Guild, the League of American Writers, the Hollywood Writers Mobilization and various Russian relief organizations. He was born in Holland November 18, 1898, and is not a citizen but he has filed a petition for naturalization in the Federal Court in Los Angeles recently. (u)

KAZAN, ELIA
( )

Confidential National Defense Informant [redacted] informs that KAZAN claims to be a citizen but it cannot be verified. He is a director at 20th Century Fox and is at the present time directing the picture, "A Tree Grows In Brooklyn". Informant further advises that KAZAN has been active in the following Communist front organizations: (u) b7D

Member Executive Board New Theater League.
Member of Advisory Council of the New Theater League.
Active in the Group Theater in New York, 1935-1939.
Instructor at present in the Actors Lab.
Signed the BRIDGES' Deportation Protest.
Sponsored the Sleepy Lagoon Murder Defense.

LEYDA, JAY LINCOLN, alias Jay Leyda
(100-18251)

Confidential National Defense Informants [redacted] reveal that LEYDA is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, of the Communist Party of Los Angeles County. He transferred from New York City, Section C, on July 16, 1943. He claims to be a native born citizen. He is a technical director at the Warner Brothers Studio and directed the picture, "Mission to Moscow". Informants further state that LEYDA has been active or is now active in the following Communist front organizations or activities: (u) b7D

Director of Propaganda Via Theater for International Union of Revolutionary Writers in Moscow, 1934-1935.
Associate Editor of "New Theater", a publication controlled by the Communist Party, issued in New York City, 1935-1939.

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Associated with Film Library of Modern Museum, Rockefeller Foundation, New York City, 1940. Discharged because of Communist activity.
Active in International Union of Revolutionary Theater, Moscow, "Workers Theater", "Theater Groups", "Little Theater", all of which were under Communist Party control.
Member of New Theater League.
Member of Film and Photo League.
Member of Workers Dance League.
Active member of American Peace Mobilization.

LEYDA was inducted into the United States Army November 11, 1943, and discharged March 7, 1944. He receives mail regularly from the Russian Embassy. He was recently employed as technical adviser at MGM on the production, "Song of Russia". (U)

MacGOWAN, KENNETH
( )

MacGOWAN is a native born citizen. [C.N.D.I. [redacted] advises] that (U) b7D MacGOWAN was a member of the New Theater League and was one of the original sponsors of the Hollywood Theater Alliance. He was on the Advisory Committee of the Writers Congress, which met at the University of California at Los Angeles October 1-4, 1943. Informant further advises that he was a member of the Contemporary Theater League and was a member of the Theater Arts Committee ("TAC"). He was one of the original members of the Hollywood Theater Alliance and was very active in the American Peace Mobilization. He is now active in the Hollywood Democratic Committee.

MILESTONE, LEWIS
( )

MILESTONE was born in Russia but claims that he was naturalized in New York City. He came to Hollywood in 1919, [according to C.N.D.I. [redacted] (U) b7D Informant further states that MILESTONE has been active in the New Theater League and the Contemporary Theater in 1936. In 1929 he directed the picture, "All Quiet On The Western Front". He sent a telegram supporting the play, "Bury The Dead", by IRWIN SHAW. He served on the committee to honor ANDRE MALRAUX, a French Communist who came to Hollywood in 1937 to collect funds for Loyalist Spain. He signed the letter defending the "Purges in Soviet Russia". Informant further advised that he is a member of the Executive Board of the Motion Picture Artists Committee; that he sponsored the Hollywood Anti-Nazi League and was a member of the Hollywood Theater Alliance. He directed a picture called, "Our Russian Front", with JORIS IVENS, which was sponsored by Artkino. He sponsored Medical Aid to Russia. He directed "North Star", a Samuel Goldwyn Picture, by LILLIAN HELLMAN. He was a speaker at the Russian Relief Rally at the Shrine Auditorium November, 1942. He supported the "Sleepy Lagoon Murder Defense". The Russian War Relief

Organization was set up in his home. He is an active member of the Hollywood Democratic Committee and he sponsored the reception for MIKHAIL KALATOZOV, Russian Film Director, at the Mocambo Cafe, August 12, 1943.

RENOIR, JEAN
( )

RENOIR came to the United States about two years ago as a refugee from France. He is not a citizen. C.N.D.I. [redacted] advises that RENOIR directed "Our Native Land", which was written by DUDLEY NICHOLS. This was a propaganda picture depicting that the middle class could not be depended upon to defeat Fascism; that only "the workers" could be trusted. The "People's World" for April 30, 1940, stated that the Civil Rights Defense Committee sponsored a picture shown at the Ebell Club, "People of France", directed by JEAN RENOIR. This picture was made in conjunction with the Communist Party of France. Appearing in the picture were MAURICE THOREZ, the EARL BROWDER of France, and MARCEL CACHIN, who was one of the leaders of the Communist Party in France and the editor of "Humanite". He is very active in Russian War Relief and moves in Communist groups in Hollywood but he is very careful, not being a citizen. He attended the reception for MIKHAIL KALATOZOV, Russian Film Director, at the Mocambo Cafe, August 12, 1943. He sponsored the Los Angeles Council for American Soviet Friendship. (U) b7D

SHUMLIN, HERMAN
( )

C.N.D.I. [redacted] has informed (U) that SHUMLIN was a former Broadway producer and that at the present time he is a Hollywood director; that he has been a producer and a director at Warner Brothers Studios. He is believed to be a native born citizen. Informant has stated that he has been active in the following front organizations and groups: b7D

Member of Theater Group in New York.
Sponsor of the Committee for Defense of Spanish Republic.
Member Hollywood Citizens Committee for Federal Theater.
Member of Executive Board of the Theater Arts Committee ("TAC").
Supported American Peace Mobilization and later was a director of the American Peace Mobilization.
Member of the League of American Writers.
Teaches in the Hollywood Writers School.
Member of the Hollywood Committee for Writers in Exile.
Close friend and associate of LILLIAN HELLMAN (100-15732-83-16 and 17)

SCHNEIDER, BENNO
( )

C.N.D.I. [redacted] informs (U) that nothing is known about the citizenship of SCHNEIDER; that he is a member of the National Advisory Board of the New b7D

Theater League and was an instructor in the "Group Theater" in New York City up to 1939. He collaborated with LILLIAN HELLMAN in her picture "North Star" and assisted LEWIS MILESTONE as director of this picture.

TUTTLE, FRANK
(65-1804)

TUTTLE is a native born citizen. He is presently directing the filming of "The Great John L" for Bing Crosby Productions. He is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. In 1943 he had Communist Party Membership Book No. 47258. His wife is TATIANA TUTTLE. She is a member of Branch S, Northwest Section, Los Angeles County Communist Party, according to C.N.D.I. [redacted] TUTTLE has been active in the following organizations in Hollywood: (U) b7D

- Hollywood Guild Council.
- Screen Directors Guild.
- New Theater League.
- Contemporary Theaters, Inc.
- Hollywood Anti-Nazi League.
- Hollywood League for Democratic Action.
- American Peace Mobilization.
- Hollywood Writers Committee for Writers in Exile.
- The Hollywood Democratic Committee

[(CNDI [redacted])] (U) b7D

WELLES, ORSON
( )

WELLES was born in the state of Wisconsin. He is not working at the present time. He has been a director, actor and writer. He was last employed by RKO as a director. [C.N.D.I. [redacted] has informed that WELLES has been an active member of the following organizations and groups: (U)

- New Theater Alliance.
- League of American Writers.
- Attended the Fourth Writers Congress at the University of California at Los Angeles, October 1-4, 1943.
- Member of the Bridges Defense Committee.
- Member of the American Peace Mobilization.
- Member of the Theater Arts Committee ("TAC").
- Sponsored the Rescue Ship Mission to Spain.
- Member of and Active in the Joint Anti-Fascist Refugee Committee.
- Chairman of "Sleepy Lagoon Defense Committee".
- Sponsor for Los Angeles Council Soviet-American Friendship.
- Member of Hollywood Democratic Committee.

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BABB, SANORA, with aliases
Sanora Louise Babb, Sonora Babb,
Mrs. James Wong Howe
(100-20293)

SANORA BABB was born April 21, 1907, in Kansas, and is employed as a free lance writer and manager of a Chinese restaurant. She is a member of Branch A (Writers Branch) Northwest Section, Los Angeles County Communist Party. She has been a member of the Communist Party eleven years, and has been active in the Motion Picture Cooperative Buyers Guild and the Hollywood Democratic Committee. She has written articles for "The Clipper" and "Black and White", and served on the editorial board of "The Clipper". (U)

[CNDI [redacted] (U) b7D

ALEXANDER, GEORGIA BACKUS, nee GEORGIA BACKUS,
also known as Mrs. Harmon J. Alexander
(100-20684)

ALEXANDER was born October 30, 1900, at Columbus, Ohio, and is employed as a radio script writer and actress for National Broadcasting Company, Hollywood. She has taught in the Hollywood School for Writers, which is under the auspices of the League of American Writers. She is on the Regional Council of Radio Writers, and was active in the Writers Congress held October 1-4, 1943 at the University of California at Los Angeles. ALEXANDER is a member of Branch D (Radio Branch) of the Northwest Section, Los Angeles County Communist Party. (U)

[CNDI [redacted] (U) b7D

BARZMAN, BEN FRANK, alias Benjamin Barzman
(100-20137)

BARZMAN was born October 12, 1910, at Toronto, Canada, and admitted to citizenship November 13, 1942, at Los Angeles. He is a free lance writer at present employed by R.K.O. Studios. He is a member of Group A-2 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 48291. BARZMAN's wife, NORMA BARZMAN, is a writer presently employed by the Los Angeles Examiner, and is a member of Branch H, Northwest Section, Los Angeles County Communist Party. (U)

[CNDI [redacted] (U) b7D

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BESSIE, ALVAH CECIL
(100-18421)

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BESSIE was born June 4, 1904, claims citizenship by naturalization, and is presently employed as a writer by Warner Brothers Studio. He served in the Abraham Lincoln Brigade from February to December, 1938, and was an instructor in the Communist Party Workers School winter term, 1934, New York City. He was an instructor in the summer session of the Hollywood School for Writers, which is under the auspices of the League of American Writers. BESSIE has been a staff writer of "New Masses", and active in the American Council on Soviet Relations, release of EARL BROWDER, and the anti-Fascist refugees. He was group captain of Group A-3 of Branch A (Writers Branch) Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No.11449. BESSIE is currently an instructor at the Peoples Educational Center, which is operated by the Los Angeles County Communist Party. (u)

[(CNDI [redacted] (u) b7D

BLANKFORT, HENRY, alias Henry Blankford
(100-20290)

BLANKFORT was born December 24, 1904, in Manhattan, New York, and is presently employed as a writer for Universal Pictures Corporation. He was a member of Branch H, Northwest Section, Los Angeles County Communist Party, and in October, 1943, was membership director of this branch. He has been a member of the Communist Party three years, and is a member of the Screen Writers Guild and the Hollywood Democratic Committee. (u)

[(CNDI [redacted] (u) b7D

BLANKFORT, MICHAEL SEYMOUR
(100-7367)

BLANKFORT is a native born citizen, and was a writer for R.K.O. Studios. He was commissioned First Lieutenant in the United States Marine Corps Reserve, August 26, 1942, Special Service Unit, Eleventh Reserve District. Definite membership in the Communist Party is unknown. [Confidential National Defense Informant [redacted] advised BLANKFORT has been engaged in the following activities: (u) b7D

Member, National Advisory Council, New Theater League, 1935
Member of League of American Writers
Wrote script "America Declares Peace" in cooperation with JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER and CYRIL KRAMER
Formed the Motion Picture Democratic Committee when staging the "American Peace Crusade" March 26, 1940.
Put out 100,000 copies of "The Yanks Call"
Was an officer in Motion Picture Artists Committee
Member of National Council, League of American Writers, which affiliated with International Union of Revolutionary Writers

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Prominent in Hollywood Writers Mobilization
Very active in American Peace Mobilization
Participated in hunger strike in Washington, D. C. in 1932
Member of North American Committee to Aid Spanish Democracy
Associ[illegible] with JOHN HOWARD LAWSON, WALDO FRANK and
[illegible]E. BROWDER
Writ[illegible] "New Masses" and the "Daily Worker"
Adv[illegible]cing people in Governmental and civil positions
[illegible] penetrate the armed forces.

BLOWITZ, WILLIAM, alias Carl Blowitz
(_____)

BLOWITZ is a native born citizen, a writer, and a member of the League of American Writers. He is a member of Branch K - Valley, Northwest Section of the Communist Party of Los Angeles County, and his 1943 Communist Party Membership Book is No. 36004 N. M., assigned April 24, 1943 to "K", Northwest Section (CNDI [redacted]. CNDI [redacted] informed that BLOWITZ was a teacher in the Hollywood Writers School and supported the American Peace Mobilization; that he signed the call for the Fourth Congress of the League of American Writers, and has sponsored many other Communist front organizations. He was a writer for "Communique", the official organ of the Hollywood Writers Mobilization, and a member of the editorial staff of that paper. This paper went out of existence soon after the United States entered the war. (U) b7D

BRIGHT, JOHN MILTON, alias John Bright
(100-14539)

BRIGHT, a native born citizen, is a scenario writer and also writes stories and plays. He is a member of Branch A, Group A-2, of the Northwest Section of the Communist Party of Los Angeles County. He attended the State Convention of the Communist Party in 1936. He has been active in Communist front organizations since that day. His wife, JOSEPHINE FIERRO BRIGHT (DE BRIGHT), is a Communist Party member, is Secretary of the Communist Party, and directed the National Congress of Spanish-Speaking People, and was otherwise very active in Communist matters (CNDI [redacted]. CNDI [redacted] informs that BRIGHT was a sponsor of the Western Writers Congress in 1937; that he is a member of the Screen Writers Guild, and is a member of the League of American Writers; that he is active in the Hollywood Writers Mobilization, the American Peace Mobilization, and the Hollywood Democratic Committee. (U) b7D

BROMFIELD, LOUIS
(_____)

BROMFIELD is an American citizen, a writer and novelist, and a member of the League of American Writers. He was a signer of the call for the Fifth Writers Congress, which was held October 1-4, 1943 at the University



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of California at Los Angeles. This congress was called "The Writers Win-The-War Congress", but was under the auspices of the Hollywood Writers Mobilization so that the League of American Writers could conceal its connection as much as possible. CNDI [redacted] has informed that BROMFIELD sponsored the National Council of American Soviet Friendship; that he also sponsored the entertainment at the Mocambo Cafe for MIKHAIL KALATOZOV on August 12, 1943, upon the arrival of KALATOZOV, who represents the motion picture industry of Russia. He sponsored the Hollywood League for Democratic Action, and he wrote "For Whom the Bell Tolls" for Paramount Studios, but his script was withdrawn and DUDLEY NICHOLS was employed to write it. BROMFIELD, BUCHMAN, CLURMAN, GARFIELD, HELMAN and WEXLEY, high-ranking Communists, sponsored KALATOZOV's most recent film "The Unconquerable". BROMFIELD issued an open letter soliciting a $12,000 fund for support of Spanish refugees in Mexico, in behalf of the Joint Anti-Fascist Refugee Committee. He was chairman of a meeting in behalf of J.A.F.R.C. in New York City. (CNDI [redacted] (u) b7D b7D

(100-5377)

BUCHMAN, HAROLD
(100-8886)

BUCHMAN was born June 24, 1912 in Brainerd, Minnesota, and is employed as a free lance screen writer. He was treasurer of Motion Picture Democratic Committee, chairman of the Youth Commission, member of Hollywood Anti-Nazi League, sponsored a meeting held by United Youth Committee to Aid Spanish Democracy, member of Los Angeles Board of American Peace Mobilization, member of Hollywood Democratic Committee. He is presently a member of Group A-1, Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, Communist Party Book No. 25100 in 1943. (u)

[(CNDI [redacted] (u) b7D

BURROWS, ABRAHAM S., with aliases
Abe Burrows, Abraham Borowitz
(100-20420)

BURROWS was born December 18, 1910, at New York City, and is presently employed as a radio and screen writer by Edward F. Gardner Radio Productions. He was a member of Branch Q, Section C, New York City, and was transferred to Branch A, Northwest Section, Los Angeles County Communist Party, on November 3, 1943. He was later assigned to Branch D (Radio Branch) of the Northwest Section, of the Communist Party of Los Angeles County. (u)

[(CNDI [redacted] (u) b7D

CALDWELL, ERSKINE
(100-17263)

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CALDWELL is a native born citizen. He is a correspondent, writer, and screen writer, and it is stated that he is the highest-paid writer in Hollywood. He has written for several of the studios, principally for M.G.M. Warner Brothers and Twentieth Century Fox, with which studio he has a 2-year contract at $1,750 per week. CNDI informs that CALDWELL signed the call for the First American Writers Congress; that he is a member of the League of American Writers; that he opposed Lend-Lease and the Selective Service Acts, and was very active in the American Peace Mobilization. Informant states that he is an outstanding propagandist for Communism; that he was an Associate Editor of "Soviet Russia Today"; that he wrote "Torpedo Squadron 8", for Twentieth Century Fox; that he wrote "Mission to Moscow" and JAY LEYDA directed it, although HOWARD KOCH and MICHAEL CURTIZ received the credit. He wrote "North of the Danube" and "All Out On the Road to Smolensk", "Russia in War Time", "Tobacco Road", "God's Little Acre", "The Grand Street Boys", which the studio would not produce, "Star of Scotland", "Convoy to Murmansk", "Strangers on the Highway", "Georgia Boy", and many others. He was in Russia when the German invasion began in 1941, and was at that time correspondent for "P.M." He demanded a second front in 1942. Actual proof of his membership in the Communist Party is lacking. (u)

b7D

CARLISLE, HARRY
( )

CARLISLE is a native born citizen and a writer by occupation. CNDI has stated that in 1936 CARLISLE was a Communist, to his personal knowledge; that CARLISLE was a member of the League of American Writers and as executive secretary of that organization, issued the call for the Western Writers Congress, as CARLISLE was an important functionary of the Communist Party at that time; that he was a member of the National Council of the League of American Writers, which was affiliated with the International Union of Revolutionary Writers with headquarters in Moscow, Russia. He was also a national organizer of the John Reed Clubs, Communist groups which preceded the formation of the League of American Writers. At that time CARLISLE was a leading Communist in Southern California. CARLISLE, as a member of the John Reed Club, helped to form the League of American Writers in 1935. The League of American Writers sponsored the Hollywood Writers Mobilization, which sponsored the "Communique". CARLISLE also sponsored the Hollywood Anti-Nazi League, Hollywood Theater Alliance, Hollywood Committee for Writers in Exile, National Federation for Constitutional Liberties, Schneiderman-Darcy Defense Committee, Harry Bridges Defense Committee, the American Peace Mobilization, the American Society for Cultural Relations with Russia. (u)

b7D

(CNDI
100-15732) (u)

b7D



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CASPERY, VERA
(_____)

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CASPERY is a citizen of the United States, a writer at Warner Brothers Studio, and a member of the League of American Writers. There is no official record available to show that she is a member of the Communist Party, but Confidential National Defense Informant [redacted] has informed that CASPERY has been active in the following front organizations and groups: b7D

Member of the Screen Writers Guild
Member of the Hollywood Anti-Nazi League
Member of the League for Peace and Democracy
Member of and active in the American Peace Mobilization
Member of the Hollywood League for Democratic Action
Teacher in the Hollywood Writers School of the League of American Writers
Active in the Hollywood Writers Mobilization
Active in the League of Women Shoppers
Signed the call for the Western Writers Congress

CHODOROV, EDWARD
(_____)

CHODOROV, a native born citizen, is employed as a free lance screen and play writer. He was a member of Group A-1 of Branch A (Writers Branch), and in November, 1943, he was a member of Branch Y, Northwest Section, of the Los Angeles County Communist Party, which is made up of Communist Party members at large. CHODOROV was a signer of the call for the Fourth Congress of the League of American Writers. He is a member of the League of American Writers, and has served as an instructor in the Hollywood School for Writers, which is under the auspices of the League of American Writers. CHODOROV is a member of the Screen Writers Guild, and according to Confidential National Defense Informant [redacted] has been active for many years in furthering Communist propaganda and the Communist Party line in this Guild. CHODOROV was on the executive board of the Hollywood Anti-Nazi League, member of the executive board of the Hollywood Committee to Protect Civil Liberties. He was a member of the American Peace Mobilization, and a sponsor for the Hollywood Committee for Writers in Exile. b7D

CHODOROV, JEROME
(_____)

CHODOROV, a native born citizen, is a free lance writer, and at one time was a member of Branch Y, Northwest Section, Los Angeles County Communist Party. He is a member of the Screen Writers Guild, and according to Confidential National Defense Informant [redacted] is one of the most active in support of the Communist program in this Guild. CHODOROV has been an instructor in the Hollywood School for Writers, which is under the auspices of the League of American Writers. He was a member of the Motion Picture Democratic Committee and the Hollywood Writers Mobilization for Defense. CHODOROV was a signer of the call for the Fourth Congress of the League of American Writers. b7D

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COHEN, LESTER
(100-6239)

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COHEN was born in Chicago, Illinois, He is a writer and lecturer, and is connected with R.K.O. Studios. He has written scripts known as "One Man's Journey", "Sweepings", "Nagana", "Of Human Bondage" and "Break of Hearts", "Wings of Defense", and "Two Worlds". Definite evidence of his membership in the Communist Party is not available, but Confidential National Defense Informant [redacted] informs that he has been active in the following Communist fronts and groups: (U) b7D

Motion Picture Artists Committee
League of American Writers
Taught history in the Philadelphia Workers School
Member of the Sam Darcy Defense Committee
Member of the Committee for the Defense of Political Prisoners
Member of the Committee of Professional Groups for Browder and Ford
Signed the call of the First Writers Congress at San Francisco
Member of the Hollywood Writers Mobilization
Member of the National Federation for Constitutional Rights
Member of the Schneiderman-Darcy Defense Committee
Member of the Harry Bridges Defense Committee
Member of the American Society for Cultural Relations with Russia
Member of the Hollywood Writers Mobilization

COLE, LESTER, alias Lester Cohn
(100-8864)

COLE was born June 19, 1904, at New York City, and is a member of Group A-2 of Branch A (Writers Branch) Northwest Section, Los Angeles County Communist Party, and his wife, JEANNE COLE, is a member of Branch I, Northwest Section (CNDI [redacted]. COLE signed a statement approving the Moscow Purge Trials in 1938. He is a member of International Labor Defense, serving as a member of "Free McNamara" Committee. He is First Vice President, Screen Writers Guild, and presently head of the Arbitration and Conciliation Committee. He is presently employed as a writer for Columbia Studios. (U) b7D

[(CNDI [redacted] (U)

COLLINS, RICHARD JAY
(100-20076)

COLLINS was born July 20, 1914, at New York City, and is employed as a screen writer at M.G.M. Studios. He is a member of Group A-3 of Branch A,

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(Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 11148. He has been a member of the Communist Party for seven years, and is active in the Hollywood Writers Mobilization and the Screen Writers Guild. COLE was active in the Writers Congress held October 1-4, 1943, at the University of California at Los Angeles, and he is considered one of the leading writers of the Communist Party in the motion picture industry at Hollywood. (U)

(CNDI [redacted] (U) b7D

CONNELLY, MARC
([redacted])

CONNELLY is a native born citizen, a writer, and a member of the League of American Writers. Definite membership in the Communist Party is not known, but he has engaged in Communist activities to the personal knowledge of Confidential National Defense Informant [redacted] This informant has stated that he helped to form the Screen Writers Guild, which is under the control of the League of American Writers. CNDI [redacted] further states that CONNELLY is a member of the executive board of the Screen Writers Guild; that he signed the call for the Third Congress of the League of American Writers; that he is a member of the Hollywood Writers Mobilization and is a teacher in the Hollywood Writers School; that he is a member of the Committee for the Russian Anniversary Celebration; and that he is a member of the committee to represent the Hollywood Writers Mobilization in negotiations with the Government. He has written much propaganda material. (U)

DAVIS, FRANK
(100-6470)

DAVIS is a member of Branch Y, Northwest Section of the Communist Party of Los Angeles County, according to CNDI [redacted] DAVIS is a native born citizen, a graduate of Fresno High School, and attended one year at California University. CNDI [redacted] informs that DAVIS is employed by M.G.M. as screen writer and critic, and has acted as associate producer at M.G.M. In 1935 he made a trip to the Soviet Union with NORA HELLGREN, a high-ranking Communist, and upon his return became very active in Communist activities and was a large financial contributor to the Party. Informant further states that DAVIS' wife, TESS SLESSINGER, is a writer, a member of the Communist Party, and is very active in its affairs. Informant further states that DAVIS was active in the Hollywood Anti-Nazi League, the League for Peace and Democracy, Motion Picture Democratic Committee, American Peace Crusade, and the American Peace Mobilization, later the American Peoples Mobilization. (U) b7D



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DREISER, THEODORE
(100-7329)

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(U) CNDI [redacted] informs that there is nothing to show that he is a member of the Communist Party, but that he has been a leader, a sponsor, and very active in the following organizations, which are considered Communist front organizations in Hollywood: b7D

DREISER was born in Terre Haute, Indiana, and is a writer.

League of American Writers
Screen Writers Guild
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Hollywood Theater Alliance
United Refugee Committee
Hollywood Committee for Writers in Exile
Hollywood Writers Mobilization
National Federation for Constitutional Rights
National Spanish Aid Committee
Harry Bridges Defense Committee
Vice Chairman of the American Peace Mobilization
Member, Joint Anti-Fascist Refugee Committee
American Society for Cultural Relations with Russia
Western Writers Congress
Writes for "Daily Worker" and other Communist papers
Author of "An American Tragedy", "Dreiser Looks At Russia", "Tragic America", "America is Worth Saving"
Sponsor of First Writers Congress and subsequent congresses

He is an associate of MICHAEL GOLD, DONALD OGDEN STEWART, CORLISS LAMONT, JOHN HOWARD LAWSON, ALBERT MALTZ, GEORGE SELDES, ORSON WELLES, CLIFFORD ODETS, and ROBERT MORSS LOVETT, all of whom are known to be Communists or constant associates of persons who are members of the Communist Party. (U)

ELISCU, EDWARD alias Eddie Eliscu
(100-20653)

ELISCU is a screen writer and claims to be a citizen. He is presently producing a play, and was co-author of "Meet The People of 44". ELISCU is a member of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, possessing 1943 Communist Party Book No. 25115 (CNDI [redacted]). He is a member of the League of American Writers, Hollywood Anti-Nazi League, American Peace Mobilization, Hollywood Writers School, and Hollywood Democratic Committee, according to CNDI [redacted] (U) b7D

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ENDORE, GUY SAM alias Sam Guy Endore
(100-7576)

ENDORE is a citizen of the United States. CNDI [redacted] informs that ENDORE is a writer and is Group Press Director of Branch A, Group A-1, of the Communist Party of Los Angeles County; and that he held 1943 Communist Party Book No. 25183. CNDI [redacted] informs that ENDORE was very active in the following Communist front organizations and activities: (u) b7D

Hollywood Anti-Nazi League
American League for Peace and Democracy
Hollywood Peace Forum
Hollywood League for Democratic Action
American Peace Mobilization, Chairman and Speaker
League of American Writers
Hollywood Writers Mobilization
Hollywood Writers Congress
Motion Picture Democratic Committee
Hollywood Democratic Committee
Author of "Let's Skip the Next War"
Writer for "The Clipper", official organ of the League of American Writers
Member of the American Committee for the Protection of the Foreign Born
and Pan American Affairs Committee

FEUCHTWANGER, LIONAL with aliases
Leon Feuchtwanger, J. L. Wetcheek,
James Wetchiik
(100-6133)

FEUCHTWANGER was born July 7, 1884, in Munich, Germany, and entered the United States as a quota immigrant from Mexico, filing declaration of intention to become a citizen February 15, 1941. He lived in France, and was put in a French concentration camp in 1939 and again in 1940. Through friends he was expatriated to Mexico. He is in close contact with the Soviet Embassy in Washington, D. C., and was sent to Russia in 1937 to write a book in defense of the Soviet Union. In this book entitled "Moscow 37" subject draws comparisons between the Russian Communism and our form of democracy, which he condemns most viciously. Subject has been used as a speaker by various front organizations in this country. (u)

[(CNDI [redacted]) (u)] b7D

GORDON, IRVING KUNIN, with aliases
Michael Gordon, Mike Gordon,
Irving Kunen Gordon
(100-20687)

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GORDON was born September 6, 1909, at Baltimore, Maryland, and is

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employed as a dialogue director and screen writer for Columbia Studios. GORDON is presently a member of Group A-3 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 47073. He was previously a member of Branch B, Northwest Section, and was educational director of Branch M, Northwest Section prior to that. He is a member of the League of American Writers, and has taught in the Hollywood School for Writers, which is under the auspices of the League of American Writers. ELIZABETH GORDON, his wife, is a member of Branch B, Northwest Section, Communist Party of Los Angeles County, according to CNDI [redacted] (u) b7D

GORNEY, ABRAHAM JACOB with aliases
Abraham Jacob Gornetzky, Jay Gorney
(100-20601)

GORNEY is a citizen by virtue of the naturalization of his father who was born in Russia and naturalized September 30, 1913, at Detroit, Michigan, Certificate No. 386300. GORNEY is a writer by profession, and is a musical composer, writer, musician, orchestra conductor connected with motion pictures. He is at present employed by Warner Brothers Studios. He is a member of Group A-1, Branch A, of the Northwest Section of the Communist Party of Los Angeles County, and his 1943 Communist Party Book number is 25072, according to CNDI [redacted] CNDI [redacted] advises that GORNEY is a sponsor for the Hollywood Council for Democracy, associated with HERBERT BIBERMAN, H. S. KRAFT, SAMUEL ORNITZ, MADELINE RUTHVEN, and other high-ranking Communists. Informant further advised that GORNEY is a member of and connected with the following Communist fronts and groups: (u) b7D

Screen Writers Guild
League of American Writers
Hollywood League for Democratic Action
Hollywood Writers School
American Peace Mobilization
Hollywood Theater Alliance
Member, Executive Committee of Hollywood Mobile Theater
Member, Hollywood Writers Mobilization, a stooge of the League of American Writers
Signed petition to Governor to pardon FESTUS COLEMAN, convicted of rape and robbery, a Communist pet peeve case

JAY GORNEY, EDWARD ELISCU and HENRY MYERS cooperated in producing the play "Meet The People".

GRANT, CHARLES MORTON, commonly called Morton Grant
(100-19393)

GRANT was born October 24, 1903, at Minneapolis, Minne[illegible] last reported employed as a writer for M.G.M. Studios. He is

Group A-3 of Branch A, Northwest Section, Los Angeles County Communist Party, and his 1943 Communist Party Book number is 30204. GRANT is an active member of the League of American Writers, and has taught in the Hollywood School for Writers, which is under the auspices of the League of American Writers. GRANT was one of the associate editors and contributors to the magazine "Black and White". ELIZABETH GRANT, his wife, was formerly membership and financial director of Branch K, Northwest Section, Los Angeles County Communist Party. MORTON GRANT has been observed to be in close contact with high officials of the Communist Party, according to CNDI [redacted] (u) b7D

HARRIS, LOUIS, alias Lou Harris
(100-19392)

HARRIS was born January 18, 1906, is a citizen of the United States, and is employed as a free lance screen writer and studio advertising manager. He is a member of Branch K, Northwest Section, Los Angeles County Communist Party. His wife, VERA HARRIS, was organizer of this branch. HARRIS and his wife are active in the Valley Democratic Committee and the Hollywood Democratic Committee, and other front organizations, according to CNDI [redacted] (u)

HELLGREN, NORA C.
(65-1747)

NORA HELLGREN is a member of the Communist Party and holds Communist Party 1943 Membership Book No. 25019. She is educational director of the Sunset or Branch H of the Communist Party of Los Angeles County, according to CNDI [redacted] CNDI [redacted] states that NORA HELLGREN organized the League of Women Shoppers, a Communist front in Los Angeles; that she was a member of the Communist Party at large for the Los Angeles area, and a representative of the Communist International. She was on the secretarial force of the Ford Peace Ship during World War I. She was a translator for J. PETERS (true name ALEXANDER GOLDBERGER) in Moscow; was a special worker for the Communist Party in Berlin, Germany; she was the English secretary to TCHICHERIN, the first foreign minister of the Soviet Union; and she is suspected of being an agent of the Soviet Secret Intelligence Service. Informant further stated she is a member of the American League Against War and Fascism, and the League of American Writers, and other front organizations. Her husband, GEORGE D. HELLGREN, is also a member of the Communist Party. (u) b7D

HUNTER, IAN McCLELLAN
(_____)

HUNTER is a free lance writer, and as such, is employed by the various studios in the motion picture industry. He is Scotch, but claims to be a citizen. On October 4, 1943, he was transferred to Special Leave from Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. HUNTER was on the editorial board of the Hollywood Writers Mobilization. (u) (CNDI [redacted] and [redacted] (u) b7D

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JAMES, DANIEL LEWIS also known as Dan James
(100-20239)

JAMES was born January 14, 1911, at Kansas City, Missouri, and is a free lance screen writer. He is active in the Hollywood Writers Mobilization and the Writers Congress, held October 1-4, 1943, at the University of California at Los Angeles. JAMES was a member of the Los Angeles Committee for American Unity, and is presently a member of the Hollywood Democratic Committee. JAMES is organizer of Branch G-H, of the Northwest Section, Los Angeles County Communist Party, possessing 1943 Communist Party Membership Book No. 25186. He has been a member of the Communist Party for five years, and is listed as one of the leading writers in the Northwest Section who are members of the Communist Party, according to CNDI [redacted] (u) b7D

JARRICO, ISRAEL PAUL, also known as Paul Jarrico,
alias Israel Paul Shapiro
(100-19389)

JARRICO was born at Los Angeles on January 12, 1915, and is presently employed as a screen writer for M.G.M. Studios. He is one of the leading Communist Party members in the Writers Branch, Northwest Section, Los Angeles County Communist Party, and was assigned to Branch Y while in the Maritime Service. He is now returned to Hollywood and writing for M.G.M. He has admitted membership in the following: (u)

Screen Writers Guild
Hollywood Writers Mobilization
League of American Writers
Motion Picture Democratic Committee
Westwood Young Democrats, which is affiliated with the Hollywood Democratic Committee
Motion Picture Buyers Guild
Hollywood League for Democratic Action
U. S. Students Rights Association
Committee to Abolish Poll Tax
Rescue Ship Mission
Exiled Writers Committee
Joint Anti-Fascist Refugee Committee
Hollywood Democratic Committee

JARRICO's wife, SYLVIA JARRICO, is a member of Branch C, Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Membership Book No. 25288. (u)

(CNDI [redacted]) (u) b7D



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KAHN, GORDON, alias Gershon M. Kohn
(100-2510)

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KAHN was born May 11, 1902, at Sziget, Hungary, and acquired citizenship through the naturalization of his father. He is presently employed as a screen writer for M.G.M. Studios. He was a member of the executive board of the Screen Writers Guild, member of the League of American Writers, associate editor of "The Clipper", member of Motion Picture Buyers Guild, a signer of the call for the Fourth Writers Congress, and presently a member of Group A-2 of Branch A, (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 48294, according to CNDI [redacted] (U) b7D

KLIGLER, RUDOLPH, alias Robert Arden
(100-9190)

KLIGLER is an Austrian alien, a writer and radio commentator, now employed as a news analyst on radio station KFWB, Hollywood. CNDI [redacted] reports that KLIGLER, who uses the name of ROBERT ARDEN in Los Angeles, has been engaged in the following Communist front organizations and activities: (U)

Deported from the United States for illegally working while in the U. S. on a visitor's permit; is now under second deportation charges
Connected with high Communist Party functionaries
Fled from Austria in 1934 during the Dollfuss Revolt (100-9190-46)
He is active in Russian War Relief, and has made himself obnoxious in the American-Austrian War Savings Committee, and has been ousted
Suspected of being a Soviet Agent
Recently under indictment with CHARLES CHAPLIN on a charge of having deprived one JOAN BARRY of her civil rights in that they forcibly deported her from the city of Los Angeles.

(U)

KOCH, HOWARD
(_____)

KOCH is a native born American citizen. CNDI [redacted] has stated (U) b7D that the official statements and publicity sheets issued by Warner Brothers Studio show that KOCH was the "Screen Play Writer" of the "Mission to Moscow". But, as appears under "ERSKINE CALDWELL", KOCH did not, in fact, write "Mission to Moscow" and according to news dispatches and trade papers it was written by ERSKINE CALDWELL and it is thought KOCH played a very minor part in this matter. KOCH is on the staff of writers for Warner Brothers.

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KRAFT, HYMAN SOLOMON, alias Hy Kraft
(100-19390)

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KRAFT was born April 30, 1899 in New York City, and is a free lance writer for the stage and motion pictures. KRAFT is an active member of the League of American Writers, has endorsed Communist Party candidates for public office, is active in the Hollywood Writers Mobilization for Defense, sponsor for the Hollywood Committee for Writers in Exile, member of the Hollywood Joint Anti-Fascist Refugee Committee and of the Hollywood Democratic Committee. Previous to leaving for New York, KRAFT was a member of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. KRAFT was one of the most active Communist Party members among the writers in the motion picture industry, and it is reported that he has recently returned to Los Angeles. (u)

[(CNDI [redacted] (u) b7D

LARDNER, RING WILMER, JR.
(100-21145)

LARDNER was born August 19, 1915 at Chicago, Illinois, and has been employed as a free lance writer in the movie industry since 1936. He is a member of Group 1, Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 25190. He was a member of the editorial board of "Communique", which was published by the Hollywood Writers Mobilization; was active in behalf of the strikers at North American Aviation in 1941, and sponsor of California Action Conference for Civil Rights in 1941. He was a contributor to a Second Front ad in 1942, and participated in the Spanish Civil War on the Loyalist side. He is on the executive board of the Screen Writers Guild. He is presently employed by Lester Cowan Productions. (u)

[(CNDI [redacted] (u) b7D

LAWSON, JOHN HOWARD, alias Jacob Levy
(100-21198)

LAWSON was born September 25, 1895, at New York City, and is presently employed as a screen writer for Columbia Studios. LAWSON has also written and published several books. He is presently the leader of Communist Party activity in the Northwest Section, and appears to be chairman of the Section Executive Committee. LAWSON is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 30198. LAWSON is national and local sponsor of the American Youth for Democracy, and a leader in the Hollywood Democratic Committee, Hollywood Writers Mobilization, Anti-Motion Picture Alliance and Free World Association. LAWSON pays MARJORIE POTTS, Northwest Section Membership Director, $32.50 weekly. He also meets regularly with the heads of the Communist Party in Los Angeles. (u)

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[(CNDI [redacted] (u) b7D

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LEES, ROBERT alias Bobby Lees
(100-20332)

LEES was born July 10, 1912, at San Francisco, California, and is a free lance writer, being employed by the various studios in the movie industry. He is group captain of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 25136. He has been a member of the Communist Party for two years, is active in the League of American Writers, and a teacher at the Hollywood School for Writers, held under the auspices of the League of American Writers. He is also active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee. His writing partner, FRED RINALDO, is Northwest Section Educational Director of the Communist Party of Los Angeles County, according to CNDI [redacted] (X)(U) b7D

LEVY, MELVIN P. alias George Francis
(100-21396)

LEVY was born May 11, 1902 at Salt Lake City, Utah, and is employed as a screen writer for Columbia Studios. He is active in the League of American Writers, signed the call for the Convention of American Revolutionary Writers in New York City in 1935; in 1934 was listed as secretary of the National Committee for the Defense of Political Prisoners; 1933 was listed as a permanent contributor to "International Literature"; signer of "The Moscow Trials Protest - A Statement by American Progressives"; reported to have been an employee of International Publications Company and to have been one of the John Reed Authors; contributor to "New Masses"; a member of the National Advisory Council, New Theater League. LEVY was active in the Writers Congress, held at the University of California at Los Angeles October 1-4, 1943, and is a member of the Continuations Committee of this congress. He is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 30389, according to CNDI [redacted] (X)(U) b7D

MALTZ, ALBERT
(100-7905)

MALTZ was born in Brooklyn, New York. CNDI [redacted] informs that MALTZ is Group Financial Director of Branch A, Group A-2, of the Communist Party of Los Angeles County, and that he held 1943 Communist Party Membership Book No. 48062. CNDI [redacted] informs that MALTZ is a member of the Screen Writers Guild and the League of American Writers, and has been active in the following front organizations and groups: (X)(U)

Hollywood Anti-Nazi League.
Hollywood League for Democratic Action

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Hollywood Peace Forum
Hollywood Theater Alliance
United Refugee Committee
Hollywood Committee for Writers in Exile
Rescue Ship Mission
Hollywood Writers Mobilization
National Federation for Constitutional Rights
Schneiderman-Darcy Defense Committee
Harry Bridges Defense Committee
United Spanish Aid Committee
American Peace Mobilization
American Society for Cultural Relations
With Soviet Russia
Western Writers Congress
National Executive Board, New Theater League
"Peace On Earth", an anti-war drama
Signed call for Fifth Writers Congress
President of the League of American Writers in 1943

MANN, HEINRICH
(100-18229)

MANN is a writer, a German refugee, and an alien. CNDI [redacted] informs that while the Communists in Hollywood were strongly opposed to Germans and the Nazis, they were and are very friendly toward MANN, and presented him at a meeting of the Hollywood Committee for Writers in Exile in April, 1939. MANN was an officer of the Joint Anti-Fascist Refugee Committee. MANN is honorary president of the Latin American Committee for Free Germans, which is a front organization in the "Freies Deutschland" group. He lectures to various and sundry groups. (X)(U) b7D

MANOFF, ARNOLD
(100-20843)

MANOFF is a writer and a native born citizen. CNDI [redacted] advised that MANOFF's name and that of his wife, RUTH MANOFF, appeared on a list of those attending meetings of the Communist Party in the Northwest Section for whom transfers had not been received by the Northwest Section Membership Director. He was a delegate to the Los Angeles County Communist Party Convention October 30-31, 1943, from Branch A of the Northwest Section of the Communist Party of Los Angeles County. Informant [redacted] states that MANOFF is active in the following fronts and activities: (X)(U) b7D

Western Writers Congress
League of American Writers
Screen Writers Guild
Subscriber to "People's World", "Daily Worker" and "The Communist"

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Member of Peoples Educational Association.
Author of "Telegram From Heaven" regarding discrimination,
"Unwanted Battalion", "Maxie Makes a Splash"

MELTZER, SAUL LOUIS
(100-21149)

MELTZER was born January 28, 1911 at New York City, and is presently employed as a screen writer for Paramount Studios. He is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 36025. He is a member of the League of American Writers, and former instructor in the Hollywood School for Writers, which is held under the auspices of the League of American Writers, according to CNDI [redacted] (u) b7D

MISCHEL, JOSEPH with aliases
Joseph F. Mischel, Peter Warner
(100-20835)

MISCHEL is a writer for R.K.O. Studios. He was born in Austria and naturalized in Los Angeles, October 10, 1941. CNDI [redacted] advises that MISCHEL joined the Communist Party in Los Angeles in May, 1943, under the Party name PETER WARNER, and held 1943 Communist Party Membership Book No.27851, assigned to Branch L, Northwest Section, and is now a member of Branch B, Northwest Section, Communist Party of Los Angeles County. He was a newspaper correspondent before coming to America. He wrote for "The Argonaut" at San Francisco. He is now a writer for R.K.O. Studios "translating American films for foreign consumption". He attended the Communist Party meeting at LESTER COLE's home; is a member of the Hollywood Writers Mobilization; advocated alliance with "Voks", an organization for the exchange of cultural material in the Soviet Union; associated with HENRY MYERS and JAY GORNEY, known Communists; and was a sponsor of the Writers Congress at the University of California at Los Angeles in 1943. (u)

[(CNDI [redacted] (u) b7D

MOORE, SAMUEL also known as Sam Moore
(100-21440)

MOORE was born November 2, 1904 at Flushing, New York, and is a radio writer, the author of the N.B.C. program "The Great Gildersleeve". MOORE is the Western Regional Vice President of Radio Writers Guild, and editor of Radio Writers Guild Bulletin and a member of its publicity committee. MOORE is a member of Branch D (Radio Branch), Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 25074. He is active in the Hollywood Writers Mobilization, Writers Congress held October 1-4, 1943 at the University of California at Los Angeles, and is an active member

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of the Hollywood Democratic Committee. FRANCES MOORE, his wife, is reported as being a member of the Flynn Branch, Los Angeles County Communist Party. MOORE held a reception at his home May 2, 1944 for JAMES FORD, Negro, National Committee Member of the Communist Party, according to CNDI [redacted] and [redacted] (U) b7D

MYERS, HENRY ISAAC
(100-19320)

MYERS was born June 24, 1893 at Chicago, Illinois, and is a free lance writer of motion picture scripts, plays and lyrics for songs. He is a member of Branch A (Writers Branch), Group A-1, and held 1943 Communist Party Book No. 25065. He has served as an instructor in the Hollywood School for Writers, which is under the auspices of the League of American Writers. He has endorsed Communist Party candidates for public office. MYERS was a member of the Hollywood Theater Alliance, and is a member of the Hollywood Writers Mobilization for Defense and very active in the Hollywood Democratic Committee. BARBARA MYERS, his wife, has been one of the most active Communists in the Hollywood area for several years. She has served as temporary membership director of the Northwest Section, and is one of the leaders in the Sunset Branch. She has been very active in the Hollywood Democratic Committee, according to CNDI [redacted] (U) b7D

ORNITZ, SAMUEL BADISCH, alias Sam Ornitz
(61-541)

ORNITZ was born November 15, 1890 at New York City, and is a scenario writer for the motion picture studios. He is a free lance writer and has been active in the Hollywood Anti-Nazi League, one of the organizers of the Hollywood Council for Democracy, active in the American League for Peace and Democracy. He is presently active in the Hollywood Democratic Committee. ORNITZ is a member of Group A-1 of Branch A (Writers Branch) Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 25182. Mrs. SAMUEL ORNITZ, commonly called SADIE ORNITZ, was branch educational director of Branch I, Northwest Section, and held 1943 Communist Party Book No. 25177, according to CNDI [redacted] and [redacted] (U) b7D

RAPF, MAURICE HARRY
(100-20645)

RAPF was born May 19, 1914 at New York City, and is employed as a free lance screen writer for the various motion picture studios in the motion picture industry. He signed the call for the Fourth American Writers Congress, held October 1-4, 1943 at the University of California at Los Angeles. He is an active member of the League of American Writers, was formerly Educational Director for Branch C, Northwest Section, and is presently Membership Director of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles

County Communist Party, and held 1943 Communist Party Book No. 25113, according to CNDI [redacted] (U) b7D

RINALDO, FREDERIC IRWIN, with aliases
Fred Rinaldo, Frederic Irmann Rinaldo
(100-19391)

RINALDO was born September 27, 1913 at New York City, and is employed as a screen writer with Paramount Studios. He is active in the League of American Writers, and has taught at the Hollywood School for Writers. He was also active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee. He is a member of Branch C, Northwest Section of the Communist Party of Los Angeles County. RINALDO was Northwest Section Educational Director and considered one of the leading members of the Communist Party in the Northwest Section, according to CNDI [redacted] and [redacted] (U)

RIVER, W. L., also known as Les River
([redacted])

RIVER is a native born citizen and has been a contact of HERBERT BIBERMAN and JOHN HOWARD LAWSON, outstanding leaders in Communist Party activity in the motion picture industry. He is a member of the League of American Writers and the Hollywood Writers Mobilization for Defense. He has taught at the Hollywood School for Writers, which is held under the auspices of the League of American Writers. RIVER was a signer of the call for the Fourth Congress of the League of American Writers, and was editor of "Communique". RIVER is employed as a free lance screen writer in the motion picture industry, according to CNDI [redacted] (U) b7D

ROBINSON, EARL HAWLEY, alias Earl Hall
(100-19809)

ROBINSON is a song writer and composer, and a native born citizen. His Communist Party name is EARL HALL. He is a member of Branch A; Group A-3, Northwest Section, Communist Party of Los Angeles County, according to CNDI [redacted] At present he works at Alcoa Engineering Company. CNDI [redacted] b7D stated that ROBINSON spoke on "Tom Jefferson Today" before the League of American Writers, and that he spoke before the Molly Pitcher Branch of the Communist Party on August 21, 1943. His songs range from Revolutionary War ballads to the battle songs of the Soviet Union. Following are some of the songs which he has composed: (U)

| | |
|---|---|
| "The People Yes" | "Death House Blues" |
| "The House I Live In" | "Joe Hill" |
| "The Song of Free Men" | "Ballad for Americans" |
| "The Negro Soldier | "Abe Lincoln Comes Home Again" |

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He is rated as chief composer for the New Theater League and for the Theater of Action. He was a member of the National Council of the American Peace Mobilization.

ROSSEN, ROBERT, with aliases
Robert Rosen, Robert Rosson
(100-18800)

ROSSEN was born March 16, 1908 at New York City and employed as a screen writer for Warner Brothers Studios. He is presently a member of Group A-2 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, holding 1943 Communist Party Book No. 25111. He is listed as one of the twelve leading people in the Writers Branch. ROSSEN is presently chairman of the Hollywood Writers Mobilization for Defense, and was formerly secretary of the Screen Writers Guild. He was formerly connected with the Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Hollywood Democratic Committee, and American Peace Mobilization. He is an active member of the League of American Writers and very active in the Writers Congress, held October 1-4, 1943 at the University of California at Los Angeles, and a member of the continuations committee of the congress. ROSSEN signed the call for the Fourth Writers Congress and was very active in Free Earl Browder committees in the Hollywood area. His wife, SUE ROSSEN, is membership and financial director of Branch C, Northwest Section, Communist Party of Los Angeles County. (U)

BOROUGH, MADELEINE DWIGHT SKINNER RUTHVEN, with aliases
Madeleine Dwight Skinner Ruthven, Mrs. Rueben W. Borough,
Madeline Ruthven, Mrs. Samuel D. Ruthven
(100-8865)

BOROUGH was born October 26, 1893, at Hornick, Iowa, and has been employed as a school teacher, journalist, secretary, reader and writer in the motion picture industry. She was recently employed by JOHN HOWARD LAWSON, leader of Communist Party activity in the motion picture industry, doing research on his book on American history. She was a Communist Party organizer in 1935, and recruited the present organizer of the Northwest Section, ELIZABETH LEACH. She has been a member of the League of American Writers, Motion Picture Artists Committee, Associated Film Audiences, Hollywood Anti-Nazi League, Screen Writers Guild, and has been active in Russian War Relief, American Council of Soviet Relations, Joint Anti-Fascist Refugee Committee, and Hollywood Democratic Committee. She recently married RUEBEN W. BOROUGH, City Commissioner of Public Safety. Her Communist work has all been done under the name MADELINE RUTHVEN. (U)

[CNDI [redacted]] (U) b7D



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SALT, WALDO MILLER
(100-18862)

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SALT was born October 18, 1914, Chicago, Illinois, and is presently employed by the United States Army Signal Corps as a civilian consultant for 90 days. He is a free lance screen writer, and as such, has been employed by the various studios in the motion picture industry. He is one of the twelve leading Communists in the motion picture industry. SALT is organizer of Branch A (Writers Branch), Northwest Section, Communist Party of Los Angeles County, holding 1943 Communist Party Book No. 48263. He is active in the Screen Writers Guild, and a teacher in the Hollywood School for Writers, which is under the auspices of the League of American Writers. He was a member of the Northwest Section Executive Committee, and active in the Writers Congress held October 1-4, 1943 at U.C.L.A. (u)

[(CNDI [redacted] (u) b7D

SANFORD, JOHN B. alias Julian Lawrence Shapiro
(100-21877)

SANFORD was born May 31, 1904, in New York City, and is employed as a free lance screen writer for the various studios in the motion picture industry. He is a member of Group A-3 of Branch A (Writers Branch) Northwest Section, Communist Party of Los Angeles County, Communist Party 1943 Book No. 36194. He signed the call for the Fourth Congress of the League of American Writers, and has served on the editorial board of the "Clipper" and is now active in the Hollywood Democratic Committee. (u)

[(CNDI [redacted] (u) b7D

SAUL, OSCAR
(100-21826)

SAUL is a screen writer, presently employed at Columbia Studios. He is a member of Group A-2 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, 1943 Communist Party Book No. 48018. He is a member of the Hollywood Democratic Committee, and is active in other groups. (u)

[(CNDI [redacted] (u) b7D

SCHULBERG, BUDD WILSON
(100-1668)

SCHULBERG was born in New York and is presently an Ensign in the United States Navy, assigned to the Office of Strategic Services. He was previously a screen writer, and alternated between Hollywood and Mexico City. He is reported to be a Communist Party member by former Los Angeles County

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Communist Party organizer and CNDI [redacted] He was active in all front organizations in the Hollywood area, while residing in Hollywood, such as: (u) b7D

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American League for Peace and Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee
American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

(CNDI [redacted] (u) b7D

SHAW, IRWIN
(101-167)

SHAW is a writer, presently employed by the Office of War Information, and has written plays for Contemporary Theater, Artef, New Theater League, Rebel Players, and League of Workers Theaters. He was one of the signers of the original call for the Western Writers Congress (CNDI [redacted] According to informant, he is a Communist or has been engaged in Communist Party activities in Los Angeles since 1935, in such a manner as to indicate that he is devoting much time to Communist affairs. (u)

SHORE, VIOLA BROTHERS, with aliases
Viola Brothers Gleichman,
Mrs. Haskell H. Gleichman
(100-7777)

SHORE was born in May, 1895, at New York City, and is a well known short story writer for popular fiction magazines as well as collaborator on many motion picture scenarios. There is no indication that she has belonged to the Communist Party as a Party member, but she has been extremely active in all Communist Party front organizations. She was active in the League of American Writers, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, American League Against War and Fascism, Motion Picture Buyers Cooperative Buyers Guild, League of Women Shoppers, and she has publicly endorsed Communist Party candidates for public office. She participated in the Western Writers Congress in 1936. She is active in the American Peace Mobilization, and her present husband is employed on the staff of the "People's World" at San Francisco. (u)

(CNDI [redacted] (u) b7D

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SHORE, WILMA
(_____)

SHORE is a member of Group A-1 of Branch A (Writers Branch), Northwest Section, Communist Party of Los Angeles County, 1943 Communist Party Book No. 25103. She has been active as an employee of several front organizations. (u)

(CNDI [redacted]) (u) b7D

SKLAR, GEORGE
(100-21514)

SKLAR was born May 31, 1908, at Meriden, Connecticut, and is employed as a free lance playwright. He is a member of Group A-2 of Branch A (Writers Branch), Northwest Section, Communist Party of Los Angeles County, holding 1943 Communist Party Book No. 49064. SKLAR was a member of the American Peace Mobilization, is presently a member of the Hollywood Democratic Committee, and is active in other front organizations. (u)

(CNDI [redacted]) (u)

SLESSINGER, TESS
(100-6470)

SLESSINGER is the wife of FRANK DAVIS (see above) and is a native born citizen. She is a writer and a member of Branch Y, Northwest Section, Communist Party of Los Angeles, according to CNDI [redacted] JOHN L. LEECH, former secretary of the Communist Party of Los Angeles County, made a sworn statement that SLESSINGER was a member of the Young Communist League when DAVIS married her in 1935. Soon thereafter, they both became members of the Communist Party. He stated that she signed the call for the Western Writers Congress at San Francisco in January, 1937, and signed the open letter to the American people on Soviet-American Friendship and was a liberal contributor to Communist activities. CNDI [redacted] informs that SLESSINGER was one of the most active members of the following Communist front organizations: (u) b7D

Hollywood Anti-Nazi League
League for Peace and Democracy
Hollywood League for Democratic Action
American Peace Mobilization
American Peoples Mobilization

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STEWART, DONALD OGDEN
(100-4488)

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STEWART is a writer, and in December, 1943, signed a term writing contract with M.G.M. STEWART and his wife, ELLA MAE WINTER, have a long record of Communist writings and activities, and have been reported to have been active in every front organization of the Communist Party for a number of years. A few of the activities with which he has been connected are:

Southwestern Consumers Union
Civil Rights Council of Northern California
Scotsboro Defense Fund
Western Writers Congress
International Labor Defense
Citizens Committee for Harry Bridges

Some of the organizations with which his wife has been connected are:

John Reed Club
State Committee for the Repeal of the Criminal Syndicalism Law
National Committee for the Defense of Political Prisoners
National Committee for Struggle Against War
California State League Against War and Fascism
Committee of Professional Groups for Browder and Ford

STEWART has been considered as one of the three most active leaders in the Communist movement in the motion picture industry.

(CNDI [redacted]) b7D

STRONG, ANNA LOUISE
(100-17337)

STRONG was born November 14, 1885, in Friend, Nebraska, and has written many stories, books, etc. dealing with the Soviet Union. She has lived in Russia, and has long been connected with the Communist Party. Communist Party Control Commission records reflect that in 1938 the Party stated that successful mobilization had been held around meetings for this individual at the Trinity Auditorium. The "People's World" of September 22, 1943 stated that STRONG's pamphlet "The Soviets Expected It" is still on the best seller list of small but powerful books. She was employed at M.G.M. Studios June 30, 1942 to September 14, 1942 as technical advisor on the picture "Song of Russia". She is reported to be very close to JOSEPH STALIN, and to have acted as a courier on various confidential matters between the United States and Russia relating to the Soviet Union and the Communist International. STRONG has been

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referred to in Communist publications as "the person who has done more in the United States to popularize the Communist Party." (U)

(CNDI [redacted] (U) b7D

TOWNSEND, LEO HEALY
(100-20383)

TOWNSEND was born May 11, 1908 at Faribault, Minnesota, and she is employed as a writer by Universal Studios. He is a member of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party, holding 1943 Communist Party Book No. 36011. He is active in the Beverly Hills-Westwood Democratic Committee, which is affiliated with the Hollywood Democratic Committee, and also active in the Screen Writers Guild and other front organizations and groups. (U)

(CNDI [redacted] (U) b7D

TRIVERS, PAUL.
(100-20647)

TRIVERS was born September 11, 1906 at New York City. He is a free lance writer, and as such, accepts assignments at the various motion picture studios. He is a member of Group A-3 of Branch A (Writers Branch), Northwest Section, and was Branch Educational and Press Director, holding 1943 Communist Party Book No. 36264. TRIVERS is active in the Motion Picture Democratic Committee and the League of American Writers, and other front organizations. (U)

(CNDI [redacted] (U) b7D

TRUMBO, DALTON, alias James Dalton Trumbo
(100-6722)

TRUMBO was born in Montrose, Colorado, December 9, 1905, and is employed as a screen writer by M.G.M. Studios and works as a free lance novelist. He is a member of Branch A, Group A-3, Northwest Section, Communist Party of Los Angeles County, and his Party name is HAL CONGER, 1943 Communist Party Book No. 36082. TRUMBO is a member of the Screen Writers Guild, League of American Writers, and contributor to "The Clipper". He was a member and speaker at meetings of the American Peace Mobilization and National Federation for Constitutional Liberties. He appeared on a radio program of the Hollywood League for Democratic Action. He wrote a pamphlet in defense of HARRY BRIDGES, and has written many articles which appeared in the "People's World". TRUMBO is one of the most active members of the Hollywood Democratic Committee, and has been extremely active in working against the Motion Picture Alliance, which was recently formed in the motion picture industry to fight the Communists and any other un-American groups in the motion picture industry. (U)

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(CNDI [redacted] (U) b7D

URIS, MICHAEL, alias Mickey Uris
(100-19588)

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URIS was born March 25, 1902 at New York City, and is a free lance writer being employed by the various studios in the motion picture industry. URIS is presently a member of Group A-3 of Branch A (Writers Branch), Northwest Section, and held 1943 Communist Party Book No. 25145. His wife, DOROTHY URIS, commonly called DOROTHY TREE, is a free lance actress, and was educational director of Branch F (Actors Branch), Northwest Section, Communist Party of Los Angeles County. MICHAEL URIS and his wife are very close to HERBERT BIBERMAN and JOHN HOWARD LAWSON, leaders of the Communist Party activity in the motion picture industry, and have been very active in the Hollywood Democratic Committee. (u)

[(CNDI [redacted] (u) b7D

WEXLEY, JOHN, alias John Wexler,
John Schwartz, Eli John Wexler
(100-20279)

WEXLEY was born September 14, 1907 at New York City, and is presently in the United States Army. He has been active in Communist movements since 1934, and previous to his induction into the military service, was employed as a writer by various studios in the motion picture industry. He is a member of the League of American Writers, was active in all attempts to free EARL BROWDER, sponsored the United Spanish Aid Committee, and was a member of the Hollywood Anti-Nazi League, the League for Peace and Democracy, and the American Peace Mobilization.

[(CNDI [redacted] (u) b7D

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D. ACTORS AND ACTRESSES

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BIBERMAN, GALE, commonly known as Gale Sondergaard
( )

GALE SONDERGAARD is the wife of HERBERT BIBERMAN who was at one time leader of the communistic activity in the movie industry. She is employed as a free lance actress and recently received some very good roles as a supporting actress. In 1938 she won the Academy Award as the best supporting actress of the year. She is a member of Branch F (Actors Branch), Northwest Section, Los Angeles County Communist Party. She has been active with her husband in the Hollywood Democratic Committee and the American Peace Mobilization. (C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

BROMBERG, JOSEPH EDWARD, alias Joseph Edward Bromberger
(100-20662)

BROMBERG was born December 25, 1903, in Temesvar, Hungary, and was naturalized as a citizen in Brooklyn, New York, November 20, 1911. He is a free lance actor, having portrayed generally character parts at the various studios in the movie industry. He is presently appearing in a play in New York City. He is a member of Branch F (Actors Branch), Northwest Section, Los Angeles County Communist Party. He is a sponsor, member or contributor to the following: (u)

National Committee for Defense of Political Prisoners.
Hollywood Theater Alliance.
American Committee to Save Refugees.
Joint Anti-Fascist Refugee Committee.
United American Spanish Aid Committee.
Citizens Committee to Defend the Mexican Youths in the "Sleepy Lagoon Case".
National Reception Committee to the Soviet Delegation.
Young Communist League.
Actors Laboratory.
(C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

BROMBERG, MRS. JOSEPH EDWARD, alias Mrs. Goldie Doberman Bromberg
(100-20660)

Mrs. BROMBERG was born March 8, 1905, in Poland and she became a naturalized American citizen February 18, 1935, in New York City. She is the wife of the actor J. EDWARD BROMBERG, well known in the movie industry and very active in promoting communistic ideas in the movie industry. Mrs. BROMBERG is the Chairman of Branch C, Northwest Section, Los Angeles County Communist Party. She was

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active in the Hollywood Joint Anti-Fascist Refugee Committee and the Beverly Westwood Democratic Club, which is affiliated with the Hollywood Democratic Committee. (C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

CAGNEY, JAMES
( )

CAGNEY is a well known screen actor. No definite proof of his membership in the Communist Party has been obtained; however, Confidential National Defense Informant [redacted] has advised regarding his contributions to the Communist Party as follows: "JAMES CAGNEY's name is among those at the head of the list of heavy contributors. He can be counted upon to make additional contributions in emergency cases, as well as maintain his regular monthly payments." CAGNEY has been referred to by Confidential National Defense Informant [redacted] as an associate of known members of the Communist Party. He is President of the Screen Actors Guild and was active in the New Theater League, American Peace Mobilization and Contemporary Theater, Inc. (u) b7D

CHAPLIN, CHARLES SPENCER
(100-15641)

CHAPLIN is a British citizen and is an actor and producer in the movie industry. He has publicly expressed his admiration for the Soviet Union and Communism in speeches for the Artists Front to Win the War, Salute to our Russian Ally programs, etc. He has aided financially several front organizations and his political leanings can best be shown by the following excerpt from the speech he made at Carnegie Hall in New York October 16, 1942, which appeared in the "Daily Worker" of October 19, 1942: "I want to clarify the air, Communism used to be a big bugaboo. Who, what are the Communists? We are beginning to understand that they are ordinary people like ourselves, who love beauty, who love life - mothers who take pride in their sons. They're not wild people, they don't eat their young. They are mothers who kiss their sons goodbye, perhaps never to see them again, as American mothers are doing.....They say the Russians don't believe in God. But the Russian people must have sense of eternity in their souls. The God of Communism will understand-he is not technical.....They say Communist may spread out all over the world. And I say - so what?.....Yes, who knows what's going to happen after the war." (C.N.D.I. [redacted]) (u) b7D

COMINGORE, DOROTHY, alias Mrs. Richard Collins, alias Linda Winters, alias Kay Winter
(100-7933)

DOROTHY COMINGORE was born August 24, 1913, at New York City and is employed as an actress at the General Service Lot. She is the wife of RICHARD J. COLLINS, writer and active member of the Writers Branch, Northwest Section, Los Angeles County Communist Party. Subject has been active in the following: (u)

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United Citizens for Victory Committee.
Citizens Committee to Defend Mexican Youth.
Member of the Screen Actors Guild.
United Refugee Committee.
Committee for Medical Aid to Russia.
Hollywood Anti-Nazi League.

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She is presently active in the following:

Spanish People's Congress.
Hollywood Democratic Committee.
(C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

DOUGLAS, MELVYN, alias George Lamar Hesselberg
(100-1801)

DOUGLAS was born at Macon, Georgia, April 5, 1901, and is an actor in the movie industry. He was very active in the following:

Hollywood Anti-Nazi League for Defense of American Democracy.
Hollywood League for Democratic Action.
Motion Picture Democratic Committee.

DOUGLAS has spoken at many front organization meetings and followed the Communist Party line. (C.N.D.I. [redacted]). His wife, HELEN GAHAGAN, has likewise been close to many known Communists and has been a speaker and sponsor for front organizations. He is at present in the U. S. Army and she is at present a candidate for Congress and is endorsed by the CIO Political Action Committee and other Communist Front organizations. (C.N.D.I. [redacted]) (u) b7D

GARFIELD, JOHN, alias Jacob Garfinkel
( )

Confidential National Defense Informant [redacted] has informed that JACOB GARFINKEL changed his name by court action to JOHN GARFIELD and stated that he believes that GARFIELD is a citizen of the United States; that he is a screen actor and is a member of the Screen Actors Guild; that he has been very active in Communist front activities and to his personal knowledge for the past six or seven years, and that he teaches in the Hollywood Writers School. Informant further advised that GARFIELD is a sponsor for or active in the following Communist fronts or groups: (u) b7D

Hollywood Committee for Writers in Exile.
Hollywood Anti-Nazi League.
New Theater League.
Hollywood League for Democratic Action.

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Russian War Relief.
Spoke before the Russian War Relief Rally, San Francisco, May 18, 1942, along with CHARLES CHAPLIN.
Sponsor for the reception for MIKHAIL KALATOZOV, Soviet Film Director, at the Mocambo Cafe, August 12, 1943.
Sponsor for the Los Angeles Council of American Soviet Friendship.
Sponsor for the Hollywood Canteen and Vice President of that organization during 1943.
Active in the Hollywood Democratic Committee.

Informant advised that GARFIELD returned about May 1st from the Italian front on a tour of entertainment. He gave out the information that he had interviewed "TITO" while over there and eulogized "TITO" for his great efforts which eulogy appeared in the "People's World", Communist publication of San Francisco.

HOMOKLA, OSCAR
( )

Confidential National Defense Informant [redacted] has informed that HOMOKLA is a Russian subject, an actor and acted the part of LITVINOV in the picture, "Mission to Moscow". He is a professional actor and has been in Hollywood for a number of years. Informant states he has supported Communist organizations in Hollywood and that his associates are in that group and his sympathies are also in that group. It has also been reported that HOMOKLA spends his vacations at the Russian Embassy in Washington, D.C., and at times he is there for as much as two or three months at a time. He is a sponsor for the Joint Anti-Fascist Refugee Committee and attended the benefit banquet which was given at the Beverly Hills Hotel. (C)(U) b7D

HUSTON, WALTER
( )

HUSTON is a native born American citizen. He is an actor and is a member of the Screen Actors Guild. He acted the leading role of Ambassador DAVIES in the picture "Mission to Moscow". Evidence of membership in the Communist Party is lacking but C.N.D.I. [redacted] has stated to his personal knowledge HUSTON has supported Communist and Communist controlled front activities such as sponsoring the 25th Anniversary of the Soviet Republic and Salute to Our Russian Ally. He was on the Invitation Committee and was a member of the Program and Arrangements Committee for this function. He is a member of the Executive Board of the Hollywood Democratic Committee, the leading Communist front organization in Hollywood at the present time. He was a member of the Motion Picture Democratic Committee. He is a close friend and associate of JAY LEYDA and JORIS IVENS, Communists who are leaders in the production of propaganda films. He is associated with the League of American Writers, Hollywood Writers Mobilization and Russian War Relief. He was the narrator of "Our Russian Front". He was an actor in "Edge of Darkness". He has met many times with leading Communists in open meetings. He played the leading role in "The North Star". (C.N.D.I. [redacted] (U) b7D b7D

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LEE, CANADA
( )

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LEE is a Negro actor and played the lead in the New York play "South Pacific". He also played the part of mess steward in the 20th Century Fox screen play "Lifeboat". He works as a free lance actor for the various movie studios and also in stage plays. He is a member of Branch F (Actors Branch), Northwest Section, Los Angeles County Communist Party. (C.N.D.I. [redacted] (u) b7D

MURPHY, MAURICE THOMAS, with aliases: Maurice Meehan Murphy, Maurice Murphy
(100-8882)

MURPHY was born October 3, 1913, at Seattle, Washington, and is employed as a free lance actor and writer at the various studios in the movie industry. He was active in the California Youth Legislature, Motion Picture Democratic Committee, California Action Conference for Civilian Rights and one of the sponsors of the LEO GALLAGHER Testimonial Dinner. GALLAGHER is an attorney for the CIO and Los Angeles County Communist Party. MURPHY was formerly Executive Secretary of the Hollywood Chapter of the League of American Writers. Prior to Russia's entrance into the war, he was affiliated with the political slate which opposed Lend Lease Aid to Britain and all preparation for National Defense. (C.N.D.I. [redacted] (u) b7D

Tone
Dorch
Bill
Wilson
Lionel Stander
Ida Lupino

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E.

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CRUTCHER, NORVAL DIXON, alias Norman Newman
(100-20360)

CRUTCHER was born in Kentucky, and is secretary-treasurer of the Film Laboratory Technicians Local 683, I.A.T.S.E. He worked about ten years as a technician for Warner Brothers before being elected to office in the union. On September 20, 1937, according to CNDI [redacted] CRUTCHER joined the Communist Party and took the Party name of NORMAN NEWMAN, and was assigned to the Industrial Section, Studio Unit No. 1, of the Communist Party of Los Angeles County. CNDI [redacted] states that CRUTCHER actively supported the American Peace Mobilization and is a member of the Executive Board of the Hollywood Democratic Committee, a Communist front. He is active in the 15th Congressional Legislative Council, a Communist-controlled pressure group. He is active in the Motion Picture Labor Committee for Political Action. His wife, MIRIAM CRUTCHER, is a member of the Communist Party. Her Party name is MICHELE O'HARA, and she joined the Party in 1939, assigned to Studio "Special". CRUTCHER and ROBERT LESTER, about a year ago, organized the "Cinema Post" of the American Legion, which limited its membership to members of the Communist Party. CRUTCHER was a member of the "High Pressure Committee" to attack the records of certain Congressmen during the summer of 1943. He led the drive for funds for the Political Action Committee. (S)(U) b7D

GILBERT, ED M.
(_____)

GILBERT is a native born citizen. He is a set designer, but at present is the business manager of the Screen Office Employees Guild, and is a member of Branch N-2 (West Hollywood) of the Communist Party of Los Angeles County. He joined the Communist Party in 1933, and in 1933 he held Communist Party Membership Book No. 34098, in 1934 Book No. 17889, in 1935 Book No. 13187, in 1937 Book No. 75450, in 1938 Book No. 59043, and in 1943 held Book No. 30341, at which time he was assigned to the James Ford Branch, Section 62-63 A. D. Communist Party of Los Angeles County (CNDI [redacted]. CNDI [redacted] states that GILBERT was active in the following organizations: (S)(U) b7D

Member of Executive Board, Motion Picture Workers Industrial Union
Represented the top fraction of the Communist Party to the Labor Commission
President of Screen Set Designers Guild
Ex-president of Hollywood Guild Council
Delegate to Conference of Studio Unions

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HOUNSCHELL, FRED, alias Frank Oakes
(100-7600)

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HOUNSCHELL is a native born citizen and was employed as an electrician at Warner Brothers Studio. He was a Communist Party member, assigned to the Goodyear Section (No. 5), Unit C-1, and his Communist Party name was FRANK OAKES (1937). CNDI [redacted] advised that HOUNSCHELL's Communist Party Membership Book could be produced. CNDI [redacted] informs that HOUNSCHELL was active in the Anti-Race Discrimination meetings, and that certain of said meetings were held in his home. He is a member of the C Fraction No. 728 of the I.A.T.S.E., and engages in Communist activity constantly. His wife, MABEL HOUNSCHELL, joined the Communist Party in 1936 and was assigned to the Goodyear Section, A-D Branch 61-63. (u) b7D

PERLIN, PAUL ROBERT, alias Paul Frank
(100-19757)

PERLIN was born January 25, 1916 at Middletown, Connecticut, and is presently in the United States Army. He was previously employed as a grip at Universal Studios. PERLIN has been a member of the Communist Party for eight years, and openly admits that he is a Communist. He was a member of the Hollywood Branch, Northwest Section, Communist Party of Los Angeles County, and formerly was the "People's World" Drive Director of the Northwest Section. His wife, LUBA PERLIN, is a member of the Echo Park Branch of the Communist Party of Los Angeles County. (u)

[(CNDI [redacted]] (u) b7D

POMERANCE, MORTIMER WILLIAM, alias Bill Pomerance
(100-19756)

POMERANCE was born August 2, 1905 at New York City, and is employed as Business Representative of the Screen Cartoonists Guild. He is a member of Branch E (Cartoonists Branch), Northwest Section, Communist Party of Los Angeles County. POMERANCE is a member of the Section Executive Committee of the Northwest Section. He is one of the most active Communists in the motion picture industry in the Hollywood area, and is continually being contacted regarding Communist Party policy and plans in the labor unions. (u)

[(CNDI [redacted]] (u) b7D

REYNOLDS, JACK EDWARD
(100-19590)

REYNOLDS is a native born citizen and is a matrix printer for Technicolor Corporation. He is a member of the Midtown Section of the Communist Party of Los Angeles County, having transferred out of Branch R,

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Northwest Section, Communist Party of Los Angeles County (CNDI [redacted] b7D
CNDI [redacted] informs that REYNOLDS is associated with the following organizations:

Hollywood Democratic Committee
Joint Anti-Fascist Refugee Committee
On the editorial staff of "Flashes", published by Local 683
Writes articles harping on Fascism
Communist leader in his union, Local 683

TAYLOR, TED
(100-12289)

TAYLOR is a native born citizen and is a publicist and feature writer at Columbia Studios. He is a member of the Screen Publicists Guild. In 1942, he was the treasurer of the Guild. Evidence is not available to show that he is a Communist Party member, but CNDI [redacted] has informed that TAYLOR is a special feature writer for the "People's World" in Hollywood; that he was the business representative for the Screen Publicists Guild; that he is a member of the Conference of Studio Unions and a member of the A.F.L. Motion Picture Labor Committee for Political Action and an active member of the Hollywood Democratic Committee, a Communist front organization in Hollywood. Informant further advised that the Screen Publicists Guild has sponsored the following Communist front organizations: b7D

Hollywood Guild Council
Labor Unity for Victory Committee
Hollywood Writers Mobilization
League of American Writers
Hollywood Canteen

THOMPSON, KENNETH
(_____)

THOMPSON is a native born citizen, and was Executive Secretary of the Screen Actors Guild from 1933 to 1943, at which time he voluntarily resigned to take an executive position with the William Morris Booking Agency. CNDI [redacted] informs that THOMPSON is not a Communist, but he is vacillating and does not object to the Communists functioning in his Guild. b7D

SORRELL, HERBERT K., alias Herbert Stewart
(100-6110)

SORRELL was born April 18, 1897 at Deep Water, Missouri, and is the business representative for the American Federation of Labor Local 644, Motion Picture Painters and Scenic Artists, and president of the Conference of Studio Unions. CNDI [redacted] has advised that SORRELL has been the leader

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of the Communist-controlled unions in the Hollywood motion picture industry since 1936. This informant has stated that the Conference of Studio Unions is a small compact group of delegates or representatives of a block of labor unions in the Hollywood motion picture industry which has been taken over and is now under the control of the Communist Party, operating through its members in those unions which have captured key positions. It is the organization upon which the Communist Party relies for eventual complete domination of motion picture workers. The following unions are members of the Conference of Studio Unions: (U)

Motion Picture Painters Local 644
Laboratory Technicians Local 683 I.A.T.S.E.
Screen Cartoonists
Screen Office Employees Guild
Studio Machinists Local 1185
Screen Set Designers
Screen Publicists Guild
American Newspaper Guild

SORRELL registered as a member of the Communist Party in 1938, under the name of HERBERT STEWART, holding 1937 Communist Party Book No. 80506. (U) He was a sponsor of the Harry Bridges Defense Committee, State President of the Labor Non-Partisan League, sponsor for the Schneiderman-Darcy Defense Committee, officer of the American Peace Crusade, active in the National Federation for Constitutional Liberties, and speaker at meetings of the Hollywood Anti-Nazi League and American Peace Mobilization. SORRELL is presently active in the Hollywood Democratic Committee and in the activities of the Anti-Motion Picture Alliance. (The Motion Picture Alliance was recently formed by persons in the motion picture industry to combat the Communists and any other un-American activities in the motion picture industry.) (U) b7D

CNDI [redacted] (U) (U)

WILLS, MARGARET BENNETT, with aliases
Marcia Lennox, Margaret Bennett
(100-19759)

WILLS was born April 21, 1896, at Phoenix, Arizona, and is employed as a secretary by M.G.M. Studios. She is a member of the Section Executive Committee of the Northwest Section, a member of Branch N (Screen Office Employees Guild Branch), and group captain of Group N-1. Until recently, she was president of the Screen Office Employees Guild, and is secretary of the Hollywood Democratic Committee and a delegate to the Central Labor Council. She has been a member of the Communist Party for three years, and was a delegate to the Communist Party County Convention, October 31, 1943, at Los Angeles. (U)

CNDI [redacted] (U) b7D

F. MISCELLANEOUS

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ALTMAN, MISHA
(100-18971)

ALTMAN was born June 19, 1905, at Odessa, Russia, and acquired citizenship through the citizenship of his father, certificate No. A-2308, issued December 19, 1933, at Los Angeles. He was trade union functionary in Branch O (Musicians Branch), of the Northwest Section, Los Angeles County Communist Party. He is considered the most active member of the Los Angeles Musicians Union in the furtherance of the Communist Party doctrines. He is presently employed as a musician at 20th Century Fox Studios. (C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

APPLETON, CHARLES LEONARD, alias Charles Leonard
(100-20846)

CHARLES LEONARD, whose correct name is CHARLES LEONARD APPLETON, was born in Russia, and naturalized in New York City, June 30, 1922; naturalization certificate No. 1672437. He is at present employed as President of the Charles Leonard Productions, Inc. He is a member of Group A-1, Writers Branch, Northwest Section, Communist Party Los Angeles County. His 1943 Communist Party Membership Book Number was 25250. His wife, HELEN JACOBS APPLETON, is the organizer of Branch S, Northwest Section, Communist Party, Los Angeles County, which is composed of Communist Party members engaged in Russian Front Groups in the motion picture industry. About seventy members employed in the movie industry compose this group. For ninety days APPLETON was a consultant to the U. S. Army Signal Corps in preparation of training films. Just recently he has separated from his wife. (C.N.D.I. [redacted] and C.N.D.I. [redacted]) (u) b7D

BERG, BEN
( )

BEN BERG is a native born citizen, a motion picture laboratory technician employed by 20th Century Fox Studios and is a member of Film Laboratory Technicians No. 683, I.A.T.S.E. He is believed to be a member of Branch D, Northwest Section, Communist Party of Los Angeles County, but definite proof of this fact is not available. Confidential National Defense Informant [redacted] has informed that BERG is active in the following organizations and groups: (u)

Hollywood Motion Picture Democratic Committee and the Hollywood Anti-Nazi League, both of which were considered Communist fronts.

Local No. 683, I.A.T.S.E. and cooperates with NORVAL D. CRUTCHER, Secretary-Treasurer of No. 683. CRUTCHER is one of the most powerful Communists in the motion picture field.

BERG was a member of the Editorial Board of "Flashes", the official paper of Local No. 683. He is also a subscriber to the "People's World". He was considered

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in 1942 for a commission as Ensign in the U. S. Navy to do motion picture laboratory work in the Navy Laboratory in Washington. He was appointed official photographer and is now with the U. S. Army in Burma, according to press dispatches. He is the son-in-law of MIKE LESHING, who is Russian born and has charge of the laboratory at 20th Century Fox. [(C.N.D.I. [redacted] 100-18479-2.)] (u) b7D

BIBERMAN, EDWARD
(100-20686)

BIBERMAN is a native born citizen; instructor in art center school and is known as a cartoonist. He is a member of and an organizer in Branch E (Cartoonist), Northwest Section, Communist Party of Los Angeles County, which Branch has twenty-five members. He is the leader of the Communist fraction among the Los Angeles Artists since 1936. He is the brother of HERBERT BIBERMAN. (See above.) (CNDI [redacted]) C.N.D.I. [redacted] has informed that BIBERMAN is or has been a member of the following organizations: (u) b7D

Hollywood Anti-Nazi League.
Hollywood Peace Forum.
Art Center School.
Art Editor of "The Clipper", official organ of League of American Writers.
Active in American Peace Mobilization.
Sponsor of and active in the Joint Anti-Fascist Refugee Committee.
Sponsor for and active in the Hollywood Democratic Committee.

CALLEN, SAM, alias Samuel Thompson
(100-21234)

OR250213

CALLEN is a native born citizen; a motion picture film technician, negative developer, at 20th Century Fox Studios. He is a member of the Hollywood Branch of the Northwest Section of the Communist Party of Los Angeles County under the party name SAMUEL THOMPSON. He carried 1943 Communist Party Membership Book No. 25013. (CNDI [redacted] C.N.D.I. [redacted] has informed that CALLEN is a brother-in-law of NORVAL D. CRUTCHER, an active Communist. CALLEN was a member of the Hollywood Anti-Nazi League and he attended the Workers School. He is presently a member of and active in the Hollywood Democratic Committee. (u) b7D

CLONER, SAM, alias Sam Ward
(100-20506)

CLONER was born in Russia and was naturalized at Brooklyn, New York, on June 15, 1915. He is employed at 20th Century Fox as an electrical operator. [He is a member of the Hollywood Branch of the Northwest Section of the Communist Party of Los Angeles County. He transferred from 57th Branch to Hollywood Branch, September, 1943. His 1943 Communist Party Book Number is 26862.] He sometimes works in aircraft

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and shipyards as a machinist. He claims to be a Socialist. He is an agitator and Communist shop organizer. He was an officer of the I.W.O. in 1942. He recruited EDWARD and HETTY MIZINBERG into the Communist Party. (CNDI [redacted] and CNDI [redacted] b7D

FREED, EMIL
(100-3108)

FREED is an American citizen. He is employed as a machinist at the Thorne Engineering Company but he is a laboratory technician in peace times and is a member of the Control Commission of the Communist Party of Los Angeles County and a Trade Union Director of the Communist Party of Los Angeles County. He is a member at present of the Hollywood Branch of the Communist Party of Los Angeles County, composed almost exclusively of motion picture people. He is now a member of Branch 59-2 of Midtown Section, Los Angeles County Communist Party. He has been a member of the Communist Party for the last ten years and has been a member of the Legislative Committee of his branch. While not working in pictures, he has been a most active member of the Hollywood Section of the Communist Party and has been in daily contact with the motion picture people in the party. Confidential National Defense Informant [redacted] has informed that FREED and his wife have Communist party meetings in their home; that he sponsored PHILIP GARDNER and LA RUE McCORMICK for office in the 1942 election. He is a subscriber to the "People's World", "The Sunday Worker" and "The Communist". He is a key figure in the Los Angeles area. Many Communist Party meetings are held at his home. He has been a candidate for Congress on the Communist Party Ticket. b7D

FREED, TASSIA
(100-7530)

TASSIA FREED was born in Russia and claims naturalization by virtue of the naturalization of her father. She is a film printer at Consolidated Film Industries. She was the organizer of Section 57 A.D., Los Angeles County Communist Party, and this merged with Branch 58 and Branch 63 to form the 15th C.D. Section. (CNDI [redacted] She is now in the Hollywood Branch of the Communist Party of Los Angeles County and is Press Director of that Branch. She is the wife of EMIL FREED, who according to Confidential National Defense Informant [redacted] is a member of the Control Commission of the Communist Party of Los Angeles County. She is a member of the Literature Commission of the Communist Party of Los Angeles County and Dues Secretary of the Hollywood Branch No. 10, New Member Section. She was a member of the State Central Committee of the Communist Party in 1938. She was the key figure in the People's World Financial Drive in Los Angeles County in 1941, and a member of the American League Against War and Fascism. She was a registered Communist Party voter in 1940. She has been a functionary in the Hollywood Writers School. Communist Party meetings are held in her home. She walked the picket line in the "Hollywood Citizen-News Strike". b7D

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GORDON, DONALD ALEXANDER, commonly called Don Gordon
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GORDON is presently the head of the Reading Department at Paramount Studios. He joined the Communist Party in 1936 and in 1937 held Communist Party Book No. 75458. He presently is a member of Branch B, Northwest Section, Los Angeles County Communist Party, having been transferred from Branch L, October 18, 1943. Previous to the dissolving of Branch L in the Northwest Section, it was composed mainly of readers in the movie industry who were members of the Communist Party. HENRIETTE GOLDFINGER LERFIELD GORDON, commonly called HENRI GORDON or HENRIETTA GORDON, DONALD GORDON's wife, joined the Communist Party in 1937, holding Communist Party Book Number 75723. She is presently a member of Branch B, Northwest Section, and holds 1943 Communist Party Book Number 30200. HENRIETTE GORDON was also transferred from Branch L, Northwest Section, to Branch B, on October 18, 1943. (CNDI [redacted] and CNDI [redacted]) (u) b7D

HEILWEIL, DAVID
(100-21412)

HEILWEIL is a native born citizen. His occupation is theatrical production, technician and actor. HEILWEIL in 1943 held Communist Party Book No. 48200. In October, 1943, he transferred to the Cultural Section, New York City, and in November, 1943, he transferred back to the Sunset Branch, also known as Branch H, Northwest Section, Communist Party, Los Angeles County, and held 1944 Communist Party Book No. 48923. He was inducted into the armed forces recently. C.N.D.I. [redacted] has informed that HEILWEIL was connected with the following front organizations and groups: (u) b7D

Lived at and worked for the Actors Lab.
Active in the Joint Anti-Fascist Refugee Committee.
Stage Manager for Lenin Memorial Rally in Los Angeles, 1944.
Member of the Hollywood Democratic Committee, a Communist dominated organization.
Teacher in 9th Service Command's Enlisted Men's Special Service Conference.
(CNDI [redacted] and CNDI [redacted]) b7D

HEIFETZ, LOUIS ELI, with aliases: Lou Heifetz, Lawrence Applee, Louis Eli Cheifetz
(100-21232)

HEIFETZ was born February 28, 1897, at Boston, Massachusetts, and is presently employed as a shipping clerk at 20th Century Fox Studios. Subject has previously been employed as a screen writer. Subject is a member of the Hollywood Branch, Northwest Section, Los Angeles County Communist Party. His 1943 Communist Party Membership Book Number was 36068. (CNDI [redacted]) (u)

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HELLGREN, GEORGE DAVID
(65-1747)

GEORGE HELLGREN is a native born citizen of Swedish descent. He is a member of the Communist Party and holds Communist Party Membership Book Number, 1943,25018 and is the Finance Director of the Sunset or Branch H of the Communist Party, Los Angeles County, according to C.N.D.I. [redacted] He is the husband of NORA HELLGREN, a writer. (See Writers Section.) GEORGE HELLGREN is an auditor by occupation and is the credit manager for the Loan Association conducted by 20th Century Fox Studios. He is the credit adviser of the Motion Picture Cooperative Buyers Guild. He organized the "American Friends of the Chinese People". He has also been active in other front organizations. (C.N.D.I. [redacted]) (u) b7D

HENTSCHEL, IRWIN PAUL, with aliases: Irving Henschel, John F. Meyers
(100-631)

Confidential National Defense Informant [redacted] has advised that HENTSCHEL is a native born citizen; that he is an iron worker and prop maker and is a member of the Communist Party and that his Party name is JOHN F. MEYERS; that he joined the Communist Party May 18, 1934, and held 1934 Communist Party Membership Book Number 49426. He was assigned to Unit L-2 in 1937, at which time he had book number 75460 and was assigned to Hollywood Unit A-9. He carried 1938 Communist Party Book Number 60026. C.N.D.I. [redacted] has attended Communist Party meetings with him within the past six months. C.N.D.I. [redacted] has advised that HENTSCHEL was a member of the 20th C.D. Section of the Communist Party of Los Angeles County at Burbank, California, in July, 1943. C.N.D.I. [redacted] advised further that HENTSCHEL is a member of Local 44, I.A.T.S.E., and a member of the Executive Board of the Motion Picture Workers Industrial Union and to his personal knowledge knows that HENTSCHEL has been a member of the Communist Party since 1934. His connection with the Communist Party and ROY HUDSON was exposed at the I.A.T.S.E. Convention at Cleveland, Ohio, in 1938. His connection with HARRY BRIDGES was also exposed at that time. He has distributed Communist literature at the gate to the Warner Brothers Studio and also at MGM. He is a member of the American Peace Mobilization. (u) b7D

HILBERMAN, DAVE
(100-6027)

HILBERMAN is a native born citizen, a member of the Communist Party and is Literature Director of Branches E and Y of the Northwest Section of the Communist Party of Los Angeles County. He is Vice President of the Screen Cartoonist Guild No. 852. (CNDI [redacted]) Confidential National Defense Informant L.A. [redacted] has advised that HILBERMAN has been employed at the Walt Disney Studio and associated with TED TAYLOR, ZACHARY SCHWARTZ and MORRIS GOLLUP. He further advised that HILBERMAN is affiliated with the Council of Studio Unions, the Hollywood Guild Council and that he has boasted of having studied Communism in Russia. He was also the leader of the Walt Disney Studio Strike. His wife, LIBBY HILBERMAN, is a member of Branch E, Northwest Section, of the Communist Party of Los Angeles County. (u) b7D



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HOLLISTER, CAROL MORTON
(100-13342)

HOLLISTER was born April 6, 1901, at Danbury, Connecticut, and is employed as piano accompanist for singer JOHN CHARLES THOMAS. HOLLISTER is organizer of Branch O (Musicians Branch), Northwest Section, Los Angeles County Communist Party. HOLLISTER is Vice President of the Hollywood Canteen and a member of the Hollywood Democratic Committee. The HOLLISTER home has been the frequent meeting place of the functionaries of the Northwest Section and the Musicians Branch. His wife, RUTH MANSHIP HOLLISTER, is a member of the Hollywood Branch, Northwest Section. (CNDI [redacted]) (U) b7D

JAFFEE, PAUL
( )

JAFFEE is a native born citizen and is a motion picture laboratory technician and is the Recording Secretary of Film Laboratory Technicians Local No. 683, I.A.T.S.E., which is the most important union in the Motion Picture Industry. The Communists got control of this union during the GEORGE E. BROWNE-WILLIE BIOFF Scandal in 1940 and have retained control since that time and the official acts of this union have conformed to the Communists' position. It also affiliated with the Hollywood Writers Mobilization and Labors Unity for Victory Committee, the War Symphony Committee, the League of American Writers, all of which are recognized as Communist Fronts in Hollywood. JAFFEE is also a member of the Board of Directors of the Hollywood Canteen and strongly advocated mixed dancing between Whites and Negroes. Confidential National Defense Informant [redacted] b7D quotes JAFFEE as stating: "If it were not for Communism, there wouldn't be any Democracy now." He also stated that JAFFEE "always supports Communist issues at union meetings". Positive evidence of his membership in the Communist Party is not available. (U)

KALATOZOV, MIKHAIL KONSTANTIN, with aliases: Mikhail Konstantin Kolotozov, Mikhail Kolotosoff, Mickael Kalotozov, Mikhail Calotosov.
( )

KALATOZOV is the official representative of the Soviet Film Industry in Hollywood. It was stated by the press that his duties would be comparable to that of an Ambassador in diplomatic circles, with the additional function of advising on the purchase of American films. The aims are "to strengthen the artistic and commercial ties between the Cinema people of the United States and those of the Soviet Union" and will be carried out in conjunction with the Soviet Cinema Committee, the special representative of which committee is LEONID A. ANTONOV, whose headquarters are in New York City. Trade paper "Variety" for June 8, 1943, stated, "World wide political policy recently announced by Stalin, whereby Comintern activities in other lands are abolished, is apparently keynoting picture production plans of the Soviet". He hopes to see an exchange of directors and technical men between Russia

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and the United States. He also hopes to obtain wider distribution for Soviet films and a broader distribution of American films in Russia. He has recently purchased "The Little Foxes", "The North Star" and "Hurricane". KALATOZOV states that very soon Russians will be seeing "Bambi", "Der Fuehrer's Face", "Jungle Book" and "Bagdad" and have already seen "In Old Chicago", "100 Men and a Girl", "Edison The Man", "The Great Waltz", "Mission to Moscow", "Lady Hamilton" and "Battle For Russia". KALATOZOV denies that Russia is distributing propaganda films and claims that they depict Russia as she exists. It was reported that he was director of "Gypsy Blood", "Their Kingdom", "Ten Days", "Salt of Svanetia" and "Wings of Victory" before coming to America and that his trip to America was at the suggestion of the American Embassy at Moscow. (CNDI [redacted]) (u) b7D

KAPLAN, SOL
(100-21710)

KAPLAN is a composer and arranger of music for various musical productions in the movie industry. He is a member of Branch O, Northwest Section, Los Angeles County Communist Party. He was a sponsor for and promoter of the Hollywood Canteen, Hollywood Writers Mobilization, Joint Anti-Fascist Refugee Committee and Hollywood Democratic Committee. (CNDI [redacted]) (u)

KATZ, CHARLES J.
(100-7454)

KATZ was born July 19, 1905, at Patterson, New Jersey. KATZ is an attorney in the firm of Katz, Gallagher and Margolis. He is attorney for the CIO, Los Angeles County Communist Party and many Communist Party members. KATZ visited Russia in 1935 and was visited at his residence by EARL BROWDER in 1937. KATZ is the confidential adviser for HARRY BRIDGES. He is an active official of the National Lawyers Guild; sponsor and member of Hollywood Anti-Nazi League and Hollywood League for Democratic Action; sponsor for Harry Bridges Defense Committee; attorney for SAM DARCY; sponsor and member National Federation for Constitutional Liberties; attorney for American Peace Mobilization; instructor in the Los Angeles Workers School, fall semester, 1942. KATZ is presently a member of Branch B, Northwest Section, Los Angeles County Communist Party. (CNDI [redacted]) (u) b7D

KING, DONALD KEY, with aliases: Arthur Carver, Arthur Carvel. Commonly called Don King.
(100-21538)

Director

KING was born December 15, 1900, in Washington, D.C., and is presently publicity director of Warner Brothers Studios. KING is one of the leaders in the Hollywood Democratic Committee and confers frequently with JOHN HOWARD LAWSON, leader of communistic activity in the movie industry and GEORGE PEPPER, the Executive Secretary of the Hollywood Democratic Committee. KING is a member of Branch K, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Book No. 36018. KING's wife is also a member of this branch. (CNDI [redacted] and CNDI [redacted]) (u) b7D

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LANG, DAVID ALBERT
(100-21085)

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LANG was born November 30, 1913, at New York City, and is presently employed as a cartoonist and writer for MGM Studios. He was previously employed as an animator. LANG is a member of Group A-1 of Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. His 1943 Communist Party Book Number was 25179. (C.N.D.I. [redacted] (U) b7D

LAUBER, PAULINE, real name Mrs. Pauline Lauber Finn.
( )

PAULINE LAUBER is Executive Secretary of the Hollywood Writers Mobilization and was very active in the Writers Congress held October 1-3, 1943, at the University of California at Los Angeles. Through Confidential National Defense Informant [redacted], it is known that she frequently contacts JOHN HOWARD LAWSON as to how the business of the Hollywood Writers Mobilization should be conducted. Through surveillances by agents of the Los Angeles Office it is known that she has met with the leading Communists in the Northwest Section and that she also is contacted by individuals connected with the Russian Consulate in Los Angeles. (U)

LEES, MRS. JEAN, nee Jean Abel
(100-20330)

Mrs. LEES is the wife of ROBERT LEES, screen writer who is one of the most active Communists in the movie industry. She was born June 8, 1919, at Los Angeles and is unemployed. Mrs. LEES is a member of Branch I, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Membership Book No. 25141. She was formerly a member of Branch E, Northwest Section, and Membership Director of Branch M, Northwest Section. She has been a member of the Communist Party two years and is active in Russian War Relief, League of American Writers and Hollywood Democratic Committee. (U)

LUSHER, BERNARD, with aliases: Bernie Lusher, George Lastree, George Lantree.
(100-20992)

LUSHER was born April 12, 1913, in Cleveland, Ohio, and presently employed as Financial Secretary of the Screen Office Employees Guild. LUSHER is also a delegate to the Conference of Studio Unions and a member of the Hollywood Democratic Committee. He is a member of Branch N (S.O.E.G. Branch) of the Northwest Section, Los Angeles County Communist Party. His 1943 Communist Party Membership Book was Number 36151. (U)

Labor

McKNIGHT, RUSSELL L.
( )

McKNIGHT is a native born citizen. He is President of the Film Laboratory Technicians No. 683, I.A.T.S.E., and Secretary-Treasurer of the Conference of Studio

Labor

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Unions and Editor of "Flashes", official paper of Local No. 683. C.N.D.I. [redacted] informs that this publication was isolationist before Russia was attacked by Hitler and violently pro-American after June 21, 1941. It quotes "In Fact" and "Friday" and other Communist papers. The writers are believed to be Communists and Communist sympathizers. [C.N.D.I. [redacted] further advised that McKNIGHT was affiliated with the Hollywood Anti-Nazi League, the League for Democratic Action, the Hollywood Writers Mobilization and Labors Unity for Victory. He protested against the Bridges Deportation Order. Informant advised he was affiliated with the War Symphony Committee, League of American Writers, Hollywood Motion Picture Democratic Committee and Hollywood Democratic Committee. Informant further advised that McKNIGHT, NORVAL D. CRUTCHER, PAUL JAFFEE and other leaders in this union have been active in all activities which are considered Communist front activities and voted twice as much money to the Political Action Committee as had been requested. There is no positive record available of his Communist Party Membership.

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McWILLIAMS, CAREY
(100-2638)

McWILLIAMS is a native born citizen and employed as an attorney and also a free lance writer. He has been connected with every known front organization in the Los Angeles Area for the last seven to eight years. McWILLIAMS has been connected with the following organizations:

American League for Peace and Democracy.
National Council on Naturalization and Citizenship.
National Lawyers Guild.
National Committee for People's Rights.
National Child Labor Committee.
National Emergency Committee.
League of American Writers.
Southern Councils for Constitutional Rights.
Schneiderman-Darcy Defense Committee.
Vice Chairman of the National Federation for Constitutional Liberties.
Lecturer during summer term 1943 at Los Angeles County Communist Party Workers School.
Counsel for the Screen Publicists Guild.
Sleepy Lagoon Defense Committee.
[(CNDI [redacted] and CNDI [redacted]) (u)

b7D

PEPPER, GEORGE
(100-20095)

PEPPER was born December 1, 1913, at Philadelphia, Pennsylvania, and employed as Executive Secretary of the Hollywood Democratic Committee. He is a member of Branch O (Musicians Branch), Northwest Section, Los Angeles County

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Communist Party. The Hollywood Democratic Committee is presently the strongest and most active Communist Party front organization in the Hollywood area and PEPPER, as Executive Secretary of this organization and a Communist Party member, spends practically his entire time furthering the Communist Party cause. (CNDI [redacted] and CNDI [redacted] (u) b7D

ROSSEN, SUE
( )

SUE ROSSEN is the wife of ROBERT ROSSEN (100-18800) who is one of the twelve leading Communists in the Writers Branch. She is a member of Branch C, Northwest Section, Los Angeles County Communist Party, and was Membership and Financial Director of this Branch. She was Treasurer of the Joint Anti-Fascist Refugee Committee in Hollywood. (CNDI [redacted] (u) b7D

SMITH, RALPH HOMER, with aliases: Ralph Lockwood, Robert Sloan
(100-19588)

SMITH was born June 22, 1909, at New York City and is employed as a scenic artist at MGM Studios. SMITH joined the Communist Party in 1936 and has been assigned to the Hollywood Section since 1937. SMITH registered as a Communist voter in 1942 and has taken part in skits staged by the Los Angeles County Communist Party. SMITH is presently a member of the Hollywood Branch, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Membership Book No. 25195. (CNDI [redacted] (u)

WALLACE, J. K. (SPIKE)

WALLACE is a native born citizen. He is President and Business Representative of American Federation of Musicians, Local No. 47, A.F.L., which has about 8,000 members. Proof of membership in the Communist Party is lacking but C.N.D.I. [redacted] has stated that the Communist activities of this union are expressed through its President J. K. (SPIKE) WALLACE who supports the Conference of Studio Unions, which is completely Communist controlled and under the leadership of HERBERT K. SORRELL, a well known Communist who held 1937 Communist Party Book No. 80506; that Musicians Local No. 47 passed a resolution demanding a Second Front on October 1, 1942; that WALLACE was a delegate to Labor Unity for Victory Committee, a Communist dominated group. He sponsored "Committee for Care of Children in War Time"; protested the order deporting Harry Bridges. He aided in establishing the Hollywood Canteen which was a Communist controlled venture. He has said that he will support any demand made by HERBERT K. SORRELL and his Conference of Studio Unions. (u) b7D

WILLNER, TIBA GARLIN, with aliases: Tiba Garlin, Tiba M. Garlin, Mrs. George Willner
(100-18551)

TIBA GARLIN WILLNER claims to be a citizen by virtue of the naturalization

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of her father. She is a member of Branch "I" of the Northwest Section of the Communist Party of Los Angeles County and had 1943 Communist Party Membership Book Number 25175, according to C.N.D.I. [redacted]. She is a writer, a social worker and a member of so-called Cultural Groups of the Communist Party. She and her husband, GEORGE WILLNER, came from New York City to Hollywood in 1940. He was for a time Manager of the "Daily Worker" in New York City. He was the West Coast Representative of "New Masses" and is a member of Branch "I", Northwest Section, Communist Party of Los Angeles County. His Communist Party Membership Book for 1943 is 25174. She is at present the Executive Secretary of the Joint Anti-Fascist Refugee Committee, Hollywood Office. Both have been managers of the staff of "New Masses". Both have been and are writers. She was one of the incorporators of the Central Distribution Agency, the object of which was to distribute newspapers and magazines published in the U.S.S.R. She is a solicitor for funds for the Joint Anti-Fascist Refugee Committee from motion picture studios and motion picture people in Hollywood. She and her husband are key figures in the Los Angeles Bureau Office. They are sponsors for the Hollywood Writers School, of the League of American Writers. (CNDI [redacted] (U) b7D

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TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY CONFIDENTIAL CASE: INTERNAL SECURITY-C
S.A.C. R. B. HOOD
DATE: JUNE 3, 1944

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BEST AVAILABLE COPY

United States Department of Justice

Los Angeles - 13 - California
June 3, 1944

Declassified 2010 7/19/77

Mr. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Acers
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
Miss Gandy
Files

Director, FBI

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

Dear Sir:

Reference is made to Bureau letter dated May 8, 1944, (100-138754) requesting that a list of persons in the motion picture industry who are members of the Communist Party or Communist Party front organizations be compiled and forwarded to the Bureau.

There is attached hereto three copies of a list of approximately 150 people in the above category. This list is divided into the following groups:

A. Producers
B. Directors
C. Writers
D. Actors and Actresses
E. Labor
F. Miscellaneous.

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF Declassification DATE 7/18/77

DEFERRED RECORDING

This list will be supplemented from time to time as information is received concerning other individuals. In compliance with the request made in connection with this investigation, it is contemplated that the biography of the individual as appearing in this list will be incorporated in each report in which his or her name is set out in a list of individuals connected with any particular activity in the motion picture field.

Very truly yours,

R. B. HOOD
SAC

ENCL 3

(Encl. retained in mv, Winterrowd R. for his own use)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/26/85 BY SP2 TAP/CLS

VIP:AH
100-15732

Enclosures - 3

RECORDED 100-28175

INDEXED

30 JUN 22 1944

VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

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United States Department of Justice

Los Angeles, California
June 8, 1944

MEMORANDUM FOR THE DIRECTOR:

Re: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

There are set out below some current aspects of Communist activity in the motion picture industry:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-90 BY SP18 BJ/Gm

HOLLYWOOD DEMOCRATIC COMMITTEE

The Communists and sympathizers in the motion picture industry formed the Hollywood Democratic Committee early in 1943 for the purpose of engaging in political action. It was composed of executives, producers, writers, actors, and A.F. of L. trade unionists, and it is confidentially and reliably reported that they made available $34,000 to the joint AFL-CIO Political Action Committee, which was used in the primary elections held here May 16 last, resulting in the defeat of Congressman JOHN M. COSTELLO, a member of the Dies Committee. HAL STYLES, former radio announcer, was nominated in his place. They also nominated Lieutenant Governor ELLIS E. PATTERSON, who has been a consistent follower of the Party line, as well as HELEN GAHAGAN DOUGLAS, actress and wife of MELVIN DOUGLAS. They were also responsible for nominating NED HEALY for Congress.

Early in October, 1943, SYDNEY HILLMAN, national head of the Political Action Committee program, came to Los Angeles and formed a Pacific Coast Division of the CIO Political Action Committee and installed GEORGE B. ROBERTS as district director. ROBERTS is a member of the Communist Party, according to records of this office. Other members of the committee here were: OSCAR FUSS, PHILIP M. CONNELLY, JAMES G. THIMMES, and WALTER POLLARD. FUSS and CONNELLY are both known to be Communists.

The A.F.L. United Political Action Committee, composed of all AFL unions in Los Angeles County, including the motion picture AFL unions, was set up by certain union leaders in the motion picture industry, prominent among whom were RAY LEHENNY and LEW PARRISH, of the Teamsters' Union, and GEORGE PEPPER and GEORGE CAMPBELL, of the Musicians' Union. GEORGE PEPPER is a known member of the Communist Party. While this committee was not Communist dominated, it was strong in its fight for labor's rights.

The Motion Picture Labor Committee for Political Action was set up by leaders of certain Communist-dominated AFL trade unions of the motion

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picture industry. The leaders were: HERBERT K. SORRELL, NORVAL D. CRUTCHER, TED ELLSWORTH, WILLIAM POMERANCE, and EDWARD RUSSA, all of whom are known members of the Communist Party. There were several other representatives of the unions who were not affiliated with the Party. In September, 1943, a vote was taken to affiliate this group with the AFL United Political Action Committee and form the joint AFL-CIO Political Action Committee. It was through this joint organization that the groups hoped to work for a common end, which was the election of candidates favorable to the labor program, which at the present time is part of the Communist Party line in this area. There are no CIO unions in the motion picture industry, and the CIO Political Action Committee could not function there, but it endeavored to utilize the Hollywood Democratic Committee, which was under the control of the Communist Party, to accomplish the desired ends.

At a meeting of the United AFL Political Action Committee about May 6 last, E. Y. HARBURG, a motion picture producer and member of the executive board of the Hollywood Democratic Committee, appeared and proposed that the Hollywood Democratic Committee would turn over $50,000 to this United AFL Political Action Committee, which sum had been raised to defeat Congressman COSTELLO and other objectionable candidates, if the United AFL Political Action Committee would permit several delegates from the Hollywood Democratic Committee to become a part of its executive board. In return, the Hollywood Democratic Committee would permit several delegates of the United A.F. of L. Political Action Committee to sit on its executive board. Due to the violent objection of RAY LEHENNY, the offer was not accepted, although GEORGE CAMPBELL and other members of the joint AFL Political Action Committee favored the proposition. LEHENNY stated he was aware of the Communist domination of the Hollywood Democratic Committee and for that reason would have nothing to do with the deal, and that feature of the deal fell through and no further cooperation took place between the Hollywood Democratic Committee and the United AFL Political Action Committee, but each carried on a separate political action program prior to the election. There no doubt was secret cooperation, as the political action program ran along smoothly and accomplished the goal which they separately sought to accomplish.

The persons who controlled and directed the Hollywood Democratic Committee were: JOHN HOWARD LAWSON, DALTON TRUMBO, DON KING, FRANK TUTTLE, HERBERT BIBERMAN, NORVAL D. CRUTCHER, GLORIA STUART, and ELIZABETH LEACH,

all of whom are Communist Party members. Other individuals who were prominent were not Party members.

On May 17 last, Confidential National Defense Informant [redacted] advised that GEORGE PEPPER and ELIZABETH LEACH, both Communist Party members, were discussing the result of the primary election, and LEACH desired to know what the Republicans were going to do in the 15th District (COSTELLO'S), and remarked, "Well, the thing's over because COSTELLO is out and there is no one the Republicans can put up who can beat HAL STYLES." PEPPER remarked that the show of strength in the last few weeks for the Democratic cause means that now they can "go to some of these guys (Hollywood Democratic Committee) and say, 'This is what you gave us - thirty-four thousand bucks - and this is what we produced.'" LEACH remarked that the national effect of this on the Congress we now have is going to be terrific and, further, it is now the duty of every comrade to move in and take over every one of the Democratic Clubs so as to be in full control of them before the general election in November. b7D

## SOVIET GOVERNMENT PENETRATION INTO THE MOTION PICTURE INDUSTRY

The principal official representative of the Soviet motion picture industry in the United States is MIKHAIL KONSTANTIN KALATOZOV, who arrived in America in August, 1943. He was a successful director in Russia and immediately set out to establish himself socially and professionally in the local industry, and he has worked closely with NICHOLAS NAPOLI and BEN GOLDSTEIN, president and West Coast representative of Artkino Films, which concern distributes Russian films in this country.

His position apparently has a dual purpose, first to encourage the cultural exchange between the United States and Russia of motion picture films, and, secondly, to act as advisor on the purchase of American films for Russia. He reportedly has a contract with SAMUEL GOLDWYN for $120,000 for the purchase of three films. Further details on this are being gathered at the present time. It is reported that he has presented to the State Department a proposal whereby the Soviet Union will confer decorations on the following prominent Hollywood personages: JACK WARNER, SAM GOLDWYN, EDWARD G. ROBINSON, WALTER HUSTON, OSCAR HOMOLKA, VICTOR FRANCEN, JAY LEYDA, MANNART KIPPERT, and JORIS IVENS. These awards are apparently being made to the listed individuals for their participation in the films "Mission to Moscow" and "North Star."

Memorandum for the Director June 8, 1944

Re: COMMUNIST INFILTRATION IN
THE MOTION PICTURE INDUSTRY

KALATOZOV in February of this year had two assistants arrive. One of them has gone to Mexico City where he is stationed in the Russian Embassy, and the other has gone to New York and is handling the Russian film interests on the East Coast. In the latter part of May, GREGORY IRSKY arrived from Russia with several technicians, apparently to study United States film techniques on behalf of the Soviet Government. He is still in this city and has been the subject of intensive investigation.

KALATOZOV and his associates have contacted known Communist elements in Hollywood, and he has contacted nearly all the major studios here to review films and allegedly to seek desirable ones for purchase for the Soviet Government. There has been some publicity in the local trade journals and other newspapers about the general activities of these persons, and recently FRANK C. WALDROP had an article in the Washington 'Times-Herald' devoted to the exposure of the propaganda campaign being started in the United States by the Soviet Government, and he made special reference to the activities of KALATOZOV. In substantiation of the fact that the last-named individual is not here for the sole purpose he alleges is the fact that he has had numerous meetings with GREGORI KHEIFETS, principal suspect in the COMRAP investigation, when the latter has been in Los Angeles.

Respectfully submitted,

R. B. HOOD
SAC

RBH:ESP

Federal Bureau of Investigation
United States Department of Justice
Los Angeles - 13 - California
June 15, 1944

16564

PERSONAL AND CONFIDENTIAL

Declassified 2040
Rvt. 7/19/77

Director, FBI

RE: COMMUNISTS INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF Declassification
DATE 7/19/77

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Accors
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Starke
Mr. Quinn Tamm
Mr. Nease
Miss Gandy
Files

Dear Sir:

Reference is made to Bureau letter dated May 8, 1944, (100-138754) requesting this office to submit a list of individuals connected with the motion picture industry who are affiliated with the Communist Party or Communist front organizations.

The list requested was forwarded to the Bureau by my letter dated June 3, 1944, wherein the information desired was broken down into sections under Producers, Directors, Writers, Actors, etc.

There are being transmitted herewith a corrected original and two copies each of pages two and three of Section B (Directors) containing slight changes of wording with regards to the identities of Directors MICHAEL CURTIZ, EDWARD DMYTRIK and JOHN FORD.

It is requested that the enclosed corrected pages be substituted in the Bureau file for the respective pages originally submitted. The appropriate substitution has been made in the Los Angeles file in this matter.

6/21/44 Done Rat

ENCL 1

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-30-95 BY 50126 DMH

Very truly yours,

R. B. HOOD
SAC

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

MMB:AH
100-15732

Enclosures - 2

RECORDED & INDEXED

100-138754-36
F B I
22 JUN 23 1944

Enclosures inserted in list as requested. old pages destroyed Rat

95

5 Rat

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: June 22, 1944

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

16563

Attention is called to the report of Special Agent JAMES G. FINDLAY, relative to this matter, dated June 13, 1944, and, especially, to that portion of said report relating to "Propaganda in Motion Pictures", pages 2-8, wherein it is stated that, "A committee of Hollywood Writers Mobilization has been given the responsibility for writing and producing all documentary films for over seas distribution", and wherein is given a short history of the personnel which has been selected to do this assignment.

Please be advised that Confidential National Defense Informant [redacted] on June 20, 1944, informed the Los Angeles Field Division that ROBERT ROSSEN and JOHN HOWARD LAWSON conferred relative to this matter, and ROSSEN stated that he thought it inadvisable for him to remain in the office (Chairman of the Hollywood Writers Mobilization), as he has held the office for three years and has done a good job, but some people are opposed to him, which is an unhealthy condition. It was suggested that the office be offered to ROSSEN and that ROSSEN decline. b7D

It was suggested that PAUL TRIVERS would like to see ROSSEN continued in the office. It was also suggested that EMMETT LAVERY would be a good party to take over the job. It was stated that ROSSEN must make a decision very soon, as the nominating committee has picked ROSSEN as first choice, and it is known that EMMETT LAVERY and HOWARD ESTABROOK will be opposed to ROSSEN. It was the opinion of LAWSON that ROSSEN's prestige would increase if he stepped out and declined another term as chairman.

It was further stated that LAWSON and PAULINE LAUBER believed that it would be a good political move for ROSSEN to decline, if he is to do a job on the overseas business. It was also stated that PHILLIP DUNNE of the New York office will be in Hollywood in the near future to confer and make final arrangements for the year's program.

This matter will be observed closely, and the Bureau will be promptly advised of developments.

JGF:MG
100-15732

RECORDED & INDEXED

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100-15732-37

EX-30

RCT:fs

SAC, Los Angeles

June 30, 1944

J. Edgar Hoover, Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Declassified 7/19/77

Reference is made to your letter of June 3, 1944, forwarding to the Bureau copies of a list of persons in the Motion Picture Industry who are members of the Communist Party or of Communist Party Front Organizations.

It is noted that section D of the list devoted to actors and actresses, does not include the names of a number of persons who have been named in past reports of Special Agent James G. Findlay, in this case as Communists or members of Communist Front Organizations. Among these are Lucille Ball, Lionel Stander, Lucille Gleason, Ida Lupino, Franchot Tone, Frederic March, Olivia de Havilland, Virginia Bruce, Rita Hayworth, Rex Ingram, Rosiland Russel, Irving Pichel, Phillip Merivale, Luise Reiner.

Please advise whether the names of any of these persons should be added to section D of the list and if so submit a brief identifying paragraph concerning each one as requested by Bureau letter of May 8, 1944.

The name of Dudley Nichols, a director identified in past reports as a member of Communist Party Front groups does not appear on the list nor does the name of Lillian Hellman, a writer identified in past reports as a Communist according to the files of the Los Angeles Office. Please advise whether these names should be included and if so submit the requested data concerning them.

The Bureau is, of course, aware that Lillian Hellman does not actually reside in Hollywood, but in view of her prominence as a writer in the motion picture industry it is suggested that her name be included on your list.

For your information there is forwarded herewith one copy of the report of Special Agent Gene P. Fopp, dated February 4, 1944, at New York City, captioned Lillian Hellman, alias Mrs. Arthur Kober, Internal Security - C.

Enclosure

100-13

FEDERAL BUREAU OF INVESTIGATION
JUL 4 1944
U. S. DEPARTMENT OF JUSTICE

50 AUG 6 1944

Los Angeles, California
June 13, 1944

MEMORANDUM FOR THE DIRECTOR:

RE: HOLLYWOOD WRITERS MOBILIZATION

There is enclosed with this memorandum a clipping from the People's World of June 10, 1944, relative to the arrangements recently completed by ROBERT RISKIN, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby screen writers will assume responsibility for the production and writing of all documentary films for overseas distribution.

The following information is submitted concerning the parties mentioned in the news item:

JAMES HILTON, writer, member of the League of American Writers, member of the Board of Directors of the Screen Writers Guild and Vice-President of the Screen Writers Guild. He sponsored the Writers Congress which was held at the University of California at Los Angeles in October, 1943.

CHARLES BRACKETT, writer-producer, is a member of the League of American Writers.

MARC CONNELLY, an American citizen, is a member of the League of American Writers. CNDI [redacted] states that CONNELLY is a member of the Communist Party. He is a member of the Screen Writers Guild and helped to organize it. He is a member of the Executive Board of this Guild and signed the "Call" for the Third Writers Congress. He was active in the Hollywood Writers Mobilization and was a teacher in the Writers School.

HOWARD ESTABROOK is a known member of the American Youth for Democracy and is also a member of the League of American Writers. He was a delegate to the Writers Congress at the University of California at Los Angeles in October, 1943, and is a member of the Continuations Committee of that Congress.

TALBOT JENNINGS is a member of the Screen Writers Guild and also a member of the League of American Writers.

HOWARD KOCH is a writer and producer employed at Warner Brothers and received credit for having written "Mission to Moscow". He is also a member of the Screen Writers Guild.

RECORDED

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-26-95 BY SP12 [illegible]

b7D

ORIGINAL FILED IN

JUN 13 1944
FEDERAL BUREAU OF INVESTIGATION
JUN 12 1944
U.S. DEPARTMENT OF JUSTICE

BEST AVAILABLE COPY

MEMO FOR THE DIRECTOR: 6-13-44
Re: Hollywood Writers Mobilization

ELMITT LAVERY is a member of the Screen Writers Guild and one of the Board of Directors of the organization and is also a member of the League of American Writers.

JOHN HOWARD LAWSON is a writer, member of the Communist Party, being a member of Group A-3, Branch A of the Northwest Section of the Los Angeles County Communist Party.

MARY C. McCALL, JR. is a writer, President of the Screen Writers Guild, as well as a member of the League of American Writers. She is also a member of the Executive Board of the Hollywood Democratic Committee, which was the subject of separate comment in a recent memorandum to you. She is also a member of the Continuations Committee of the Writers Congress mentioned above.

ALLEN RIVKIN is a writer, member of the League of American Writers, a member of the Continuations Committee of the Writers Congress and attended the reception given to DR. MAX YERGAN, President of the National Negro Congress, and PAUL ROBESON, also a member of the Congress.

ROBERT ROSSEN, writer and member of the League of American Writers, is also a member of the Communist Party, being a member of Group A-2, Branch A of the Northwest Section of the Communist Party of Los Angeles County.

ALLAN SCOTT, writer-member of the League of American Writers, teaches in the Hollywood Writers Mobilization School and is a writer of the "Comminque" and sponsor of the Joint Anti-Fascist Review Committee, which is a front organization.

HARRY TUGEND, writer, producer and member of the League of American Writers, presently employed at Paramount Studios.

JOHN F. COHEE is a known member of the Communist Party, having joined it in 1939, and uses the party name "JOHN BULLION". He is a member of the Los Angeles Newspaper Guild, being President of it in 1943. He is a writer on the Los Angeles Daily News and for the People's World. He was membership director of the Tom Paine Branch of the Communist Party of Los Angeles County. His wife, ALICE, is also a party member. COHEE is the individual who appeared on the broadcast program with WALTER WINCHELL on June 11, 1944.

FRANKLIN FEARING is a writer, a member of the League of American Writers, and also one of the sponsors of the Writers Congress held at the University of California at Los Angeles in October, 1943. He is presently a professor at this educational institution.

MEMO FOR THE DIRECTOR: 6-13-44
Re: Hollywood Writers Mobilization

SIDNEY HARMON is a writer and a member of the League of American Writers.

PHILIP DUNNE is a writer, member of the League of American Writers and also a member of the Screen Writers Guild and of the Hollywood Anti-Nazi League. He is a member of the Hollywood League for Democratic Action and the Hollywood Peace Forum, both front organizations, and in addition, he is a member of the Committee of Writers in Exile, of the Spanish Aid Committee and of the American Peace Mobilization. He is a representative of the OWI in New York City at the present time.

ROBERT RISKIN is a writer-producer, member of the Screen Writers Guild and of the League of American Writers. He is now associated with DUNNE in New York City, with the OWI.

Respectfully submitted,

RBH:AB

R. B. HOOD
Special Agent in Charge

RCT:DMM

100-138754-40

SAC, Los Angeles

July 29, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

Reference is made to the report of Special Agent James G. Findley in the above-captioned case dated July 13, 1944, in which it is stated that Cinema Post 561 of the American Legion was installed on April 1, 1944, after much opposition from local organizations and individuals.

Please advise whether or not this is the same Post for which a charter was refused some time ago by the national headquarters of the American Legion. If so, please advise the Bureau of the identity of the current officers of this Post, together with any information in your files indicating Communist membership or affiliation of these officers.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/13/44 | 7/10-13/44 | JAMES G. FINDLAY GG |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Opportunity for Communist propaganda in motion pictures has been greatly extended by reason of an agreement entered into by the Hollywood Writers Mobilization, a Communist dominated group of writers, and the Office of War Information whereby the Hollywood Writers Mobilization will produce short stories and pictures of a documentary nature to be shown to liberated countries. Open political activity is being held in abeyance until after the two national conventions have acted and the line of activity has been agreed upon. Communist activity in Hollywood A.F.L. Labor Unions has paralleled the activity of the CIO Political Action Committee and in some instances has cooperated with the Political Action Committee. It has also joined forces to combat and force the dissolution of the Motion Picture Alliance. The Communists formed an Emergency Council of Hollywood Guilds and Unions June 23, 1944, to combat the M.P.A. A mass meeting was called to assemble at the American Legion Stadium under the sponsorship of the Screen Writers Guild but when the American Legion Post learned of the true Communist nature of the meeting, cancelled the contract for the use of the stadium and the meeting was held at the Hollywood Women's Club on June 28, 1944. The Emergency Council denounced the M.P.A. as a Fascist organization; that it was anti-labor, anti-Semitic, etc. The name was changed to "Council of Hollywood Guilds and Unions". The People's Educational Center, set up

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by the Communist Political Association, has been repudiated by the A.F.L. and all A.F.L. Unions have been notified of that action. Establishment of Cinema Post #561, American Legion, is revealed as being a part of a nation wide attempt by the Communist to penetrate the American Legion nationally. National Council of Union Legionnaires was undertaken in September, 1943. American Committee of Jewish Writers, Artists and Scientists formed in Hollywood in June, 1944. A.F.L. Central Labor Council, Los Angeles, voted 153 to 44 to approve a constitutional amendment through which Communists and Fascists will be barred from membership in the organization.

- P -

REFERENCES: Bureau File No. 100-138754;
Bureau letter dated 4/29/44;
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, dated 6/13/44.

DETAILS: AT LOS ANGELES, CALIFORNIA

As stated in report of reference dated June 13, 1944, the Office of War Information, OWI, during the week of June 3, 1944, entered into an agreement with the Hollywood Writers Mobilization, a Communist dominated group of writers in the motion picture industry in Hollywood, whereby that organization was authorized to produce a series of short pictures of a documentary nature to be shown in the occupied countries of Europe when they have been liberated. This agreement was brought about by Robert Riskin, whose official position is Chief of the Overseas Film Bureau of the OWI at New York City. Mr. Riskin was formerly an associate producer of motion pictures with the Columbia Studios in Hollywood.

Source "A" has reported that PHILLIP DUNNE, former Hollywood screen writer, is next in authority under Mr. Riskin and his title is Production Chief of this department of the OWI. At the present time Mr. DUNNE is in Hollywood completing the arrangements for the production of these pictures and conferring with the Hollywood Writers Mobilization. On July 7, 1944, Mr. DUNNE spoke before a meeting of the Hollywood Writers Mobilization held at the Beverly Hills Hotel, outlining the program and stating the objectives of the same. Other speakers were Sergeant BEN MADDOW of the First Motion Picture Unit. Nothing is known of Mr. MADDOW's background, he being a newcomer to Hollywood in this line of activity. The other two speakers were:

* ALBERT MALTZ
* ROBERT ROSSEN

It was stated at this meeting that an Editorial Board has been set up which would direct the writing of the scripts for the Overseas Branch of this activity of the OWI. This Editorial Board which will determine the content of the pictures is composed of the following:

* JOHN HOWARD LAWSON
* ROBERT ROSSEN
MARC CONNELLY
HOWARD ESTABROOK
* SIDNEY BUCHMAN
DR. FRANKLIN FEARING
HOWARD KOCH
* META REIS
CHARLES BRACKETT
HARRY TUGEND
ALLEN RIVKIN
JOHN HOUSEMAN
TALBOT JENNINGS

All of the foregoing are connected with and are a part of the Communist apparatus in the Hollywood motion picture industry.

HOLLYWOOD WRITERS MOBILIZATION

Source "A" informed that this organization on July 5, 1944, held an election and officers selected for the ensuing year are the following:

EMMETT LAVERY, Chairman, replacing ROBERT ROSSEN.

DR. FRANKLIN FEARING, Professor of Psychology at the University of California at Los Angeles, First Vice-Chairman.

* W. F. (BILL) BLOWITZ, Hollywood Publicist, Second Vice-Chairman.

JOHN HOUSEMAN, Screen Writer, Third Vice-Chairman.

* ABRAM S. BURROWS, Screen Writer, Treasurer.

HOWARD ESTABROOK, Writer, now an Associate Producer, Secretary.

OPEN POLITICAL ACTIVITY

Source "A" revealed that the Communist political activity, as expressed

through the Hollywood Democratic Committee, the Beechwood Democratic Committee and the Beverly-Westwood Democratic Committee, the Motion Picture Labor Committee for Political Action and other sympathetic organizations, is now being held in abeyance, pending the Democratic National Convention. With the exception of scattered propaganda efforts in local publications and such like, open activity by way of mass meetings, etc. is being held up for the present. This has been the situation since the California State Primary Election on May 16, 1944. The above-named "Democratic Committees" are not a part of the Democratic Party of California as such, but are in reality fronts for the Communist Political Association (formerly the Communist Party) set up for the purpose of penetrating and influencing the voters of the real Democratic Party.

## COMMUNIST ACTIVITY IN HOLLYWOOD LABOR UNIONS

Source "A" stated that Communist activity within the Hollywood Labor Unions has been confined mainly to political activity in conjunction with Political Action Committees, the Hollywood Democratic Committee, etc., for the last six months.

However, with the formation of an anti-Communist organization, the Motion Picture Alliance for the Preservation of American Ideals, the Communist-controlled labor unions joined with all other Communist elements in Hollywood in an attempt to discredit and force the dissolution of this M.P.A. And, inasmuch as those labor unions free from Communist influence have become a part of the M.P.A. there has now emerged, within the last few days (July 10, 1944), evidences of a coming labor war in the motion picture studios. On one side are the Communist-controlled unions, some A. F. of L. and some Independent, and on the other, those unions which oppose the Communists. This situation has been brought about by the long-standing attempt of Communist to control the studio labor unions. With the formation of the M.P.A., the Communists created a counter-organization called the Emergency Council of Hollywood Guilds and Unions.

## EMERGENCY COMMITTEE OF HOLLYWOOD GUILDS AND UNIONS

## COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source "A" has informed that the Emergency Committee of Hollywood Guilds and Unions was created on June 23, 1944. He stated that the "Hollywood Reporter" on June 23, 1944, stated that the aims and purposes of this organization were to combat the activities of another organization, the Motion Picture Alliance for the Preservation of American Ideals, that had been formed in February, 1944.

Source "A" stated that on May 2, 1944, the Screen Writers Guild through its Executive Board called a meeting at the Hollywood Roosevelt Hotel for the purpose of taking some action to counteract the effect of the meeting of the Motion Picture Alliance.

Source stated that he had personally investigated the matter and had ascertained that the Screen Writers Guild by its Secretary, TALBOT JENNINGS, wrote a letter to the American Legion Stadium and secured the use of the stadium in which to hold a mass meeting which was to protest against the activities of the Motion Picture Alliance.

It was announced that a mass meeting would be held on June 25, 1944, at the American Legion Stadium and that it would be attended by representatives of thirty-eight guilds and unions. The meeting was to be an open one.

Source stated that when it was announced that this meeting was to be held at the American Legion Stadium, JOSEPH P. TOUGHY, of the Teamsters Union and a member of the Executive Board of the Motion Picture Alliance, and some others notified the Hollywood American Legion Post that the meeting was Communist inspired and that those in charge of the meeting were either Communists or followers of the Communist Party line, which was true. The Legion Post Officials notified the Screen Writers Guild that it could not use the stadium as the Legion did not care to become involved in a factional dispute in the motion picture industry.

The Emergency Committee of the Hollywood Guilds and Unions then announced that the meeting had been called off but that another meeting would be held at the Hollywood Women's Club Hall on June 28, 1944; that at this time the meeting would not be open to the general public but would be limited to delegates from the guilds, unions and other sympathetic organizations.

Source further informed that approximately 900 persons were present at this meeting made up of the usual type of persons seen at Communist front meetings in Hollywood. Those most active in this meeting were the following persons:

* NORVAL D. CRUTCHER
* GEORGE CAMPBELL
GEORGE BRADLEY
* HARRY CARLISLE
* FREDERICK RINALDO
MARC CONNELLY
* ALBERT MALTZ
* JAY GORNEY
LIONEL STANDER
* SAM GOLDBLATT
* BORIS GOLDBLATT
LUCIEN PRIVAL
FREDERIC MARCH

Telegrams of sympathy and support were received and read from the following parties:

ORSON WELLES
RITA HAYWORTH
DORIS SCHARY
* JOHN F. COHEE

Source "A" informed that EMMETT LAVERY, who was recently elected President of the Hollywood Writers Mobilization, replacing * ROBERT ROSSEN, acted as Chairman of the meeting. The sponsors were the following:

MARY McCALL, JR., President of the Screen Writers Guild.

WALTER WANGER, Motion Picture Producer.

HERBERT ALLER, Business Representative, International Photographers Union #659.

JAMES HILTON, Member Executive Board, Screen Writers Guild.

AL SPEEDE, Business Representative, Electrical Workers No. 40.

* SIDNEY BUCHMAN, Producer at Columbia.

* HERBERT K. SORRELL, Business Representative, Studio Painters #644.

Source further stated that the remarks of all speakers were along this same line; that the Motion Picture Alliance was a Fascist organization; that it was destroying unity and interfering with the prosecution of the war; that it was anti-labor; that it was anti-Semitic; that it was a red-baiting organization; that it was a political plot against the New Deal.

A resolution was passed condemning the Motion Picture Alliance for its attack on the motion picture industry and called upon all guilds and unions to combat the menace of the M.P.A.

Source advised that at this meeting the name of this new organization was changed to "Council of Hollywood Guilds and Unions".

At this meeting * NORVAL D. CRUTCHER announced from the floor that the matter of dispute with the Hollywood American Legion Post had been taken care of and in the future the Council could use the stadium for meetings. Source personally contacted one of the officials of the Hollywood American Legion Post and was informed by him that CRUTCHER was misinformed or that CRUTCHER had misinformed

the audience as he was positive that the stadium would not be let to this organization.

Source "A" further informed that as part of the warfare between these two groups, there is now a threatened strike against one of the major companies, Twentieth Century Fox Company at Westwood, California. This threat of strike is not because of any legitimate grievance but has been made on the grounds of a trivial jurisdictional matter. The reason behind it can be said to be political, inasmuch as it is aimed at one of the unions which has affiliated itself with the Motion Picture Alliance, the Studio Grips, Local 80, IATSE. It is the beginning of an attempt to raid the established jurisdiction of those unions which oppose Communist elements in the motion picture industry.

The union being used by the Communists to create a situation which can be exploited by them is Studio Carpenters, Local 946, of the International Brotherhood of Carpenters and Joiners of America, A. F. of L. Hitherto this local union in Hollywood has taken a neutral position on the question of Communism in the motion picture industry. JAMES SKELTON, business representative of the union and its authorized mouthpiece, has not taken sides heretofore. Recently he has gone over to the Communist elements and is now working in close cooperation with HERBERT K. SORRELL, President of the Conference of Studio Unions, a completely Communist-dominated block of ten unions. SORRELL himself is a known Communist.

Source stated that on July 10, 1944, SKELTON notified the Fox Studios that unless he was granted jurisdiction for his carpenters for a certain type of work which has always heretofore been performed by the members of Local 80, IATSE, he would establish a picket line around the studios; that in doing this he would be supported by other unions, particularly those directed by HERBERT K. SORRELL. The strike was to be called on that date, July 10, 1944, at twelve noon. Up to the morning of July 11, 1944, it had not been called. It is the opinion of many labor leaders in the Hollywood area that this will be the beginning of a labor war in the motion picture industry in Hollywood.

## PEOPLES EDUCATIONAL CENTER - HOLLYWOOD BRANCH

Source "A" informed that the address of this camouflaged Communist school is 1717 North Vine Street, Hollywood, California. This is also the headquarters of the League of American Writers, under whose auspices the school was originally established under the name of the Hollywood Writers School, sponsored by the above-named league.

When the Communist Party of the United States changed its name and became the Communist Political Association, whose purposes henceforth would be principally "educational", there was created in the Los Angeles area a Peoples Educational Center with its main offices at 524 South Spring Street in downtown Los Angeles.

The Hollywood Writers School then affiliated with that group and changed its name to the Hollywood Branch of the Peoples Educational Center. The address and aims were the same as before. Only the name was changed. At the present time the school is being conducted by the same persons as before. The advertised list of instructors are the following, according to Source "A":

ELEANOR BROOKS
JOHN BROWN
* ABRAM S. BURROWS
HORACE J. CHAMBERS
DR. FRANK C. DAVIS
HELEN DEUTSCH
* EDWARD DMYTRIK
ELEANOR FRANCIS
* CHARLES MORTON GRANT
ALEXANDRA GROTH
OTTO C. JUNGWIRTH
CAROLINE MITCHELL
EVANGELINE POWELL
BERNARD C. SCHOENFELD
* WILMA SHORE
* MICHAEL URIS

When this venture was first set up, many local labor unions affiliated with it because it was represented to them as a "labor school". However, some unions have already withdrawn because they learned that it was a Communist propaganda center.

Source "A" informed that on July 8, 1944, the California A. F. of L. State Federation of Labor "unanimously repudiated" this so-called Educational Center as not being a "bona fide labor school" and so notified all local unions belonging to that federation. It also took the same action with regard to the California Labor School (formerly the Tom Mooney School) in San Francisco.

HOLLYWOOD PRESS-TIMES

Source "A" revealed that this weekly throw-away publication which presumes to be supported by advertising, has now expanded and moved to new quarters, 1657 North Highland Avenue, Hollywood, California. The staff has been increased; likewise, its distribution. This publication is distinctly an organ serving the Communist Party and its party line and cooperates with the "People's World", the alleged Communist publication on the Pacific West Coast.

CINEMA POST #561, AMERICAN LEGION

As previously set forth Source "A" has reported that this Post of the American Legion is one of many others coming under a certain amount of Communist

influence. The charter for this Post was installed on April 1, 1944, after much opposition from local organizations and individuals. This opposition was caused by the evident Communist influence over those applying for the charter. However, those registering such objections were not aware at the time that the establishment of this Post was a part of a nation-wide attempt by Communists to penetrate the American Legion in anticipation of conditions which will arise when the armed forces are disbanded at the end of the war.

NATIONAL CONFERENCE OF UNION LEGIONNAIRES

Source "A" has further informed that in September of 1943 an organization was formed called the National Conference of Union Legionnaires, the purpose of which was stated to be to "neutralize the legion in labor disputes". In a report on the conference which set up the organization, it was stated that "representatives of fifty-two American Legion Labor Posts, mostly A. F. of L," were present. This was reported in the alleged Communist publication, the "People's World", of September 3, 1943.

The national officers elected were:

CHARLES VENCIL, Los Angeles, President.

GEORGE C. DANFIELD, Chicago, Secretary.

EDWARD DeKEYSER, Detroit, Treasurer.

JOEL I. SMITH, Chicago, Publicity Director.

In addition to the above national officers elected there were Regional Vice-Presidents also appointed. For the Los Angeles area DR. ROBERT ZIEGLER, of Musicians Post, Los Angeles, California, was elected.

The formation of Union Labor Posts of the American Legion is nothing new; there have been Labor Posts for many years. But, this national conference is distinctly a Communist effort and stems from Communist Party activity solely.

AMERICAN COMMITTEE OF JEWISH WRITERS, ARTISTS AND SCIENTISTS - HOLLYWOOD CHAPTER.

Source "A" advised that during the week of June 17, 1944, a group met at the home of I. H. PRINZMETAL, Investigator for the Hollywood Anti-Nazi League and attorney for Metro-Goldwyn-Mayer Studios, and set up an organization with the above title.

DR. RAPHAEL MAHLER, the main speaker of the evening, outlined the purposes of the group to be:

"Problems of Jewish unity, cultural relations with world Jewry, cooperation with the World Jewish Congress in Palestine and the Jewish Anti-Fascist Committee in Moscow."

The meeting was almost wholly composed of persons connected with the Hollywood motion picture industry, all of whom have been connected with Communist activity. Those taking the leading part were:

* ALBERT MALTZ, Screen Writer.

IRVING PICHEL, Producer.

* PAUL JARRICO, Writer.

LOUIS ADELMAN, Producer.

IRVING PINEMAN, Writer.

PHILLIP EPSTEIN, Producer.

JULIUS EPSTEIN, Producer.

SHOLEM ASCH, Writer.

PERETZ HIRSHBEIN, Writer.

* JACK MOSS, Director.

* EVA SHAFRAN, Director of Communist Workers School in downtown Los Angeles and Communist Party functionary for years in Los Angeles.

* ABRAHAM MAYMUDES, International Workers Order (IWO).

After the meeting, telegrams were sent to the American Committee of Jewish Writers, Artists and Scientists in New York, New York, and to the Jewish Anti-Fascist Committee in Moscow, Russia, notifying them of the formation of the Hollywood Chapter.

The only publications which gave space to the formation of this committee were the Communist papers and there was no mention elsewhere.

It is obvious, from the personnel of this group, that it is meant to be another Communist front to draw in the Jewish people.

## OPPOSITION TO COMMUNIST ACTIVITIES

Source "A" informed that the only organized opposition to the activities of Communists in the motion picture industry is the Motion Picture Alliance, mentioned elsewhere. This organization is carrying on a consistent campaign of opposition. The Communists, having failed in their first tactic of attempting to force the producers and heads of the industry to eliminate the organization on the grounds that it would split the industry wide open, have now changed tactics and are carrying on the fight within the organized labor groups. Hence, for the present at least, there is a probability that the Communists will attempt to foment a labor war in the industry by misrepresenting to the workers in the industry that the M.P.A. is a "tool of reactionary interests" out to destroy the labor unions and their gains in the industry.

The threatened strike at the Twentieth Century Fox Studios, abovementioned, may be the beginning of that line of procedure. Up to July 12, 1944, that strike has not materialized.

## AFL VOTES TO OUST REDS AND FASCISTS

"The Los Angeles Herald" on July 11, 1944, carried an article which stated that by a nearly four to one vote, delegates to the Central Labor Council, A.F.L., had approved a constitutional amendment through which Communists and Fascists will be barred from membership in the organization. It stated that WILLIAM GREEN, National Head of the A.F.L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of "radicals". The amendment provides that membership will be denied to:

> "Anyone who participates in any organization connected with or sympathetic to, or related to, or dominated by, or under the control of any organized group or government, such as Communists or Fascists, advocating the violent overthrow of the government of the United States."

Approval came only after a floor fight in which some members objected to the use of the names "Communists or Fascists" on the ground it will cause the loss of some members. The vote was 153 to 44 in favor of the amendment.

An asterisk (*) has been placed before the names of a number of persons named in this report. This asterisk is to indicate that these names have been checked through the official records of the Los Angeles Bureau Office and a record has been found that said parties have records which show that they have had Communist record or have records which show that they are active Communist Party members at

the present time. Nearly all are active Communist Party members of the Northwest Section (Writers Section) of the Communist Party of Los Angeles County.

- P E N D I N G -

L A 100-15732

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry and will report activities of interest to this investigation.

Two copies of this report are being sent to the New York Field Division as it is believed that this report contains information of value to that office.

L A 100-15732

SOURCE OF INFORMATION

SOURCE "A" Confidential National Defense Informant [redacted] b7D

OM

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: August 17, 1944

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Reference is made to the report of Special Agent JAMES G. FINDLAY in the above-captioned matter, dated August 11, 1944, page 4, wherein the name JOHN LARKIN appears with an asterisk (*) preceding it as an indication that the files in the Los Angeles Office reflect that LARKIN "has been or is now an active Communist in the motion picture field."

Please be advised that the asterisk before LARKIN's name was placed through error, and should, therefore, be removed.

JGF:pgb
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100-138754-42


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DATE 3-30-93 BY SP/DB

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8/11/44 | 8/9,10/44 | JAMES G. FINDLAY pgb |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: For past 30 days, no pictures have been released to the public which could be classed as propaganda for the Communist cause. Apparently the industry has become somewhat sensitive to public criticism, and the pretended dissolution of the Communist Party and the formation of the Communist Political Association does not call for propaganda favorable to Communism as it has been declared that it will work in cooperation with capitalism. The Communist influence in pictures is taking the form of a glorification of the Soviet Union for its part in winning the war. The Office of War Information and Hollywood Writers Mobilization are preparing pictures to be shown in liberated countries but not to the American public. OWI and War Activities Committee now have a program to put out short subjects and newsreels to be shown in American theaters. Names of some of the proposed pictures may have Communist propaganda, as the pictures are being prepared by a well known Communist. The Actors Lab is a continuation of the program of International Union of Revolutionary Theaters. The principals in this undertaking are known Communists. Tours to England are now being planned for members of this organization. C.P.A. is devoting much time to the political campaigns now in progress. Hollywood Democratic Committee, which is Communist-dominated, is very active in this field. Motion picture labor unions (AFL) were cooperating with CIO Political Action program. Recently a definite separation has taken place, and AFL unions have endorsed opponents of two of the successful CIO-PAC endorsed primary candidates (NED HEALY and HAL STYLES), and AFL is now considering advisability of endorsing other candidates opposing PAC program. Two new newspapers have sprung up in Hollywood area for campaign purposes. Russian-American Club,

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recently formed in Hollywood, is sponsored by some prominent Communists.

- P -

REFERENCE: Bureau file 100-138754.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY, dated 7-13-44 at Los Angeles, California.

DETAILS: AT LOS ANGELES, CALIFORNIA

Report of reference reveals that the Office of War Information, on or about June 3, 1944, entered into an agreement with the Hollywood Writers Mobilization, a Communist-dominated group of writers, actors, directors, producers, and so forth, in Hollywood, to produce a series of short pictures of a documentary nature to be shown in the occupied countries in Europe when those countries have been liberated.

Recently it was announced that the Hollywood Division of the War Activities Committee and the Office of War Information had instituted a program for production of eleven short subjects and newsreels to be shown in the theaters in the United States.

In this report there is being used for identification purposes an asterisk (*) which is being placed before the names of quite a large number of persons. This asterisk signifies these names have been searched through the identification data in the files of the Los Angeles Bureau Office and reliable information has been found to show that such parties have been or are now active Communists in the motion picture field.

Source A has informed that there have been no pictures released for general public presentation within the last thirty days which could be classed as propaganda for the Communist cause indirectly, or which could be said to be pictures which follow the Communist Party line. The entire industry has become acutely sensitive to criticism in this respect because of this issue being raised publicly in several directions.

An additional, and in all probability, the main reason why such propaganda does not appear is that the present line of the Communist Party definitely does not call for it, since the pretended dissolution of the Communist Party of the United States and the formation of the Communist Political Association in its stead. The pretended line of expediency of this latter organization is to support all democratic processes, to support free enterprise, and to work in cooperation with capitalism in the interest of the post-war world. This is a tactic to be applied at this time and used in the interest of the foreign policy of the Soviet Union during the present war effort and in its expected relations of the immediate future on the international field, economic rehabilitation of and assistance to Soviet Russia immediately after the end of the war.

For these and other reasons, the Communist influence on the production of motion pictures will be used to play down any direct propaganda for Communism as such, and in its stead will appear propaganda taking the form of a glorification of the Soviet Union for its part in winning the war and generally eulogizing all things wherein the interest of the Soviet Union is involved, building up its role wherever possible. This line was laid down with the setting up of the Communist Political Association on May 20, 1944. This is the line of the Communists in the motion picture industry for pictures which are to be shown to the public generally in the United States and other democratic countries.

There is another field of motion picture production in Hollywood wherein this rule, or line, has a somewhat different application.

In the report of reference, it was disclosed that an arrangement had been completed between the Office of War Information and the Hollywood Writers Mobilization by which this Writers Mobilization would supervise, and in fact, produce a series of short documentary pictures to be shown in the occupied countries when the Allied forces take over. These pictures are not to be shown publicly in the United States. It was shown conclusively that the production of these pictures was under the control and direction of known Communists and followers of the Communist Party line. There has now been set up another department of motion picture production in Hollywood wherein the influence of Communists will be shown.

Source A informed that on August 7, 1944, it was announced through the trade papers (DAILY VARIETY, e.g.) that after a week of conferences between the Hollywood Division of the War Activities Committee and the Office of War Information, a program for production of eleven short subjects and five newsreel bulletins had been inaugurated. It was stated that the "Program will embrase post-war and international planning as well as air cadet recruiting and Red Cross campaigns."

It was further stated that:

"Subjects will be produced in studios here with players from Screen Actors Guild and writers from Hollywood Writers Mobilization. They will be exhibited in the 16,000 theaters pledged to the WAC-OWI program."

Those taking part in the sessions were:

STANTON GRIFFIS, Chief of the OWI Film Bureau, New York City
FRANCIS HARMON, Executive Vice-Chairman of the War Activities Committee, New York City
JOHN C. FLINN, Hollywood War Activities Committee Coordinator, Hollywood, California
TAYLOR M. MILLS, Assistant to Mr. GRIFFIS, New York City

L.A. 100-15732

TOM BAILEY, assistant to Mr. FLINN, Hollywood
HERMAN GLUCKMAN, Treasurer of War Activities Committee

Source A has further informed that a partial list of pictures to be produced, with their titles and implied content, would indicate that all will be of a political nature, more or less, and deal with matters in which the Communist viewpoint could easily be injected.

This partial list is as follows:

THE STORY WITH TWO ENDINGS, based on prevention of post-war inflation. Picture to be written by *HAROLD BUCHMAN and *LOU SOLOMON. BUCHMAN is a Communist and has been active in that movement for many years.

IT'S MURDER, deals with the security branch of the U. S. Army, Navy and FBI. Story to be written by *HENRY BLANKFORT. BLANKFORT has been active in Communist doings for many years.

WHEN HE COMES HOME, deals with problems of returning soldiers. To be written by *PAUL TRIVERS. TRIVERS has been identified as part of the Hollywood Communist apparatus. He has followed the Communist Party line for years.

SO FAR SO GOOD, deals with this nation's progress in international relations. To be written by *HENRY BLANKFORT (above) with technical assistance of WALTER M. KOTSCHNIG, of the State Department.

WORLD PEACE THROUGH WORLD TRADE, to be written by *EDWARD ELISCU, a Communist.

Delete asterisk - See L.A. letter 8/17/44. Ret

UNRRA, deals with post-war relief and rehabilitation. To be written by *JOHN LARKIN. LARKIN is most active in the Hollywood Writers Mobilization.

Other pictures, the details of which have not yet been announced, will deal with such subjects as:

The New World
Explanation of Lend-Lease
Military Transport Forces
Post-War Employment

It is of great significance that in this program the Communist elements composing the Hollywood Writers Mobilization will be in a position

to determine the content and messages of these pictures. In this instance, these pictures will be shown to the public through the regular commercial channels.

ACTORS LABORATORY

Source A has further informed that this organization, commonly known as "Actors Lab", was set up in 1941, presumably for the purpose of producing plays, experimenting with different forms of the drama and developing and training actors for the stage and screen. In reality, this project was a continuation of what was known in 1934, 1935 and 1936 as the "revolutionary theater" idea under the auspices of the New Theater League, a branch of the International Union of Revolutionary Theaters, set up in Moscow, Russia in 1932. The purpose of this International Union was to use the theater as a propaganda instrument for the eventual bringing about of the Communist revolution. The New Theater League was composed of various theatrical groups in various parts of the United States. But the Group Theater, in New York, was the mainstay of the League. In Hollywood, the name of the group affiliated with the New Theater League was Contemporary Theater.

All those who formed the Actors Lab in Hollywood in 1941 were members of the original Group Theater in New York, and are listed as follows:

ROMAN BOHNEN, Director
* JOHN GARFIELD (then called JULIUS GARFINKLE)
Actor, Y.C.L. organizer
* MORRIS CARNOVSKY, Actor
CLIFFORD ODETS, Writer
* ART SMITH, Actor
LUTHER ADLER, Actor
LEIF ERICKSON, Actor, now in Navy
FRANCES FARMER, Actor

All the preceding have long Communist records. ERICKSON and FRANCES FARMER are not now in Hollywood and not active in the project. Source A stated that other known Communists and sympathizers and followers of the Communist Party line now active in this project are:

* FRANK TUTTLE, Director
* JULES DASSIN, Director
SAM LEVENE, Actor
* ARNOLD MANOFF, Writer
FRANCHOT TONE, Actor
* ROBERT ROSSEN, Writer
GLORIA STUART, Actress
PHILLIP BROWN, Actor
* EDWARD DMYTRIK, Director
* J. EDWARD BROMBERG, Actor
HAROLD CLURMAN, Director
ALEXANDER GRANACH, Actor

This organization has recently announced that it works in cooperation with the Hollywood Writers Mobilization in the production of shows and performances for the armed services. As the Hollywood Writers Mobilization has charge of the production of short and documentary pictures for the Office of War Information, and also for the War Activities Committee hereinbefore mentioned, and as all the persons listed above are members of the Screen Actors Guild, the Actors Lab, as an organization, will play a part in the production of those pictures mentioned.

The organization is completely Communist-controlled, and constitutes now an important factor in the Communist apparatus in the Hollywood motion picture industry.

The Los Angeles Times for August 10, 1944, under the headline "Actors Leave for Tour of Europe War Front", stated:

> "A troupe of seven players, the first of four such groups to be provided by the Actors' Laboratory, left yesterday for England to begin a six-month tour for the entertainment of American service personnel."

Those in the party included the following:

SAM LEVENE
* ART (ARTHUR) SMITH
* NED GLASS, Reader
SIDNEY MELTON
KITTY McHUGH
* MARY JO ELLIS (MARIJO ELLIS)
HARRY BERMAN

The Los Angeles Bureau Office has no record of LEVENE, MELTON, McHUGH or BERMAN. It is possible that they do not reside in the Los Angeles area.

OPEN POLITICAL ACTIVITY

Source A states that the main activity of the Communist Political Association (formerly Communist Party) is devoted to the coming political campaigns, national and local, the Hollywood Communist elements, exploiting their connections with the motion picture industry and using the same to attract a following, are now putting forth a tremendous effort in this direction.

The Hollywood Democratic Committee has built up to where its influence is being strongly felt. This Committee is preparing to put forth a strong propaganda campaign through the press and radio.

COMMUNIST ACTIVITY IN HOLLYWOOD LABOR UNIONS

Source A reports that in line with the program of the Communist Political Association, the Communists in the Hollywood Labor Unions are now

devoting energy toward influencing the unions for the support of all candidates endorsed by them, nationally and locally.

The organization created by Communist influence for the purpose is the Motion Picture Labor Committee for Political Action. This body is confined to unions operating in the motion picture field only. However, this organization is a unit in a larger organization called the United A.F. of L. Committee for Political Action, which takes in all AFL unions in the Los Angeles area.

This latter organization, up to the present time, had a working agreement for mutual support with the CIO Political Action Committee. This agreement, carried out by means of a liaison committee (reported heretofore), called for support of candidates for office when those candidates were acceptable to both the AFL and CIO.

Within the last ten days there has developed a split between the AFL and CIO Committees over certain candidates. The AFL Committee, over the strenuous objection of certain Communist members within it, has withdrawn endorsement of two candidates, NED HEALY, candidate for Congress in the 13th Congressional District, and HAL STYLES, who defeated JOHN M. COSTELLO for the Democratic nomination in the 15th Congressional District. (This defeat of Mr. COSTELLO, who was a member of the Dies Committee, had national repercussions.)

At the same time as the United AFL Committee withdrew endorsement of HEALY and STYLES, it also voted to sever all relations with the CIO Political Action Committee. The reasons for these actions were that the AFL had been the victim of internal Communist sabotage, and the further instructions of WILLIAM GREEN, President of the American Federation of Labor, to all local AFL unions to cease cooperation with the CIO Political Action Committee.

These actions of the AFL Committee caused a violent internal conflict within the AFL ranks. The local Teamsters Unions, through the Los Angeles Joint Council of Teamsters, led the fight against the Communists. The Hollywood leaders of the studio AFL unions, with several exceptions, led the Communist forces. These Communist leaders in the studios are listed as follows:

* HERBERT K. SORRELL, Studio Painters, Local 644, Business Agent
* NORVAL D. CRUTCHER, Laboratory Technicians, Local 683, IATSE, Secretary
* WILLIAM POMERANCE, Screen Cartoonists Guild, Executive Secretary
JACK WILLIAMS, Building Service Employees, Local 723, Secretary, Conference of Studio Unions
TED ELLSWORTH, Studio Costumers, Local 705, IATSE, Business Agent
C. W. (PAT) OFFER, Studio Projectionists, Local 165, IATSE.
JOHN MARTIN, Laboratory Technicians, Local 683, IATSE
GLENN PRATT, Screen Office Employees Guild

All the foregoing are key figures in the Communist apparatus in the Hollywood studio unions.

The above-mentioned actions are the beginning of an anti-Communist movement now developing in the Los Angeles area. There are already threats of physical violence, Communists calling up the leaders of the opposition in the middle of the night, threatening them, and so forth.

The leaders of the opposition to the Communists in the Hollywood studios are:

RALPH CLARE, Teamsters, Local 399, Secretary
JOSEPH TOUHY, Teamsters, Local 399, President and Business Agent
BEN MARTINEZ, Plasterers, Local 755, Business Agent
B. C. DUVALL, Propertymen, Local 44, IATSE, Business Representative
WILLIAM BARRETT, Studio Grips, Local 80, IATSE, Business Agent and Vice President of IATSE

Source A informs that in addition to the foregoing, the Communist elements in Hollywood have set up another organization, mentioned in a previous report, called the Hollywood Council of Guilds and Unions. This organization now consists of 19 guilds and unions. Since last report, two more of the most powerful unions have joined this Communist front, namely the Screen Actors Guild, AFL, and the American Federation of Musicians, Local 47, AFL.

The purpose of this Council of Guilds and Unions is to furnish a front for the Communists within the Hollywood labor unions. It also works in the political field by supporting Communist endorsed candidates for public office, and follows the Communist Party line in detail.

All this inter-union strife is the result of the attempts of the Communist Political Association to dominate and control the labor unions in the motion picture industry.

HOLLYWOOD PRESS-TIMES

Source A has informed that the HOLLYWOOD PRESS-TIMES is a weekly throw-away publication which will, within the next several weeks, become a regular weekly publication to be distributed by subscription and street sales. It will cease to be given away. This is strictly a Communist propaganda paper and has developed a large circulation in the Hollywood area.

ANOTHER HOLLYWOOD DAILY PAPER

The Hollywood Democratic Committee has announced that on September 15, 1944, there will enter the newspaper field in Hollywood a daily paper sponsored by that Committee. It can safely be assumed that this publication will also be a Communist propaganda organ, the Hollywood Democratic Committee itself being a Communist front group.

L.A. 100-15732

RUSSIAN-AMERICAN CLUB

Within the last few weeks there has come into existence the Russian-American Club, located at 7810 Beverly Boulevard, Los Angeles (Hollywood district). This club claims to have 300 members. The president of the club is Professor ALEXANDER KALL, who claims to have been a professor in a university in Leningrad, Russia. He has been working in Russian War Relief for the past two years.

There is nothing of significance in the actions of this group, as yet, but it should be noted that known Communists and sympathizers are in the ascendancy in the affairs of the club. They are:

* FRANK TUTTLE, Director
  OLIVIA DE HAVILAND, Actress
  BLANCHE YURKA, Actress
  GEORGE M. DAY, Professor at Occidental College, very active in pro-Russian affairs
  ANN BAXTER, Actress
  LEWIS MILESTONE, Director
* MICHAEL WALDEN, connected with Russian Consul
* TATIANA TUTTLE (wife of FRANK TUTTLE), Dancer
* DR. MURRAY ABOWITZ, C. P. Branch Secretary
  LEONID KINSKY, Associate of Russian Consul

The Russian Vice-Consul, V. V. PASTOEV, attended the opening of the club as one of the principal speakers.

The purpose of the club, in addition to cultural and recreational activities, is to raise money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia.

However, in the broadest sense, all Communist activity and propaganda stemming from the prestige of the motion picture industry is directed mainly at efforts in the coming national and local elections. The program of the Communist Political Association, as expressed by EARL BROWDER in all his pronouncements since the Communist Party was transformed into the Communist Political Association, calls for activity first on the political field to elect candidates favored by that party.

Consequently, the activity of the Hollywood Communists, working through their Democratic Committees, trade union committees, cultural groups, Hollywood Writers Mobilization, Screen Writers Guild, and all other front organizations, will be most noticeable in its support of certain candidates for office at the coming Fall elections.

P E N D I N G

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will continue to observe the activities of the Communist front organizations in the motion picture industry, and will report activities of interest to this investigation.

Two copies of this report are being furnished to the New York Office as it is believed it contains information of interest to that office.

L.A. 100-15732

[redacted]

Conf Info.

Source A - CNDI [redacted] b7D

Director, FBI

August 9, 1944

SAC, Los Angeles

COMMUNIST POLITICAL ASSOCIATION, U.S.A.
13th DISTRICT, LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - C

The Los Angeles "Examiner" in its edition of July 11, 1944, under the headline "Labor Group Fires Reds and Fascists", stated that Communists and Fascists were barred from membership in the American Federation of Labor Central Labor Council in a constitutional amendment adopted by the Council at a tumultuous meeting at the Labor Temple last night. This article further stated that the fight was over whether to mention Communists and Fascists by name, and that the Executive Board which submitted the amendment, at the request of WILLIAM GREEN, National A.F. of L. President, that the Council bar radicals, had decided to omit the direct reference, but the fight was carried to the floor and won by a vote of 153 to 54.

HERBERT K. SORRELL of the Motion Picture Painters Union was quoted as saying: "It will only cause us to lose members". It was stated that other speakers opposing the naming of Communists and Fascists were: WILLIAM POMERANCE of the Screen Cartoonist Guild and FRANK GREEN of the Building Service Union. In order to identify these individuals, it will be noted that HERBERT SORRELL is the subject of an Internal Security - C Case in the Los Angeles Field Division. This individual, according to information obtained from CNDI [redacted] had the Communist Party Name of HERBERT STEWART in 1937 and held Communist Party Membership Book 80506 in that year. He was a member of the American Peace Crusade in July 1940 and in June 1940 his name appeared on the letterhead as a sponsor of the SNYDERMAN-DARCY Defense Committee. b7D

WILLIAM POMERANCE is the subject of an Internal Security - C investigation in the Los Angeles Field Division. According to information received from CNDI [redacted] during the year 1943 he was a member of Branch "E", Northwest Section, which is in the Hollywood Area of Los Angeles. At that time he was Membership and Financial Director for this Branch and held 1943 Communist Party Book Number 48151. CNDI [redacted] has furnished information reflecting that the records of the Communist Party at their Headquarters Office in Los Angeles reflect that he is on the mailing list of this organization, with the notation that mail to him should not bear the return address of Communist Party Headquarters. b7D

It has not been definitely ascertained that FRANK GREEN is a member of the Communist Party in the Los Angeles Field Area. However,

RECORDED

100-138754-43

FEDERAL BUREAU OF INVESTIGATION
AUG 25 1944
U.S. DEPARTMENT OF JUSTICE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-30-95 BY SP12B76/cm

Director, FBI

August 9, 1944

Re: COMMUNIST POLITICAL ASSOCIATION, U.S.A.
13th DISTRICT, LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - C

he has been known to have had at least one meeting at his home which was attended by CARL WINTER, Secretary of the Communist Political Association in Los Angeles, and he has on numerous occasions been in contact with individuals high in Communist Party circles in the Los Angeles Area. CNDI [redacted] has furnished information regarding one FRANK L. GREEN who signed petitions for Communist Party Candidates for Governor, Lieutenant Governor and Secretary of State in November of 1930. It is not known whether this individual is positively identical with FRANK GREEN voting in the Central Labor Council. b7D

SEL:JCJ
100-1763

cc: San Francisco
New York

RCT:EB
FVB

To: SAC, Los Angeles

Date: August 17, 1944

From: John Edgar Hoover - Director, Federal Bureau of Investigation

Subject: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
Internal Security - C

There are forwarded herewith for your information copies of a translation of a letter from Fred Zinnemann of Metro-Goldwyn-Mayer to Mrs. Anna Seghers, author of the book "The Seventh Cross". This letter was obtained by Censorship at the Seat of Government and apparently relates to Zinnemann's opinions regarding the motion picture version of "The Seventh Cross".

Attachments

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-30-95 BY SP1 8 TJ/m

RECORDED & INDEXED

100-138754-44
FEDERAL BUREAU OF INVESTIGATION
AUG 18 1944
U. S. DEPARTMENT OF JUSTICE

EX-19

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Q2869, Q2870, Q2871, Q2872, Q2873 TRANSLATION FROM THE GERMAN

Taylor

Envelope:
From Fred Zinnemann
Metro-Goldwyn-Mayer Pictures
Culver City, California

To Mrs. Anna Seghers
Av. Industria 215
Mexico, D. F., Mexico

July 6, 1944
132 Mabery Road
Santa Monica, Calif.

My dear Mrs. Seghers:

First of all I must ask you to forgive me for not writing for so long to report to you about the filming of your book. I have neglected it until now on the very trivial grounds that I have been absolutely unable to get any perspective on the film - and that compared to you and to the book I have felt extremely insignificant.

In the meantime, however, I have worked the numerous details into one whole and am now in a position to give you a halfway coherent picture of the facts. Before I do that though, I must tell you that the feeling of inferiority is still present, because the film is nothing but a greatly diluted and weakened expression of your book which is for me one of the greatest and most important works of our generation.

In spite of this weakening, I don't think we have violated the spirit of the book. The chief emphasis is really placed on the pure suspense - the "escape story"; many of the most wonderful characters - Kress, Mottenheimer, Schulz, Elly, Mrs. Fiedler, Bachmann - had to be left out simply because there wasn't room for them. For the same reason many of the very best scenes have been omitted - especially those which take place without Georg Heisler --

After the first cut we had to sacrifice still more elements - Hellwig (a few of the best scenes in the entire film), the night in the Mainz cathedral, the priest - - But even so the basic idea still shines through somehow, even though in a diminished form - especially in Paul and Liesl Roeder who for the most part have been lifted from the book into the film without any change of expression or dialogue (although Liesl has a somewhat different appearance from the Liesl whom you described). Also Fiedler and several others represent this basic idea: that in the final analysis human kindness is indestructible.

Another remark or two about the scenario: in many cases the progress of the scenes has been changed despite my protests - for example, Heisler's scene with Leni, the scene with Fuellgrabe in the park, the Sauer family (which doesn't present a too skilful synthesis with Kress). I fought against this and many other things but in the end I had to give in.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP1 BCS/PLM

100-138754-44

ENCLOSURE

SRT

It could have been very much worse, however; luckly Berman, the producer, is immeasurably superior to most of his competitors - above all he doesn't countenance those frightful breaches of good taste which are traditional here, but he does have his little weaknesses and cowardly traits of which he simply can't rid himself.

I was in accord with one idea of treatment: after immense consideration, Westhofen and all its scenes and characters were reduced to a minimum. The reasons for that were on the one hand, the length of the picture, and in addition, the fact that we wanted the main emphasis of the picture outside of the concentration camp. Also the American public is very tired of these things, because concentration camps have been presented in pictures in every conceivable form in dozens of films and now it is naturally very desirable to keep them away from the public.

The only trashy part in the film - about which I am really unhappy - is a love scene which was dragged in by the hair at the very end. But I stood alone against all the big shots in the studio - they are otherwise completely enthusiastic about the picture and think it's a masterpiece. (!) Even Tracy who ordinarily is a very severe critic, finds it one of his best pictures.

The critics haven't seen "Seventh Cross" yet; however, we've had two "previews" and the reaction of the public both times was very gratifying which was the more significant since the people here for the most part would rather see romantic comedies and "musicals".

A compromise is evident in the casting of the roles. Since Spencer Tracy plays the star part, we had to fill most of the other large parts with American actors in order to achieve a homogeneous effect. The performances of the actors are very good for the most part, but the "Rhineland" has naturally assumed quite an American atmosphere, broken only here and there by a few Germans.

Since however, the film is directed mainly toward America, it is perhaps better that way. The music, for which I should like to have had Aaron Copeland or Eisler (or Paul Dessau), was composed by an "excellent" Hollywood musician: his name is Roy Webb. The music is good but it could very well have been stronger.

Well, that's the report. I hope I haven't depressed you too much - I probably regard the whole thing with too great seriousness and want it to be one hundred per cent right; but when one has a book like the "Seventh Cross" to be filmed, one must regard it like that because it's a great responsibility.

I should be tremendously pleased to hear from you, my dear Mrs. Seghers, if your time permits. And above all, please write me your frank opinion after you have seen the picture (which probably will hardly be before September or October or Fall).

One more request: could you perhaps tell me where I can get a copy of the unabridged, German edition of the "Seventh Cross"?

With warmest regards and most profound respect, I remain,

Yours,

/s/ Fred Zinnemann

[redacted] b7D

Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
August 15, 1944

SECURITY DIVISION
- ROUTING -
Mr. Mumford
Mr. Olden
Mr. Buckley
Mr. Burton
Mr. Callan
Mr. Carson
Mr. Cunningham
Mr. Fitch
Mr. Fletcher
Mr. Strickland

MEMORANDUM FOR THE DIRECTOR

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP18-BTC

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

I thought you would be interested in knowing that in the 'Daily Variety' dated August 7, 1944, an article entitled "16 Films Scheduled by WAC for Hollywood Production," reflects that following a week of conferences between the War Activities Committee and the officials of the Office of War Information, a program of eleven short subjects and five newsreel bulletins has been set out. This program, according to the article, will embrace post-war and international planning as well as air-cadet recruiting and Red Cross campaigns. This program will be produced in Hollywood studios with players from the Screen Actors' Guild and writers from Hollywood Writers' Mobilization. The films will be exhibited in the 16,000 theatres pledged to the WAC-OWI program.

The pictures planned for production, according to the article, include the following:

1. 'It's Murder,' which HUGH McCALLOM will make at Columbia Studios from a script by HENRY BLANKFORT for the Security Branch of the United States Army, Navy, and FBI. BLANKFORT, according to CNDI [redacted] is the executive secretary of Branch D (radio actors), Northwest Section, Los Angeles County Communist Political Association. He has also been the script writer for Communist Party radio programs. CONF. INFT b7D

2. 'The Story with Two Endings,' which the article states is for the prevention of post-war inflation and which is to be written by HAROLD BUCHMAN and LOU SOLOMON with SAM DALSIMER as technical advisor. BUCHMAN, according to CNDI [redacted] is the literature director of Branch A-1 (writers), Northwest Section, Los Angeles County Communist Political Association, and holds C.P.A. card number 46,802. He was a member of Branch number A-1 under the Communist Party, U.S.A., set-up and held 1943 C.P. book number 25,100. SOLOMON is also a member of Branch A-1, Northwest Section, Los Angeles County Communist Political Association, and holds C.P.A. card number 46,827 and was formerly a member of the same branch under the C.P., U.S.A., set-up. b7D

HANDLED BY STOP DESK

FOR VICTORY BUY UNITED STATES SAVINGS BONDS AND STAMPS

100-138754-45
F B
27 AUG 30 1944

49

5 SEP 26 1944

Memorandum for the Director August 15, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY

3. 'When He Comes Home,' which, according to the article, is to be made by DARRYL F. ZANUCK, with Colonel JASON JOY and TAYLOR MILLS working with Writer PAUL TRIVERS. TRIVERS, according to CNDI [redacted], was a member of Branch A-3, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 C.P. book number 36,264. This film will treat the problems of returning wounded soldiers. b7D

4. 'So Far So Good,' which, according to the article, will describe the nation's progress to date on international relations, is also being written by HENRY BLANKFORT, with technical assistance from WALTER M. KOTSCHNIG, of the State Department.

5. 'Air Transport Command,' which, according to the article, deals with military transport forces and will be written by OSCAR SAUL. SAUL, according to CNDI [redacted] is a member of Branch A-1, Los Angeles County C.P.A., and holds C.P.A. card number 46,817. He was previously a member of Branch A-2, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 C.P. book number 48,018. b7D

6. 'World Peace Through World Trade,' which is being written by EDWARD ELISCU. ELISCU, according to CNDI [redacted] was a member of Branch A-1, Los Angeles County Communist Party, U.S.A., and held 1943 C.P. book number 25,115.

In addition to the above short subjects, the following newsreel bulletins will be produced, according to the article. The writers of these bulletins were not listed:

1. 'A Back-to-School Tip from BING CROSBY'

2. 'Share Your Car.'

The article also states that subjects on Red Cross home nursing and nurses' aides and one on food surpluses will also be produced, in addition to a two-reel subject on the Marine-Army conquest of the Marianas titled 'Saipan,' which is being worked on by JACK L. WARNER and GORDON HOLLINSHEAD with Marine Corps officers.

The article further states that a week of conferences was held between WAC heads and officials of OWI, and among those attending these sessions were: STANTON GRIFFIS, Chief of the OWI Film Bureau; FRANCIS HARMON,

Memorandum for the Director August 15, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY

executive vice-chairman of the WAC; JOHN C. FLINN, Hollywood WAC coordinator, and his associate TOM BAILY; TAYLOR M. MILLS, GRIFFIS' assistant; and, HERMAN GLUCKMAN, WAC treasurer.

The 'Hollywood Reporter' for August 2, 1944, stated that plans are being formulated for cultural interchange of motion pictures between the United States and the Soviet Union and between Britain and the Soviet Union; that the U.S.S.R. Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador HARRIMAN and the British Ambassador in Moscow. The original plan was to have one theater in Moscow show only American and British films. This plan did not materialize, as no suitable theater was available in Moscow.

The present Soviet proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientist organizations. Showings would be for one day only in screening rooms accomodating between three hundred and five hundred persons. The Russians would expect similar arrangements to be made in the United States and England for showings of their films.

The State Department and the OWI will recommend acceptance of the plans by the Hollywood industry, pointing out that while the film industry cannot look forward to immediate financial profits, nothing can be lost, and the industry will be making a "contribution of great importance" in fortifying the ties between America and the U.S.S.R. The proposal would make American and British films available to all ranking Soviet intellectuals.

Respectfully submitted,

RBH:ESP R. B. HOOD, SAC

# FEDERAL BUREAU OF INVESTIGATION 16559

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/13/44 | 9/8,9,11/44 | JAMES G. FINDLAY kc |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Activities of the Communists in the motion picture industry during the past thirty days related. MARY McCALL, JR., President of the Screen Actors Guild, resigned. LESTER COLE, a Communist, Vice-President, succeeded her. Exchange of films between USSR, Britain, and United States arranged. Communist activity confined almost exclusively to Political Action and the November elections. Hollywood Democratic Committee has been very active in mobilizing writing talent for the election and the preparation of some special editions of a newspaper between now and the election. The Hollywood Democratic Committee has allied itself with the Hollywood Council of Guilds and Unions to combat the Motion Picture Alliance for the Preservation of American Ideals. The A.F. of L. Unions have formed the Motion Picture Labor Committee for Political Action in the motion picture industry and a split has developed over the endorsement of HAL STYLES and NED HEALY as candidate for Congress on the Democratic ticket. No known propaganda films have been produced or released during the past thirty days.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/15/89 BY

REFERENCE: Bureau File No. 100-138754.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated August 11, 1944.

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APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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100- 138754 46

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3 - Los Angeles

EX-6

LA 100-15732

DETAILS:

16560

AT LOS ANGELES, CALIFORNIA:

Daily Variety, trade paper in the motion picture industry, on August 4, 1944, stated that MARY C. McCALL, JR. resigned as President of the Screen Writers Guild as she is expecting a baby in November. LESTER COLE alias LESTER COHN was Vice-President and will serve as President until November when the annual election will be held. COLE is a "free lance" writer employed at Columbia Studios at present.

The records of the Los Angeles Bureau Office reflect that he is presently assigned to Club A-1 (Writers), Northwest Section, Communist Political Association, and holds Communist Political Association card number 46805, 1944. He has a long record of Communist and Communist front activity. He is very active at the present time in the League of American Writers, Hollywood Writers Mobilization, Council of Hollywood Guilds and Unions and the Hollywood Democratic Committee.

The Hollywood Reporter, trade paper, on August 2, 1944, stated that plans are being formulated for cultural exchange of motion pictures between the United States and the Soviet Union and Britain and the Soviet Union, that the USSR Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador Harriman and the British Ambassador at Moscow. The original plan was to have one theatre in Moscow to show only American and British films, but this did not materialize as there was no suitable theatre available in Moscow for that purpose. The present proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientific organizations and the showing would be for one day only in screening rooms accommodating between 300 and 500 persons. The Russians would expect similar arrangements to be made in the United States and Britain for the showing of their films. The State Department and OWI will recommend the acceptance of the plan by the Hollywood industry.

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

Source A has stated that the Communist activity in the motion picture industry is at this time devoted almost exclusively to "Political Action" leading up to the November elections. As this expresses the immediate effect of the Communist Political Association, the Communists in the motion picture industry have fallen into line. There is also much activity in the labor union field and an increasing control over studio labor unions by the Communist element.

HOLLYWOOD DEMOCRATIC COMMITTEE

"Source A has advised that this Communist front organization has now become the most important political organization in Southern California. Due to its connections with the motion picture industry and the prestige derived therefrom, and due to the further fact that it has enrolled within its membership very prominent personages, particularly well known writers, it has announced that it will now launch a campaign of publicity for its program, utilizing to the fullest the talents of those persons as writers, speakers and workers for the next sixty days.

"On September 6th, 1944, the Hollywood Democratic Committee held a meeting at Studio 3, Warner Bros. radio station, KFWB, Hollywood. This meeting was confined to writers mostly and the purpose was stated to be 'to mobilize writing talent for the election campaign.'

"In a full page advertisement in Daily Variety, Hollywood trade paper, of September 5, 1944, it stated the 'meeting will feature':

"DONALD OGDEN STEWART, known Communist.

"DALTON TRUMBO, known Communist.

"OLIVIA DE HAVILAND, now a fanatical follower of the Communist party line.

"In addition to the above one hundred and forty three writers, all employed in the motion picture industry, endorsed the meeting. Of this number seventy-six have records of either Communist Party membership or membership or activity in various Communist dominated front organizations.

"The above group of writers now volunteer their services as writers to all groups or organizations who are affiliated with the CIO Political Action Committee, the United AF of L. Political Action Committee, or to any other group agreeing to follow their program.

HOLLYWOOD FREE PRESS

"Source A has also stated that the Hollywood Democratic Committee will, on September 15, 1944, start publication of a daily newspaper which, it is stated, will have a circulation of 500,000 in Southern California. This paper will be under the supervision of the Committee and will carry its program. This Committee states that it is prepared to furnish entertainers for all organizations in order to attract people to their meetings. This entertainment will be in the form of political playlets

and skits produced by the ACTORS LABORATORY, a Communist controlled school of acting and motion picture directing with which it has a working arrangement.

"This Committee has allied itself with the newly formed HOLLYWOOD COUNCIL OF GUILDS AND UNIONS and will act in the capacity of political counsel and director for that powerful group of unions.

"The Committee has announced that it has raised the sum of $100,000 dollars to be used for the above purposes, all devoted to the coming elections and the placing in office of candidates who will act to carry out the line of the Communist party in the national and local legislative bodies.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

"Source A has reported that this organization has now grown to such size that it has enrolled in its membership twenty-one of the most important key unions in the motion picture industry. Although it is composed mainly of unions affiliated with the American Federation of Labor, it does contain several independent cultural unions, such as the Screen Writers Guild, etc.

"Within the last thirty days it has taken into its membership the Screen Actors Guild and the Studio Utility Employees, Local 724. These two unions represent some twelve thousand (12,000) members. This council is now well on the way to achieving the success of the Communist Party has long worked for, domination of the Hollywood motion picture labor unions.

"This Council came into existence because of the formation of the Motion Picture Alliance for the Preservation of American Ideals, an organization set up to combat Communist activities and penetration of the motion picture industry.

"The connection of the Hollywood Council of Guilds and Unions with the Communist apparatus nationally is shown by an article published in the Communist propaganda publication NEW MASSES of August 15, 1944, entitled 'Blackmailing Hollywood' by BRUCE MINTON, a Communist of long standing and now West Coast representative of this magazine. This article identifies the program of the Council with the Communist Party line.

"This Council is preparing to expand activities along another line. It is proposed that the organization set up a central headquarters housing all unions to 'enable the groups to cooperate more quickly as a

unit in meeting any problem that might arise.

"It is also planning the formation of a Bureau representing all the unions and guilds and that this bureau 'would act as a clearing house in placing artists, executives, technicians, etc., with picture industries throughout the world'. The functions of such a project controlled by Communists would be ideal for their purposes internationally, making it possible for them to develop tremendous influence on the making of motion pictures at the same time maintaining working contact with Communist efforts everywhere.

MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

"Source A states that this organization is composed of AF of L. unions in the motion picture industry in Hollywood. As such it is a unit of the larger United AF of L. Political Action Committee which takes in all Southern California.

"A split has developed within the larger group over the endorsement of certain candidates for Congress, HAL STYLES in the 15th Congressional District, and NED HEALY in the 13th Congressional District. All Communist organizations have endorsed STYLES and HEALY. The United AF of L. Committee withdrew endorsement of these candidates. All this over-all Committee has only the power of recommendation, and its action must be endorsed by two thirds of all local bodies affiliated with it, the Communists using their influence with these affiliated bodies, prevented the top Committee's recommendation being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles. The Communists having secured control of this body, prevented the adoption of the United Committee's recommendation. The Communists in control of the Motion Picture Labor Committee for Political Action led the fight and finally won it for the Communist Party, this group being the strongest and holding the balance of power in the labor circles of the Los Angeles area.

"The leaders of this Hollywood group are Herbert K. SORRELL, NORVAL D. CRUTCHER, WILLIAM POMERANCE and others, known Communists. This Motion Picture Labor Committee operates in close collaboration with the Hollywood Democratic Committee and all other Communist Front Organizations in Hollywood.

PROPAGANDA PICTURES

Source A advises that no pictures with propaganda content have been released within the last thirty days.

"SEVENTH CROSS, written by ANNA SEGHERS, a Communist propagandist now in Mexico, has been finished but has not yet been released

for public showing.

"CITIZEN TOM PAINE. This book based on the life of Thomas Paine was written by HOWARD FAST, a Communist sympathizer. The rights were optioned by FRANK TUTTLE, Hollywood motion picture director, some time ago. The option was allowed to lapse. It was then taken up by ERNEST PASCAL, an English motion picture producer who planned to make the picture in England. PASCAL, likewise, never went ahead with the picture. WALTER WANGER, Hollywood producer, has now purchased the story and intends to make the picture. Due to its 'revolutionary' content, the Communists are already hailing Mr. WANGER's courage in making this type of picture. Mr. WANGER has shown considerable sympathy for the work of the Hollywood Communists and has supported several of their fronts in the locality.

OPPOSITION TO COMMUNIST ACTIVITY

"The anti-Communist organization, MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, has been inactive within the last thirty days, according to Source A; however, it is still subject to attack by every Communist influence, both nationally and locally.

"The Council of Hollywood Guilds and Unions issued a 34 page booklet attacking the MPA and mailed the same to every union and political organization throughout the United States. The number of copies printed was stated to be 10,000. The content of the booklet is a most violent attack on the organization, accusing it of having been sympathetic to the German-American Bund, implying connections with Father Coughlin's Christian Front, the Ku Klux Klan, Gerald K SMITH, JOE McWILLIAMS and those individuals now on trial in Washington, D.C. for sedition. It states that it, the Hollywood Council of Guilds and unions, represents 22,000 of the 30,000 workers in the Hollywood motion picture industry. The address from which the booklet was issued is 1655 North Cherokee Avenue, Hollywood. This is the address of the Screen Writers Guild, an independent union, completely dominated by Communists. The president of this Guild is LESTER COLE, a Communist, who lately succeeded MARY McCALL, JR., who resigned."

HOLLYWOOD DEMOCRATIC COMMITTEE - NEWSPAPER

The Hollywood Democratic Committee has announced that beginning September 15, 1944, there will be a paper issued which will be sponsored by the committee. It is now reported that the first edition will be out on or about September 15, 1944.

A meeting was held at the home of EDDIE BLUM at [redacted] on August 28, 1944, evidently to consider the material that they have for the first issue of the paper. b6 b7C

LA 100-15732

C. D. CLARK, MAURICE CLARK, EDDIE BLUM, HERBERT KLEIN, LLOYD SAUNDERS, GEORGE PEPPER, DALTON TRUMBO, and some others were present. The question of how they should approach the STYLES-COSTELLO matter was discussed. The Ned Healy campaign was also discussed and it was agreed that they would have a big special edition of the newspaper about November 1, 1944, so that there would not be any time for STYLES and HEALY'S opponents to reply to the material which appears in that issue of the paper.

-PENDING-

## UNDEVELOPED LEADS

### THE LOS ANGELES FIELD DIVISION:

#### AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communist front organizations in the motion picture industry and will report activities of interest to this investigation.

Two copies of this report are being furnished to the New York Office as it is believed it contains information of interest to that office.

LA 100-15732

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~ SOURCE A

~~Confidential~~ National
Defense Informant [redacted] b7D

RCT:DMM

SAC, Los Angeles

September 12, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

RECORDED & INDEXED

Reference is made to Bureau letter of July 29, 1944, requesting information concerning the current officers of Cinema Post #861 of the American Legion. Please submit the requested information immediately.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Rumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

RECEIVED 8
SEP 13 1944 P.M.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95

7 OCT 3 1944

RCT:DMM

44

SAC, Los Angeles

September 12, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

RECORDED & INDEXED

57

100-138754-48

FEDERAL BUREAU OF INVESTIGATION
SEP 14 1944
LOS ANGELES

Reference is made to Bureau letter of June 00, 1944, requesting that you advise whether the names of certain individuals mentioned in that letter should be included on the list of persons in the motion picture industry who are members of the Communist Political Association, or Communist front organizations. To date no reply has been received from your office.

Please advise the Bureau immediately whether these or any other names should be added to the list and if so, submit the data concerning them which has been requested previously.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Rumford
Mr. Jones
Mr. Quinn Tamm
Mr. Pease
Miss Gandy

SEP 15 1944 P.M.

61 OCT 3 1944

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP1 BDC/am

SEP 18 1944

63231

LOS ANGELES, CALIFORNIA
SEPTEMBER 9, 1944

CINEMA POST NO. 561, AMERICAN LEGION

HOLLYWOOD, CALIFORNIA

The following is a short digest of information relative to the personnel of Cinema Post No. 561 of the American Legion, Hollywood, California.

The Cinema Post was formed on June 27, 1943, with an initial membership of 42. The first roster of officers was elected on that date and application for a charter was made. A temporary charter was issued by the Los Angeles County Council of the American Legion. Some charges were filed against the granting of a charter, some investigation of the charges was made, and some pressure was brought to bear against the granting of a charter. However, an installation ceremony was had on the temporary charter on or about April 1, 1944. A permanent charter was issued by the national office at Indianapolis, Indiana, about August 1, 1944, and new officers for the current year were elected and installed.

The following parties were elected to office for Cinema Post No. 561 on June 27, 1943:

ROBERT LESTER, also known as Robert W. Leicester, Robert Watson Leichester - Post Commander
JACK E. BARBEE - First Vice Commander
JOE M. TIMOTHY - Second Vice Commander
NORVAL D. CRUTCHER - Adjutant
WILLIAM JOSEPH SMART - Post Chaplain
JOE MARKS - Post Historian
ELVIN BERT WILLIAMS - Sergeant at Arms

Officers for 1944

On July 24, 1944, a new roster of officers was elected and on August 1, 1944, after the permanent charter was issued, they were installed in office:

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EX 127

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100-138754-50

RCBGB 354AM

5990 MOSCOU 43 24 0514 VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

FOURTH CRAKOV STOP WE SEE TANK RUSHING FORWARD ETWITH IT VERY FAINTLY

IMAGE OF ZOYA STOP WE SEE INFANTRY GOING INTO ATTACK ETWITH IT VERY

FAINTLY IMAGE OF ZOYA PARA HEROES ARE DEATHLESS END CRAKOV

358A

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DATE 5/14/93 BY

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# Office Memorandum • UNITED STATES GOVERNMENT

SJW:mes

TO : Mr. D. M. Ladd

DATE: September 28, 1944

FROM : Mr. G. C. Callan

18790

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/14/90 BY SP2 CA/CW

I though you would be interested in knowing that Cinema Post No. 561 of the American Legion was established on June 27, 1943. Informants have advised that the membership of this post is to be confined exclusively to individuals engaged in the motion picture industry.

Mr. Walter Sullivan, Commander of the Los Angeles County Council of the American Legion, advised that a temporary charter was issued by this council for forty-two members of a Legion Post to be called the Cinema Post. Sullivan stated that he considered this action to be an attempt on the part of the Communist Party to set up an American Legion Post of its own for the members of the motion picture industry.

Confidential National Defense Informant [redacted] who you will recall as Harvey Gilbert Wolf, formerly employed in the Hollywood Motion Picture Coloney, former member of the Communist Political Association and the organizer and director of the Motion Picture Industrial Union, advised that Mr. Sullivan endeavored to block the issuance of a permanent charter to American Legion Cinema Post No. 561. However J. K. Wallace, Norval D. Crutcher, and other Communists, who were interested in forming the new post, learned of Sullivan's actions and appealed to State District Attorney Fred Hauser, who interceded in their behalf and succeeded in having the permanent charter granted. b7D

The following persons were elected officers of the Cinema Post No. 561:

Robert Lester, with alias Robert Watson Leicester, who is active in labor troubles in the motion picture industry in 1937 when the Communist were reported to have attempted to take over the motion picture business from the IATSE-AFL in Hollywood. Evidence of his Communist Party membership is not available, however, he is a close friend of Don King, who is a member of the Valley Branch of the N. W. Section, Communist Party, Los Angeles. He is also a friend of Norval Crutcher, who is a member of the Communist Party, having joined September 20, 1937, and is one of the most active Communist Party workers in the motion picture industry. Crutcher was elected Adjutant of this new post.

There is attached hereto a letter from the Los Angeles Field Division, [illegible] ving background data concerning this post and its members and it is suggested that this [illegible] routed to Mr. Pennington for his information.

Attachment

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100-13X754
50

EX-49

58 OCT 13 1944

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
September 9, 1944

IN REPLY, PLEASE REFER TO
FILE No. 100-15732

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

CONFIDENTIAL

18791

Director, FBI

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Replying to Bureau letter dated July 29, 1944, (100-138754) relative to the above entitled matter, and especially with respect to the Cinema Post No. 561 of the American Legion, please be advised that this is the same Cinema Post which was referred to in the following reports and letter.

Report of Special Agent JAMES G. FINDLAY, Los Angeles, re "Communist Infiltration of the Motion Picture Industry, Internal Security C" dated July 10, 1943;

Report of Special Agent JAMES G. FINDLAY, Los Angeles, re "Communist Infiltration of the Motion Picture Industry, Internal Security C", dated August 25, 1943;

Letter to the Bureau dated February 11, 1944, re "League of American Writers, Internal Security -C", advising that a charter had been granted to Cinema Post No. 561 shortly prior to that date, the exact date not being known.

Report of Special Agent JAMES G. FINDLAY dated April 12, 1944, re "League of American Writers, Internal Security -C", at Los Angeles.

A short history of Cinema Post No. 561 is that it was formed on June 27, 1943, with an initial membership of forty-two members. Informants stated that the membership of the post was to be confined exclusively to individuals engaged in the motion picture industry. It was also stated that one of the principal reasons for organizing this post of the American Legion was to have a bureau of the Legion which was under the control of the Communists.

NORVAL D. CRUTCHER was the original sponsor, organizer, and promoter of this Legion Post. The "L. A. Citizen", date unknown,

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EX-49

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

official organ of the Central Labor Council of Los Angeles, stated that a charter was granted to "another union labor post, Cinema Post of Hollywood, composed entirely of craftsmen employed in the motion picture studios".

WALTER SULLIVAN, Commander of the Los Angeles County Council of the American Legion, stated that a temporary charter was issued by the Los Angeles County Council of the American Legion for forty-two members for an American Legion Post to be called the Cinema Post and advised that final action on the application would come up for disposition in August, 1943, at which time a permanent charter would be granted unless good reasons were shown for withholding same.

SULLIVAN stated that he considered that this action was an attempt on the part of the Communist Party to set up an American Legion Post of its own and confine its membership to employees in the motion picture industry.

Confidential National Defense Informant [redacted] ascertained that Mr. SULLIVAN endeavored to block the issuance of the charter to Local 561, but when J. K. WALLACE, NORVAL D. CRUTCHER, and other Communists, who were interested in forming the new post learned of SULLIVAN'S actions, appealed en masse to his superior, State District Attorney Fred Hauser, who interceded in their behalf and succeeded in having the permanent charter granted. b7D

JAMES K. FISK, District Adjutant, Veterans' Memorial Building, San Francisco, California, was contacted at Los Angeles. He informed that a temporary charter was issued to Cinema Post 561 in Hollywood in December, 1943. He stated that charges were made to the effect that this post was to be Communist controlled and an investigation was conducted; that GEORGE CONTRERAS, a Deputy Sheriff and a legionnaire at Los Angeles, was designated to make the investigation; that he did so and reported favorably on the persons who made application for the charter. Mr. FISK stated that because of this fact, an installation ceremony was had on or about April 1, 1944, on the temporary charter. He further stated that a permanent charter was issued by the National Office at Indianapolis, Indiana, about August 1, 1944, and new officers for the current year were elected.

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

The following persons were elected officers of the Cinema Post No. 561 on June 27, 1943, showing their Communist or possible Communist connections.

ROBERT LESTER, alias ROBERT WATSON LEICESTER, whose correct name is believed to be ROBERT WATSON LEICHESTER, was elected the first Post Commander of Cinema Post No. 561 on June 27, 1943.

LESTER lived at [redacted] b6 b7C
He is described as being fifty-three years of age and was born in Rochester, New York. He is a member of the Studio Painters Local 644, AFL and is employed at Warner Brothers Studios as a scenic artist where he has been employed since 1937. LESTER had formerly been employed by MGM and Paramount Studios in a similar capacity. He has also been employed by various theatres in Boston and San Francisco prior to coming to Los Angeles.

He was active in the labor troubles in the motion picture industry in 1937, when the Communists are reported to have attempted to take over the motion picture business from the IATSE-AFL in Hollywood. Evidence of his membership in the Communist Party is not available but it is reported that he is a close friend and associate of DON KING and NORVAL CRUTCHER. KING is a member of the Valley Branch (Branch K), Northwest Section, Communist Party, Los Angeles County, and is employed by Warner Brothers. His 1943 Communist Party membership book was 36018-NM and his CommunistParty name was ARTHUR CARVER.

NORVAL CRUTCHER is an employee of Warner Brothers as a laboratory technician and is a member of Local 683. He joined the Communist Party September 20, 1937, and used the Communist Party name NORMAN NEWMAN and was assigned to the Industrial Section, Studio Unit No. 1, and is one of the most active Communist Party workers in the motion picture industry.

LESTER held a meeting of the Valley Democratic Committee at his home October 28, 1943, at which meeting about twenty-five people were present. He also attended a joint meeting of the Woodland Hills and Reseda Branches of the Valley Democratic Committee at the home of HUGO BUTLER in Tarzana. The Hollywood Democratic Committee and its branches are considered Communist fronts in the Los Angeles area.

18794

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

JACK E. BARBEE, First Vice-Commander, Cinema Post No. 561.

BARBEE lives at [redacted] No other information about him is available at this time. b6 b7C

JOE M. TIMOTHY, Second Vice-Commander, Cinema Post No. 561.

TIMOTHY lives at [redacted] No other information is available at this time.

NORVAL D. CRUTCHER, Adjutant, Cinema Post No. 561.

CRUTCHER lives at [redacted] b6 b7C He joined the Communist Party at Los Angeles on September 20, 1937, and assumed the Communist Party name NORMAN NEWMAN. He was assigned to the Industrial Section, Studio Unio No. 1, of the Communist Party of Los Angeles County. In 1937, his Communist Party membership book was number 85228; 1938 Communist Party book 58687.

CRUTCHER has been and is now very active in Communist and Communist front activities. He was a member of the Hollywood Anti-Nazi League and also a member of the American Peace Mobilization. He is now very active in the Hollywood Democratic Committee, a Communist Front, and is now the secretary of that organization. He is also a member of the Executive Board of that organization. He is active in the Fifteenth Congressional Legislative Council, a Communist controlled pressure group. He is active in the motion picture labor committee. He led the drive for funds for the Political Action Committee. He is the secretary of Film Laboratory Technicians 683 and has been an employee of Warner Brothers Studios for approximately ten years. His wife, MIRIAM CRUTCHER, joined the Communist Party in 1939 and assumed the Communist Party name MICHELE O'HARA and was assigned to "Studio Special".

CRUTCHER and ROBERT DESTER, above mentioned, were the original organizers of Cinema Post 561. CRUTCHER was a member of the "High Pressure Committee" to attack the records of certain congressmen during the summer recess of Congress in 1943. CRUTCHER'S name does not appear on the official list of "current officers" of Post 561 although a letter dated August 1, 1944, on the official stationery of "Cinema Post, American Legion, 6461 Sunset Boulevard, Hollywood, California", signed NORVAL CRUTCHER was in CRUTCHER'S handwriting.

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

This letter stated in part the following:

"The Cinema Post was originally organized as a veterans' organization to take care of all union members returning from service in World War 2 as well as to those who served in World War 1. . . .

"For these reasons, we feel that the Cinema Post is of the utmost importance to every union and guild in the industry. In spite of the lack of active union support, the Cinema Post already has a membership of more than 200 veterans. We believe we have a potential membership between 4,000 and 5,000. A post of this size would wield enormous influence within the American Legion and thus benefit every union.

"The Cinema Post would like a contribution from your local toward the purchase of our post colors. We would like to feel that our colors will symbolize the unity of purpose between the unions and guilds in Hollywood and the only labor post in the industry.

"We would also like permission to send a speaker to your executive board or membership meeting to explain in more detail what the Cinema Post means to you".

WILLIAM JOSEPH SMART, Post Chaplain.

SMART was one of the original forty-two members forming the Cinema Post. No other information is available about him at this time.

JOE MARKS, Post Historian.

There are several JOE MARKS recorded in the indices of the Los Angeles Bureau Office but the record of no one by that name appears to fit into the motion picture industry. No other information about this party is available at present.

ELVIN BERT WILLIAMS, Sergeant at Arms, Cinema Post No. 561.

WILLIAMS lives at [redacted] b6
[redacted]. He was elected Sergeant at Arms of Cinema Post 561 b7C

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

at the initial meeting on June 27, 1943. The files of the Los Angeles Bureau Office reflect nothing about this party except the fact mentioned.

On July 24, 1944, a new roster of officers was elected and on August 1, 1944, these new officers were installed for Cinema Post No. 561. They are the following:

PAUL SUTTON, Commander, [redacted] b6 b7C

ABE A. SCHWARTZ, First Vice-Commander, [redacted]

ROBERT ROTHSTEIN, Second Vice-Commander, [redacted]

LORAINE WHITE (RN), Adjutant, [redacted] b6 b7C

PHIL B. ENGELBERG, Finance Officer, [redacted]

JEAN ARMAND, Historian, [redacted]

ROBERT WATSON LESTER (LEICESTER) (LEICHESTER), Chaplain, [redacted] b6 b7C

JACK F. BARBEE, Sergeant at Arms, [redacted]

The following is a short digest of the information in the files of the Los Angeles Bureau Office relative to the above named officers.

PAUL SUTTON, Commander, [redacted] is reported as being about twenty-two years of age and is an American born citizen. In October, 1942, he was air raid warden and his telephone was Superior 82796. At that time he reported J. A. BLICKENDERFER as being seditious. Investigation revealed that the complaint was groundless.

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

About July 1, 1944, he was employed as secretary by Mrs. GILDA DAHLBERG. At that time, Mrs. DAHLBERG, who is a wealthy New York woman, was living at the Beverly Hills Hotel and had reported the theft of a diamond ring valued at $15,000, which disappeared somewhere between New York City and Los Angeles.

An investigation of this matter was begun and is now pending. Mrs. DAHLBERG returned to the East the latter part of July, 1944. It was reported that while Mrs. DAHLBERG was here and during the time SUTTON was her secretary, she was entertaining "effeminate appearing young men" as many as five or six at a time. Mrs. DAHLBERG has an address of [redacted], and also [redacted] Nothing further is known of the activities of SUTTON. b6 b7C

ABE A. SCHWARTZ, First Vice-Commander:- The files of the Los Angeles Bureau Office reflect the names of several individuals by the name of ABE SCHWARTZ. It has not been possible to definitely determine which SCHWARTZ is the one mentioned here, as none of those mentioned appear to have any connection with the motion picture industry.

ROBERT (BOB) ROTHSTEIN, Second Vice-Commander:- No record of this party other than his election of Second Vice-Commander of the Cinema Post on July 24, 1944, appeared in the files of the Los Angeles Office.

LORAINE WHITE, Adjutant:- The files of the Los Angeles Bureau Office reflect that LORAINE WHITE is a registered nurse; however, she is at present working at Columbia Studio Laboratory. On May 31, 1944, she reported to the Los Angeles Bureau Office that BYRON MURRAY, an employee of Columbia Studio Laboratory, was endeavoring to evade the draft.

On July 24, 1944, she was elected Adjutant of the American Legion Post 561. It is not known whether she is acting in that capacity as it appears that NORVAL D. CRUTCHER was sending out letters on the stationery of Post 561 as Adjutant of that post as late as August 11, 1944.

PHILIP ENGELBERG, Finance Officer, Cinema Post 561, was

Director, FBI September 9, 1944

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

one of the original forty-two members who formed Cinema Post 561. His business is listed as "kodaks", 3530½ Sunset Boulevard, Los Angeles, California.

A Confidential National Defense Informant [redacted] informed that a Peoples World Fund Drive meeting was held at [redacted] [redacted]. Agents of the Los Angeles Bureau Office observed the automobile registered to ENGELBERG parked in front of this address on this occasion. b7D b6 b7C

JEAN ARMAND, Historian, Cinema Post 561:- The records of the Los Angeles Bureau Office show that ARMAND was an investigator for the OPA and made a complaint to the Los Angeles Bureau Office an an alleged violation of the OPA by some Koreans. No investigation was conducted. At some months past, ARMAND has been the campaign manager for HAL STYLES, candidate for Congress in the Fifteenth Congressional District in Los Angeles.

ROBERT WATSON LESTER (LEICESTER) (LEICHESTER), Chaplain, Cinema Post 561:- LESTER was elected Chaplain of the Cinema Post in July, 1944. He was the First Commander of this post. See above for further information.

JACK F. BARBEE, Sergeant at Arms, Cinema Post 561:- BARBEE lives at [redacted] He was elected First Vice-Commander of the Cinema Post 561 in June, 1943. He was elected Sergeant at Arms of the Cinema Post July 24, 1944. The Los Angeles Bureau Office has no further information relative to the activities of BARBEE. b6 b7C

Very truly yours,

R. B. HOOD
SAC

AIR MAIL

JGF:KC

100-15732
1 xc 100-5377

EHW:LVO

SAC - Los Angeles

October 3, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-30-75 BY SP12 [illegible]
S/14/G SP/C/C

Submitted herewith for your information and such consideration as you deem desirable is a copy of a cable intercept furnished to the Bureau by the Office of Censorship.

As you will note, this cable is directed to the American Cinematographer by one Grakov, Moscow, Russia.

Attachment

100-128704-51
EX-8
OCT 4 1944
OCT 4 1944
OCT 12 1944

RCBGB 4AM

5989 MOSCOU 308 24 0514 VIA PRENI

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

THIRD GRAKOV STOP PARA GREAT HISTORICAL EVENTS ARE FLASHED ON

SCREEN NBRIEF EPISODES STOP YOU SEE MANY EMINENT MEN SOVIET LAND

STOP YOU SEE MAXIM GORKY STOP SEVERAL TIMES STALIN APPEARS NFILM

PHOTOGRAPHED AT VARIOUS PERIODS DURING YEARS 1924 AND 1944 PARA

50

HERE ARE SHOTS OF CELEBRATIONS MOSCOW MILITARY PARADES ETPUBLIC

DEMONSTRATIONS REDSQUARE STOP STALIN GREETING PEOPLE EXTRIBUNE

LENINS MAUSOLEUM STOP PEOPLE GREETING THEIR LEADER PARA ALL THIS

IS CLOSELY UPBOUND CUMZOYAS LIFE STOP ALL THIS IS HER LIFE STOP

IT FORMED HER CHARACTER STOP IT EDUCATED HER STOP ALL HER LIFE

100 LONG SHE REMEMBERED WORDS WRITER NIKOLAI OSTROVSKY THAT LIFE WAS

MANS DEAREST GIFT THAT TMUST BE LIVED THAT THERE BE NO REGRET

PROWASTED PAST THAT WHEN DEATH CAME ONE COULD SAY QUOTE EYEVE GIVEN

ALL MY LIFE ADHAPPINESS OF OTHERS UNQUOTE PARA DIRECTOR ALSO INCLUDED

SEVERAL DOCUMENTARY SHOTS RECORDING STRUGGLE

150

FREEDOM LOVING SPIN CONTRAFASCISM DEFENCE OF MADRID STOP DEITMOTIF

EVERGROWING THREAT OF FASCISM APPEARS NFILM LONG PREEPISODES SHOWING

GERMANYS ATTACK ON SOVIETUNION PARA ZOYA COULDNT TREAT DANGER THREATENING

HER COUNTRY AS SOMETHING THAT DIDNT CONCERN HER SEMICOLON SHE WAS INTEGRAL

PART HER COUNTRY ETHER PEOPLE STOP ZOYAS HEROIC DEED WAS AS

200

NATURAL ADHER AS BREATHING BEATING OF HER HEART STOP BRED

PARHER COUNTRY SHE GAVE HER LIFE PROIT STOP SHE WAS FEARED PAREXAMPLE

SELFLESS FIGHTERS PROFREEDOM DARING WORKERS FEARLESS PILOTS ALL THEM

GLORIOUS NTHEIR PATRIOTISM STOP VALOUR HONOUR PURITY OF SOUL AND

LIFE STANDARDS OF ZOYAS GENERATION PARA QUOTE PEOPLE BRED

250

NTHIS GREAT EPOCH SOLDIERS OF ARMIES FIGHTING CONTRAFASCISM ARE PEOPLE

GREAT DESTINY WHEREVER THEY MAYDE FIGHTING UNQUOTE IS MESSAGE OF

PRODUCED ADHIS AUDIENCE STOP QUOTE ETTHIS LOT IS GLORY ETIMMORTALITY

UNQUOTE PARA THATS WHY NLAST SCENES OF FILM RECORDING VICTORIOUS

OFFENSIVE HOUR VENGEANCE PROZOYAS DEATH WE AGAIN SEE IMAGE OF

HEROINE DASH BRIGHT PURE ETEXALTED STOP FOLLOWS GRAKOV

419A

1944 SEP 24 AM 4 54

RCBGB 426A

5988 MOSCOW 272/271 24 0513 VIA PRESS

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

SECOND GRAKOV STOP WHERE DID THIS HUMAN SOUL FIND NOBILITY ETSELFLESSNESS

ADGIVE LIFE ITSELF PROVICTORY ETHAPPINESS THOSE THAT REMAINED BEHIND

QUERY WHERE DOES SECRET LIE QUERY ANSWER ADTHESE QUESTIONS CAN BE

FOUND NEW FILM PRODUCED PARLEV ARNSTAM TELLING OF LIFE ETDEATH

50

ZOYA KOSMODEMYANSKAYA PARA TIS SPIRIT OF HEROIC EPOCH UNPARALLELED

DEVELOPMENT YOUNG COUNTRY NOBLE AIMS ETHOPES ETDETERMINED RESISTANCE

ADEVIL THAT INSPIRES YOUNGER GENERATION STOP THIS IS WHAT AUTHOR

OF FILM TELLS AUDIENCE PARA LOVINGLY ETSORROWFULLY FILM UNFOLDS

STORY THIS NINTHGRADE SCHOOLGIRL ZOYA STO PURE BRIGHT IMAGE OF

GIRL SEEMS ADBECKON ADSHOW

100

US WAY ADDEEPER FEELINGS ADMORE PROFOUND THOUGHT ADFEATS OF VALOUR

PARA DEED OF HEROISM CANNOT BE EXPLAINED ONLY PARANALYSIS INDIVIDUAL

PSYCHOLOGY STOP DEED IS MANIFESTATION OF CHARACTER BUT CHARACTER IS

BORN OF EPOCH OF TIMES STOP ZOYAS INNER WORLD HER THOUGHTS ETFEELINGS

HER AIMS ETHOPES ETDEEDS WERENT ACCIDENTAL STOP THEY

150

WERE BRED PARHER COUNTRY STOP SHORT SEVENTEEN YEARS ZOYAS LIFE ARE

INTERWOVEN NFILM NARRATIVE CUMEPISODES EXEPOCH OF GROWTH ETMATURITY

SOVIETLAND STOP GREAT LIFE STATE IS AS INSEPARABLE PART ZOYAS BIOGRAPHY

AS LIFE LITTLE ZOYA IS PARTICLE NATIONS LIFE ITS FUTURE ~~PARA THE~~

LLPASS ETHISTORIANS LLSCRUPULOUSLY STUDY PART PRODUCTIONS DEPICTING

GLORIOUS

200

LIFE TOIL ETSTRUGGLE OF FREEDOMLOVING PEOPLE STOP EVEN TODAY OUR

ATTENTION IS HELD PARFILMS SHOWING LENINS FUNERAL ETSTALINS GRAVESIDE

NOW DASH ADCONTINUE WORK BEGUN PARGREAT TEACHER OF PEOPLE STOP ARE WE

NOT INTERESTED ADSEE CONSTRUCTION GIANT POWERSTATION ON GREAT RIVER

DNIEPER SHOWN CUMDOCUMENTARY ACCURACY ON SCREEN QUERY WHO DOESNT

WISH

250

ADWATCH WORLDFAMED FLYERS CHKALOV GROMOV DRIVE NTRIUMPH THROUGH

CAPITAL NTHEIR RETURN EXTHEIR RECORD FLIGHTS EXMOSCOW ADMERICA

VIA NORTHPOLE QUERY FOLLOWS GRAKOV

442AM

1944 SEP 24 AM 3 38

RCB YN 316AM..

5987 MOSCOW 254/253 VIAPREWI 24 0513

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH ORANGE DRIVE

HOLLYWOOD

NEW FILM CALLED ZOYA STOP BY GLEB GRAKOV PARA NEW FILM NAMED POSTHEROINE ZOYA WAS MADE PARMOSCOW STUDIO CHILDREN FILMS SOYUZDETFILM STOP PICTURE WAS PRODUCED PARWELLKNOWN DIRECTOR LEV ARNSTAM WHO WROTE PARTF SENARIO PROFAMOUS RUSSIAN TALKIE COUNTERPLAN DIRECTOR F ERMLER ANDS

50

YUTKEVICH STOP LEV ARNSTAM ALSO WON POPULARITY PROHIS FILMS GIRL FRIENDS AND FRIENDS STOP THIS TALENTED DIRECTOR IS ALSO GIFTED PLAYWRIGHT POET ET-MUSICIAN ETHIS VERSATILITY HELPS MAKE HIS PRODUCTION HARMONIOUS EXALL ASPECTS PARA SINCE WAR BEGAN LEV ARNSTAM WROTE SCENARIO PRONEW FILM ZOYA NOW RELEASED ETTWO BIOGRAPHICAL SCENARIOS COLON

100

ONEF GREAT RUSSIAN COMPOSER GLINKA ETOTHER OF CENTENARIAN KAZAKH POET JAMBUL STOP DIRECTOR NOW PLANS ADBEGIN WORK ON MUSICAL FILM N GLINKA PARA ZOYA IS DEDICATED ADPOPULAR NATIONAL HEROINE ZOYA KOSMODEMYANSKAYA GIRL PARTISAN BRUTALLY TORTURED ETEXECUTED PARGERMANS DURING GRIM DAYS DEFENSE MOSCOW ETPOSTHUMOUSLY AWARDED ORDER LENIN ETTITLE HERO SOVIETUNION PRESIDIUM SOVIET GOVERNMENT

STOP ROLE ZOYA NPICTURE IS PLAYED PARTALENTED YOUNG ACTRESS GALINA VODYANITSKAYA WHO THIS YEAR GRADUATED ALLUNION STATE INSTITUTE CINEMATOGRAPHY MOSCOW STOP MUSIC PROFILM WAS COMPOSED PARDMITRI SHOSTAKOVICH WHO COOPERATED CLOSELYWITH ARNSTAM IN COUNTERPLAN GIRL FRIENDS AND FRIENDS PARA COMMASTER HAND REAL ARTIST ARNSTAM WEAVES SCENES EXDOCUMENTARY FILMS SHOT AT VARIOUS PERIODS

200

NHISTORY YOUNG SOVIETUNION INTO PLOT HIS FILM STOP IF YOU WISH ADSEE SOME MOST IMPORTANT EVENTS NLIFE SOVIET LAND DURING PAST TWENTY YEARS RECORDED NGRAPHIC SCENES YOU MUST SEE FILM ZOYA PARA WHAT STUFF SUCH PEOPLE ARE MADE ETWHAT HELPED FORM CHARACTER THAT ENABLES ONE ADFACE DEATH UNFLINCHINGLY PROCOMMON CAUSE

QUERY FOLLOWS GRAKOV ..330AM..YN..

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
September 28, 1944

[redacted]

Director, FBI

Reviewed & declassified 2040 7/19/77 BVP

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF Declassification DATE 7/19/77

Dear Sir:

Reference is made to Bureau letter dated June 30, 1944 (Bureau file 100-138754) furnishing the names of several individuals in the motion picture colony who might be considered on the list of persons in the motion picture industry who have Communist affiliations.

In accordance with your suggestion there has been prepared a memorandum furnishing information concerning these individuals, and three copies of same are attached hereto for the information of the Bureau.

Very truly yours,

R. B. HOOD, SAC

VIP:HA
100-15732

Enclosures (3)

ICC changed to Winterrowd Rm 4738 by Ellis

COPIES DESTROYED 1/16/59 R-251

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3-30-95 BY SP3 Cy Cw
5/14/95 SP3 Cy Cw

Returned to Director

EX-22

RECORDED & INDEXED 174

100-138754-52
F B I
14 OCT 17 1944

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

5 OCT 17 1944

PEOPLE CONNECTED WITH MOTION PICTURE
INDUSTRY WHO HAVE COMMUNIST CONNECTIONS

## DIRECTORS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-30-95 BY SP1 B/10 Gen
5/14/95 SP3 cl/cw

PICHEL, IRVING

CONF. INFT.

Motion picture director, born in Pittsburgh, Pennsylvania. C.N.D.I. [redacted] informs that PICHEL has been very active in Communist circles in Hollywood, to his personal knowledge, since 1937 and has taken a very active part in many alleged Communist and Communist front organizations, some of which are the following: b7D

Hollywood Anti Nazi League.
American League for Peace and Democracy.
Was active in editing "Hollywood Now", official paper of the Hollywood Anti Nazi League.
San Diego League for Defense of Democracy.
Motion Picture Democratic Committee.
Los Angeles Workers School, official Communist project, was a teacher in this school in 1939.
Was a member of the League of American Writers and supported it very substantially.
Hollywood Writers School, under control of the League of American Writers.
Hollywood Theater Alliance, member of advisory board.
United Spanish Aid Committee, national sponsor.
Joint Anti Fascist Refugee Committee, very active as speaker.
Hollywood Democratic Committee (Communist controlled), member of Executive Council.
Sponsor of Free World Association in Hollywood, which is Communist dominated.
New Masses Art Auction Benefit to raise funds for New Masses, alleged Communist publication.
Sponsor and speaker for committee to celebrate twentieth anniversary of the Soviet Union.

He is considered by the Hollywood Communists as one of the Party's most loyal supporters. Is a close associate of DONALD OGDEN STEWART, HERBERT BIBERMAN, LIONEL STANDER, HERBERT K. SORRELL, FRANK TUTTLE and other known Communists.

PICHEL made a complete about face after HITLER attacked STALIN in June, 1941. Positive proof of membership in the Communist Party isnot available.

100-138754-52

ENCLOSURE

## SCREEN WRITERS

NICHOLS, DUDLEY

Screen writer, born in Ohio, educated at Oxford University, England. C.N.D.I. [redacted] has reported that NICHOLS came to Hollywood in 1933 and soon became a member of the John Reed Club; that in 1934 he was associated with JOHN HOWARD LAWSON, JOHN WEXLEY, ROBERT TASKER and others, in organizing the Hollywood Motion Picture Writers Union, now the Screen Actors Guild. In 1936 the Communists gained complete control of this Guild. NICHOLS has been very active in the following alleged Communist and Communist front organizations: b7D

Screen Writers Guild, has been its president.
Member of League of American Writers.
Teacher in the Hollywood Writers School which was set up by the League of American Writers, recently affiliated with the People's Educational Center.
American Peace Mobilization, opposed aid to England and France, opposed to the Selective Service Act.
Supported the North American Aviation, Inc. wildcat strike in June, 1941.
Sponsored the Fourth Writers Congress, 1941.
Was chief speaker of the Writers Congress at U.C.L.A., October, 1943.
Member of Advisory Board of the Writers Congress, 1943.
Member of Continuations Committee of the Writers Congress, 1943.
Active in American League for Peace and Democracy, 1938-39.
Sponsor of, and active in, the Hollywood Anti Nazi League.
Elected a member of Executive Board of Hollywood Anti Nazi League after the Stalin-Hitler pact.
Supported "Yanks are not coming" program.
Active in Contemporary Theater.
Active in New Theater League.
Active in International Union of Revolutionary Theaters, Moscow, 1932.
Speaker for International Union of Revolutionary Theaters.
Signed protest against the investigation of the Moscow trials by JOHN DEWEY in 1937.
Sponsor for, and member of, Hollywood Citizens Committee for Federal Theater, 1938.
Supported Loyalist cause in Spain, 1937.
Member of reception committee for ANDRE MALRAUX, French Communist, at time of his visit to Hollywood, August 6, 1937.
Sponsor of Hollywood Art Project American Contemporary Gallery.
Member of Sleepy Lagoon Defense Committee, noted mass murder case.

Sponsor of Los Angeles Council of American-Soviet Friendship.
Member of Citizens Committee for HARRY BRIDGES.
Chairman of the Free World Association in Hollywood.
Member of Screen Writers Guild.
Member of Hollywood Writers Mobilization.
Member of Hollywood Council of Guilds and Unions to Fight the Motion Picture Alliance for the Protection of American Ideals.

"Hollywood Now", the official paper of the Hollywood Anti Nazi League, was published by the Columbia Publishing Company, 6513 Hollywood Boulevard. The masthead of the paper showed that DONALD OGDEN STEWART, FRANK TUTTLE, BERN BERNARD and DUDLEY NICHOLS were the chairman, vice chairman, treasurer and secretary respectively, of the Hollywood Anti Nazi League, which puts out this paper. Positive proof of membership in the Communist Party is not available.

## SCREEN ACTORS AND ACTRESSES

### MARCH, FREDERIC

Screen and stage actor, was born in Wisconsin. C.N.D.I. [redacted] b7D has informed that in 1936 MARCH began to become active in the Communist movement and took an active part in the following organizations:

Member of Contemporary Theater (New Theater League).
Affiliated with the International Union of Revolutionary Theaters formed in Moscow, Russia in 1932.
North American Committee to Aid Spanish Democracy.
United Spanish Aid Committee.
Joint Anti Fascist Refugee Committee.
Hollywood Anti Nazi League.
American League for Peace and Democracy.
"Roll of Honor", signed protest against discontinuance of the W.P.A. Federal Theater project.
Theater Arts Committee.
Hollywood Anti Dies Committee.
Committee for Writers in Exile.
Free People's dinner honoring PAUL ROBESON.
Narrator for Russian propaganda motion picture "Black Sea Fighters", written by CLIFFORD ODETS and produced by ARTKINO.
Member of Independent Writers Committee of Arts and Sciences, a newly formed front in New York City.

C.N.D.I. [redacted] informed that MARCH and his wife, FLORENCE ELDREDGE, were present at a mass meeting of the Council of Hollywood Guilds and Unions to formulate protests against the Motion Picture Alliance for the Protection of American Ideals, on June 23, 1944. The activities of his wife, FLORENCE ELDREDGE, parallel those of MARCH. IVAN F. COX, in a civil case in State Court in 1937, charged that MARCH aided FRANK TUTTLE in spreading Communist propaganda in the motion picture industry. Documentary proof of membership in the Communist Party is not available (C.N.D.I. [redacted] b7D


CONF. INFT.

TONE, FRANCHOT

Is a Hollywood screen actor and it is stated that he was born in Buffalo, New York and that his father was a leading industrialist of that city.

C.N.D.I. [redacted] has informed that TONE has been involved in Communist activity in Hollywood since 1935, to his personal knowledge; that he is a member of the Screen Actors Guild and has been active in the following organizations: b7D

Member of, and active in, the American League for Peace and Democracy.
Member of the Motion Picture Artists Committee, 1938.
United Spanish Aid Committee, 1939.
Joint Anti Fascist Refugee Committee, 1937 to date.
Member of, and active in, Hollywood Anti Nazi League.
Speaker for San Diego League for Peace and Democracy, which was a branch of the Hollywood Anti Nazi League.
Member of reception committee for ANDRE MALRAUX, noted French Communist, on visit to Hollywood.
Hollywood Committee for Writers in Exile.
Free People's Dinner honoring PAUL ROBESON.
Very active in TOM MOONEY Defense Committee.
Active in Sleepy Lagoon Defense Committee, noted mass murder case.
Sponsor for Los Angeles Council of American-Soviet Friendship.
Member of Russian War Relief.
Member of Executive Committee of American-Soviet Friendship.
Member of, and leader in, Actors Laboratory.
Member of, and takes leading part in, Hollywood Democratic Committee.

RICHARD LaPAN, a functionary of the Communist Party in 1938, made affidavit that TONE had contributed large sums of money to the Communist Party; that this money had been delivered to STANLEY LAWRENCE, then a leading Communist in Hollywood. LAWRENCE was later killed in Spain while fighting for the Loyalist cause.

EUGENE LYONS in his book "The Red Decade", stated that when ANDRE MALRAUX, then still a leading literary communist, reached the movie capitol he was greeted by a committee headed by FRANCHOT TONE. "Everybody had lots of fun buying, equipping and autographing two ambulances for the Loyalists. Among the announced donors were FRANCHOT TONE, GUY ENDORE, HERBERT BIBERMAN, SIDNEY BUCHMAN, DUDLEY NICHOLS, DONALD OGDEN STEWART, and others." Identifying proof of his membership in the Communist Party is not available.

MERIVALE, PHILIP

Was born in India. His citizenship status is unknown.

C.N.D.I. [redacted] has informed that MERIVALE is a motion picture and stage actor; that he was born at Rehutta, Manickpur, India of English parentage, and was educated at St. Edwards School, Oxford; that to his personal knowledge, MERIVALE became identified with Communist sympathies during the Spanish Civil War in 1937 and 1938, at which time he became active in the New Theater League and the Theater Arts Committee (TAC) and was a speaker at a meeting, "Rally for Democratic Spain", held in New York City. Informant further stated that he was a member of the following organizations which have Communist connections: b7D

Motion Picture Artists Committee (Spanish aid).
Spanish Refugee Relief Campaign, New York City.
American Rescue Ship Mission.
Hollywood Committee for Writers in Exile.
Sponsor for Hollywood Committee for Writers in Exile.
Free People's Dinner, honoring PAUL ROBESON.
Speaker at 25th Anniversary of Russian Revolution.
Honorary Chairman Joint Anti Fascist Refugee Committee.
Mr. and Mrs. MERIVALE were patrons of a banquet commemorating Russian American Unit 42.
Signed petition urging President to break diplomatic relations with Spain (Franco Government).
MERIVALE read lengthy paper urging a bond with actors of U.S.S.R.
Was speaker at Ciro's Restaurant to raise funds for J.A.F.R.C.
Member of Screen Actors Guild.
Member of League of American Writers.
Speaker for Russian War Relief.

He spoke on his conception of Communism as opposed to Fascism. He praised the progress of the U.S.S.R. during the last twenty-four years and said that country had progressed in literature, art, standards of living, factories, industries and literacy far more than Germany. Definite proof of membership in the Communist Party is not available.

STANDER, LIONEL

Is a motion picture actor, a comedian. According to his own statement he was born in New York City.

C.N.D.I. [redacted] has stated that STANDER told him personally in 1935 that he was a member of the Communist Party in New York City. Informant further stated that since STANDER has been in Los Angeles he has been very active in the following alleged Communist and Communist front organizations: b7D

Hollywood Anti Nazi League.
American League Against War and Fascism.
American League for Peace and Democracy.
North American Aid to Spanish Democracy.
Member of Screen Actors Guild.
Active in supporting Communist and Communist controlled front activities since 1934.
Supporter of New Theater League, along with DUDLEY NICHOLS, LESTER COLE, LILLIAN HELLMAN, HERBERT BIBERMAN, ORSON WELLES, FRANK TUTTLE, JORIS IVENS, J. EDWARD BROMBERG, JOHN GARFIELD, JOHN WEXLEY, FREDERIC MARCH, DONALD OGDEN STEWART, and others.
Contemporary Theater, Inc.
Member of Motion Picture Democratic Committee.
Speaker before California Federation for Political Unity.
California Committee of one hundred for Political Unity.

The Los Angeles Police Department Intelligence Bureau lists STANDER as a member of the Communist Party in 1936, and stated that his Party name was J. RAND. JOHN L. LEECH, former Communist Party Organizer, and member of the Communist Party State Executive Committee, testified before the Los Angeles County Grand Jury that LIONEL STANDER had been a member of the Communist Party during 1931--36, during the years of LEECH'S activity. LEECH testified further that STANDER'S Communist Party name was J. RAND and that he received Party dues from STANDER under that name in 1935 when STANDER reported in the Los Angeles area from New York City. He also testified that STANDER contributed as much as $75.00 per week to the Communist Party.

The "International Literature" issue of July, 1938, publication of the State Literary Art Publishing House, Moscow, U.S.S.R., lists LIONEL STANDER as one of one hundred "American intellectuals". This was an attempt of the Soviet Union to pressure and extend its gains and its strength by the recent Moscow trials and support is given to the effort of the Soviet Union to "Free itself from insidious internal dangers."

C.N.D.I. [redacted] advised that STANDER, in 1934, introduced himself to the Motion Picture Workers Industrial Union as a member of the Communist Party and at a later date informed informant that he was a member of the Communist Party at that time. b7D

CONF. INFT.

STANDER'S wife, ALICE STANDER, according to C.N.D.I. [redacted] is a member of the Communist Party, and in November, 1943 was a member of Branch E, Northwest Section, Communist Party of Los Angeles County. She has also been a member of Branch G, Northwest Section of the Communist Party of Los Angeles County, and was transferred to Branch V, Section 59 of the Communist Party of Los Angeles County.

RANIER, LUISE

Motion picture actress and formerly the wife of CLIFFORD ODETS.

C.N.D.I. [redacted] has informed that RANIER was born in Vienna, Austria and came to the United States about 1935; that to his personal knowledge she has been active in the following undertakings which have Communist connections: b7D

North American Committee to Aid Spanish Democracy.
Rescue Ship Mission. Was active in a venture to collect $300,000 to bring members of the Abraham Lincoln Brigade and "Loyalist Refugees to America".
American Youth Congress. She personally took part in the picketing of the White House during the period of the Stalin-Hitler Pact.
Was an active member of the Motion Picture Democratic Committee which was later affiliated with the American Peace Mobilization.
Member of the Hollywood Anti Dies Committee.
Carnival for Spain. Hostess at affair to raise money for Abraham Lincoln Brigade and Spanish Loyalist cause.
Sponsored book sale for benefit of League of American Writers and Abraham Lincoln Brigade.

LUISE RANIER is not in Hollywood at the present time but from the best information available appears to be engaged in some form of alleged war work in the east.

LUPINO, IDA

A motion picture actress, was born in England. According to the Hollywood reporter for July 17, 1944, her earnings for the year ending June 30, 1943, was $142,750.00.

C.N.D.I. [redacted] has informed that her activities and sympathies are indicated by her connection with the J.A.F.R.C. and the Hollywood Committee for Writers in Exile, which latter committee was created by the League of AAmerican Writers. Informant further stated that she is a member of the Screen Actors Guild and has taken part in alleged Communist controlled front activities. She was a guest at a benefit dinner at Ciro's Restaurant on November 10, 1941 for the benefit of J.A.F.R.C. This was given under the auspices of the American Committee to Save Refugees, Exiled Writers Committee and and United American S panish Aid Committee, as shown by the circular announcing the meeting. She was joint chairman with LOUIS BROMFIELD on that occasion. She was a guest speaker along with WALTER DURANTE, Sir CEDRIC HARDWICKE, HEINRICH MANN, and PHILIP MERIVALE. She sponsored a banquet in aid of J.A.F.R.C. and the Council of African Affairs, Inc. at the Beverly Hills Hotel on July 20, 1942. Proof of Communist Party connection is not available. b7D

DeHAVILAND, OLIVIA

Motion picture actress, is said to have been born in Japan.

C.N.D.I. [redacted] has informed that DeHAVILAND, to his personal knowledge, began showing sympathy for Communist causes in Hollywood in 1942, and since that time has taken an active part in various Communist front activities, such as the following: b7D

Hollywood Committee for Writers in Exile.
Free People's Dinner, honoring PAUL ROBESON.
Attended reception at Soviet Vice Consulate, November, 1942, which was attended by many known Communists.
Member, sponsor for, and very active in J.A.F.R.C.
Signed "Protests" against temporary detention of JESUS HERNANDEZ TOMAS, a Spanish Communist, held by Immigration authorities in Seattle in November, 1943.
Speaker at meetings of J.A.F.R.C.
Attended celebration of 26th Anniversary of Russian Revolution at Soviet Consulate, October 25, 1943.
Attended cocktail party in honor of MIKHAIL KALATOZOV, Soviet motion picture representative at Mocambo Night Club, August 26, 1943.
Attended second banquet for same party at same place, January 22, 1944.
Sponsor for Los Angeles Council for American-Soviet Friendship.
Speaker at San Francisco, June 22, 1944, under auspices of San Francisco Council of American-Soviet Friendship.
Active member of Russian-American Club in Hollywood.
Sponsor for Free World Association of Hollywood.
Member of Executive Council of Hollywood Democratic Committee.
Speaker before Beverly-Westwood Democratic Committee, affiliated with the Hollywood Democratic Committee.

She attempted to speak before A.F.of L. Street Railway Employees of Los Angeles on August 8, 1944, in company with ORSON WELLES and REX INGRAM. D. D. McCLURG, President of the Union, cancelled the speeches of the three because, as he stated publicly, "They were too red".

HAYWORTH, RITA (Wife of Orson Welles).

Former wife of EDWARD CHARLES JUDSON; maiden name MARGARITA CANSINO.

C.N.D.I. [redacted] informs that HAYWORTH is of Spanish origin but was born in New York City; that she is a motion picture actress, a dancer. Informant further stated that a great scandal and threats of extortion by her husband JUDSON resulted from the divorce proceedings between them; that she entered into a contract with JUDSON, agreeing to pay him $12,000 and most of their joint property if he would "Not imply directly or indirectly that she has committed an offense involving moral turpitude under federal, state or local laws, or that she has conducted herself in any manner which would cause her to be held in scorn, or which would damage her career". Her husband broke the contract, resulting in scandal. b7D

The informant further stated that her Communist sympathies began in 1942 when she became associated with ORSON WELLES; that she took part in carnivals for Chinese relief and is a member of the Sleepy Lagoon Defense Committee, and signed a petition to Governor WARREN on behalf of the Sleepy Lagoon Defense, which related to the gang murders of Mexicans in which seventeen Mexican boys were convicted on murder charges and are now serving sentences in San Quentin Penitentiary; that she is a sponsor of the Free World Association of Hollywood; that she is an active member of the Hollywood Democratic Committee and a member of the Executive Council of that Communist front organization. Informant stated that she and her husband, ORSON WELLES, are very active in the Hollywood Council of Guilds and Unions in the fight which that organization is waging against the Motion Picture Alliance for the Preservation of American Ideals. Definite proof of membership in the Communist Party is not available.

BRUCE, VIRGINIA

Is a motion picture actress and was born in Minnesota.

C.N.D.I. [redacted] informs that she became active in Communist affairs about 1938, to his personal knowledge; that she is a member of the Screen Actors Guild. Informant has further stated that she was an active member of the Hollywood Anti Nazi League, after the Stalin-Hitler Pact and was very active in its affairs until it was dissolved. She was a member of the Emergency Committee of the Hollywood Anti Nazi League to save that organization after many deserted it because of the Stalin-Hitler Pact ; that she was a member of the Motion Picture Democratic Committee, which supported the American Peace Mobilization, after the pact; that she was a member of the Motion Picture Artists Committee (Spanish Aid Committee). Informant further stated that she made public speeches for the Hollywood Anti Nazi League, following the Communist Party line after the Pact was signed. He further advised that she is a sponsor of the Free World Association of Hollywood; that she is a member of the Executive Council of the Hollywood Democratic Committee. The Hollywood Democratic b7D

Committee sent out circulars for a meeting at the Philharmonic Auditorium April 28, 1944 at which Senator DOWNEY and Congressman WILL ROGERS were to be present. The circular stated "FRANCHOT TONE, VIRGINIA BRUCE, GALE SONDERGAARD and many others" will appear in a stirring, dramatic presentation by Hollywood leading screen writers and actors. Informant stated that she joined in a telegram by the Hollywood Democratic Committee to the Senate Judiciary Committee relating to the Poll Tax legislation. Proof of membership in the Communist Party is not available.

RUSSELL, ROSALIND

Is employed at Warner Brothers and is a motion picture actress. She was born in Waterbury, Connecticut.

EUGENE LYONS, in his book "The Red Decade" states that ROSALIND RUSSELL was one of the signers of the "New Declaration of Independence as of 1938" which was "Just another fund raising and propaganda stunt".

C.N.D.I. [redacted] has informed that RUSSELL was a member of the following organizations, which were considered Communist fronts: b7D

- Hollywood Anti Nazi League.
- Hollywood League for Democratic Action.
- "Committee of 56", an organization set up advocating severance of relations with Germany, before STALIN signed the pact with HITLER.
- Member of Motion Picture Democratic Committee.
- Member of Free World Association of Hollywood, 1944, and member of its Executive Board. Associated with DUDLEY NICHOLS, WALTER WANGER, SAM GOLDWYN, HOWARD ESTABROOK, CHARLES BOYER and SOL LESSER.
- Member of Committee on Picture Arts and Sciences, with JAMES WONG HOWE, JORIS IVENS, FRANK TUTTLE, And others.
- Active member of Hollywood Democratic Committee, and a member of the Executive Board of that committee.
- Took part in broadcast to Moscow by Hollywood Writers Mobilization.

Record of membership in the Communist Party is not available.

BALL, LUCILE

Motion picture actress who was born in Montana and resides at [redacted] b6 b7C

According to C.N.D.I. [redacted] she is a member of the Screen Actors Guild and to his personal knowledge she has taken an active part in, and supported, Communists and Communist controlled fronts in the Hollywood area over a period of six or seven years. She has been active in the inner circle of the Hollywood Communists, and she registered to vote as a "Communist" in 1936, from [redacted] Her mother, Mrs. DESIRES E. BALL, and two uncles, FRED C. HUNT and FRED H. BALL, also registered as Communists, from the same address. Informant further stated that she was appointed a member of the State Control Committee of the Communist Party of Los Angeles County in 1936 by JOHN WEATHERWAX, personnel director of the Communist Party at that time. This evidence was identified by WEATHERWAX when he was a witness before the Tenney Anti-Subversive Committee in 1941. She sponsored EMIL FREED as the Communist candidate for the State Assembly in the 57th Assembly District in 1936. The forms on which the sponsorship is recorded asserts "I am a qualified voter of _____ County and I am registered as affiliated with the Communist Party and am not at this time a signer of any other certificate nominating any other candidate for the above-named office. b7D

RENA VALE, a former member of the Communist Party, stated that she attended one meeting of "Communist Party New Member's Classes" at the home of LUCILE BALL on [redacted] and was informed that LUCILE BALL was glad to "Loan her home for a Communist Party New Member's Class". It is stated that since she has become "prominent" in the motion picture industry she does not participate openly in Communist activities. b6 b7C

GLEASON, LUCILLE

Motion picture actress, was born in Pasadena, California, and according to C.N.D.I. [redacted] she has been a follower of Communist activities and has associated with the Communist elements in the motion picture industry and has participated in the following organizations and activities: b7D

The New Theater League.
Contemporary Theater in Hollywood.
Hollywood Committee to Protect Civil Liberties, formed by the Communists during the Stalin-Hitler Pact.
Member of Hollywood Committee for Federal Theater.
Member of Motion Picture Progressive League, Communist front during Stalin-Hitler Pact.
Member of Hollywood Democratic Committee.
Endorsed by Hollywood Democratic Committee for the State Assembly.
The Hollywood Democratic Committee is considered a Communist

front in Hollywood.

She was nominated on the Democratic ticket for the State Assembly May 2, 1944 and had the endorsement of the Hollywood Democratic Committee. C.N.D.I. [redacted] states that she is not a member of the Communist Party as they do not trust her as she is too talkative. b7D

INGRAM, REX

Motion picture actor, was born in Cairo, Illinois and became interested in Communist activities in 1938, to the personal knowledge of C.N.D.I. [redacted] The PEOPLE'S WORLD for July 29, 1944 stated that REX INGRAM, prominent Negro actor, read the returns of the recent ballot which recorded the results of the election of officers in the Hollywood Democratic Committee, which showed the election of MARC CONNELLY, Chairman, JOHN CROMWELL, GENE KELLY and E. Y. HARBURG as Vice Presidents, NORVAL D. CRUTCHER, Secretary and ALBERT DEKKAR, Treasurer of that organization. The article also stated that INGRAM was himself elected a member of the Executive Board. b7D

C.N.D.I. [redacted] stated further that INGRAM has, to his knowledge, been a follower of Communist activities and a follower of, and a member of the following Communist front organizations:

Hollywood Committee for Federal Theater.
Member of Executive Board of Theater Arts Committee.
Member of New Theater League.
Theater Committee for Defense of Spanish Republic.
Member of Executive Committee, Hollywood Democratic Committee.
Lecturer at People's Educational Center.

He was prevented speaking before A.F.of L. Union of Street Railway Employees by President D. R. McCLURG of the Union because after reading the script McCLURG stated that it was too inflammatory....."too red". INGRAM was accompanied on this occasion by OLIVIA de HAVILAND and ORSON WELLES, who were to speak on the same program, but they were also refused the privilege of speaking as they were likewise "too red".

INGRAM also took a leading part at the benefit party for the "California Eagle", Negro newspaper, at the home of CLARENCE MUSE. MAX SILVER, County Organizer of the Communist Party in Los Angeles County, has stated that the Eagle is the Communist Party voice of the Negro section.

Communist Party affiliation. REX INGRAM, actor, new recruit, Marcy, 1944, was recruited by Branch F, Northwest Section, Communist Party

of Los Angeles County, and assigned to Branch F, the Actors' Branch, Northwest Section, 1944 Communist Party Membership Book No. 84702, 1944 Communist Political Association Card No. 46953. A highly confidential source made available photostatic copies of the records of Branch F, by B. HAMMER, September 14, 1944. This record was obtained by Special Agents JOHN R. VICARS, DAVID MacCULLOCH and FRED G. DuPUIS. The same information was also furnished by C.N.D.I. [redacted] b7D

FLEMING, MILDRED, aka Mildred Baker Fleming, Mildred Fleming Rogers, Mildred Rogers, Mrs. Stanwood Nickerson Rogers

Is the wife of STANWOOD NICKERSON ROGERS, motion picture art director, now in the Armed Forces. She is the PEOPLE'S WORLD correspondent at the present time.

C.N.D.I. [redacted] has informed that MILDRED FLEMING has been identified with Communist activities in the Hollywood area since 1934, to his personal knowledge; that she has been very active in the following organizations:

Secretary of the Motion Picture Workers Industrial Union, 1934-35, which was completely dominated by the Communist Party.
Employed as a reader in the motion picture industry under DON GORDON, who became a member of the Communist Party.
American League for Peace and Democracy.
Hollywood Anti Nazi League.
Motion Picture Democratic Committee.
American Peace Crusade.
American Peace Mobilization.
Hollywood Woman's Council (Allied with APM).
Motion Picture Cooperative Buyer's Guild. Her husband was an officer in this Communist dominated organization.
Correspondent and special feature writer for the PEOPLE'S WORLD, Communist organ on the Pacific Coast, 1939 to the present time.
Member of Hollywood Democratic Committee.
Member of League of American Writers.
Lecturer in the Hollywood Writers School, now called the Hollywood Branch of the People's Educational Center.
Contributor to Communist publication "Black and White", 1939. This newspaper was a Communist voice.
Contributor to "The Clipper", official organ of the League of American Writers which ceased publication soon after Hitler attacked Stalin and invaded Russia, which necessitated a

change in the Communist Party line, and at which time "The Clipper" was superseded by "The Communique".

Communist Party affiliation. Under the name MILDRED ROGERS, [redacted] she joined the Communist Party in 1935 at which time she was 35 yearsof age. She stated that she was born in the United States of America of German parentage. She was assigned to the Professional Section, Unit No. 120. She was a member of the Federation of Teachers, A.F. of L. No. 20, and wasemployed by the Los Angeles Board of Education. In 1937, she held Communist Party Membership Book No. 74253. She was a member of Branch C, Northwest Section of the Communist Party of Los Angeles County in November, 1943. (C.N.D.I. [redacted] C.N.D.I. [redacted]. b6 b7C b7D

JGF:CMC

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LOS ANGELES, CALIFORNIA
SEPTEMBER 9, 1944

CINEMA POST NO. 561, AMERICAN LEGION

HOLLYWOOD, CALIFORNIA

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-30-95 BY SP12 ATTLCM
5/14/91 SPS cc/cm

The following is a short digest of information relative to the personnel of Cinema Post No. 561 of the American Legion, Hollywood, California.

The Cinema Post was formed on June 27, 1943, with an initial membership of 42. The first roster of officers was elected on that date and application for a charter was made. A temporary charter was issued by the Los Angeles County Council of the American Legion. Some charges were filed against the granting of a charter, some investigation of the charges was made, and some pressure was brought to bear against the granting of a charter. However, an installation ceremony was had on the temporary charter on or about April 1, 1944. A permanent charter was issued by the national office at Indianapolis, Indiana, about August 1, 1944, and new officers for the current year were elected and installed.

The following parties were elected to office for Cinema Post No. 561 on June 27, 1943:

ROBERT LESTER, also known as Robert W. Leicester, Robert Watson Leichester - Post Commander
JACK F. BARBEE - First Voice Commander
JOE M. TIMOTHY - Second Voice Commander
NORVAL D. CRUTCHER - Adjutant
WILLIAM JOSEPH SMART - Post Chaplain
JOE MARKS - Post Historian
ELVIN BERT WILLIAMS - Sergeant at Arms

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Officers for 1944

On July 24, 1944, a new roster of officers was elected and on August 1, 1944, after the permanent charter was issued, they were installed in office

1 encl. (list of names)

Copy of city file (only 9 pages) see serial 50

recorded & indexed

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PAUL SUTTON - Commander
ABE A. SWARTZ (SCHWARTZ) - First Vice Commander
ROBERT ROTHSTEIN - Second Vice Commander
LORAINE WHITE (R. N.) - Adjutant
PHIL R. ENGELBERG - Finance Officer
JEAN ARMAND - Historian
ROBERT LESTER (LEICESTER, LEICHESTER) - Chaplain
JACK F. BARBEE - Sergeant at Arms

A list of the members of Cinema Post No. 561 was obtained. The members were identified by LEGION CARD numbers running from 507401 to 507600. There were some blank numbers so that the exact number of members is not known but the number appears to be 165. However, the officers of the Post claim to have 200 members.

The following information was obtained relative to the officers of this post. For identification purposes the register reflects that a number was assigned to each member. This number is being placed immediately before the name of those members who have a record in the Los Angeles Bureau Office:

507563 - ROBERT LESTER, also known as
Robert W. Leicester, Robert Watson Leichester

[redacted] b6 b7C

The name, ROBERT WATSON LEICHESTER, appears to be the correct name of this party. He is reported as being 53 years of age and was born in Rochester, New York. He is a member of Studio Painters Local 644 - AFL and is employed at Warner Brothers Studio as a scenic artist, where he has been employed since 1937. He had formerly been employed by MGM and Paramount Studios in a similar capacity. He has also been employed by various theatres in Boston and San Francisco prior to coming to Los Angeles. It has also been stated that a LEICHESTER was active in the union troubles in the motion picture industry in 1937 when the Communists were said to have attempted to "take over" the union from the International Association of Theatrical and Stage Employees - AFL. Evidence of his membership in the Communist Party is not available but it is reported that he is a close friend and associate of DON KING and NORVAL D. CRUTCHER. KING is a member of the Valley Branch (Branch K), Northwest Section of the Communist Party of Los Angeles County, and is employed by the Warner Brothers Studio. His 1943 Communist Party book number was 36018-NM. His Communist Party name is ARTHUR CARVER. CRUTCHER is employed by Warner Brothers as a laboratory technician and is a member of Local 683. He joine

the Communist Party September 20, 1937, and used the Communist Party name, NORMAN NEWMAN. He was assigned to Industrial Section, Studio Unit No. 1, and is one of the most active Communist Party workers in the motion picture industry.

LEICHESTER held a meeting of the Valley Democratic Committee at his home on October 28, 1943, at which about 25 people were present. He also attended a joint meeting of the Woodland Hills and Reseda branches of the Valley Democratic Committee at the home of HUGO BUTLER in Tarzana. The Hollywood Democratic Committee and its branches are considered Communist fronts in the Los Angeles area.

507403 - JACK E. BARBEE
[redacted]
First Vice Commander American Legion Cinema Post 561

b6
b7C

On July 24, 1944, he was elected sergeant at arms of Cinema Post 561. It is reported from a reliable source that BARBEE came to Hollywood from some place in the East, possibly New York City, and joined the Screen Actors Guild. His name appears on the list of membership of the Screen Actors Guild.

507510 - JOSEPH M. TIMOTHY
[redacted]
Second Vice Commander
No information

b6
b7C

507453 - NORVAL D. CRUTCHER
[redacted]
Adjutant

CRUTCHER joined the Communist Party at Los Angeles on September 20, 1937, and assumed the Communist Party name of NORMAN NEWMAN. He was assigned to the Industrial Section, Studio Unit No. 1, Communist Party of Los Angeles County. His 1937 Communist Party book number was 85228; and his 1938 book number was 58687. CRUTCHER has been and is now very active in Communist and Communist front activities.

He was a member of the Hollywood Anti-Nazi League and the American Peace Mobilization. He is now very active in the Hollywood Democratic Committee, a Communist front and is now secretary of that organization and a member of the executive board. He is active in the 15th Congressional Legislative Council, a Communist controlled pressure group. He is active in the Motion Picture Labor Committee for Political Action. He lead the drive for funds for the Political Action Committee. He is the secretary

of Film Laboratory Technicians Local 683 and has been an employee of the Warner Brothers Studio for approximately ten years. His wife, MARIAN M. CRUTCHER, joined the Communist Party in 1939, assumed the Communist Party name, MICHELE O'HARA, and was assigned to "Studio Special" branch. CRUTCHER and ROBERT LEICHESTER, above mentioned, were the original organizers of Cinema Post 561. CRUTCHER was a member of the "High Pressure Committee" to attack the records of certain congressmen during the summer recess of Congress in the summer of 1943.

CRUTCHER'S name does not appear on the official list of "current officers" of Post 561, although a letter dated August 10, 1944, on the official stationery of "Cinema Post, American Legion, 6461 Sunset Boulevard, Hollywood, California" was signed "Norval D. Crutcher, Adjutant" in CRUTCHER'S handwriting.

This letter stated in part the following: "The Cinema Post was originally formed as a veterans' organization to take care of all union members returning from service in World War II as well as those who served in World War I. . . . . For these reasons we feel that the Cinema Post is of the utmost importance to every union and guild in the industry. In spite of the lack of active union support the Cinema Post already has a membership of more than 200 veterans. We believe we have a potential membership of between 4000 and 5000. A post of this size would wield an enormous influence within the American Legion and thus benefit everyone. . . . . The Cinema Post would like a contribution from your local toward the purchase of our post colors. We would like to feel that our colors will symbolize the unity of purpose between the unions and guilds in Hollywood and the only labor post in the industry.

"We would also like permission to send a speaker to your executive board ormembership meeting to explain in more detail what the Cinema Post means to you."

507597 - WILLIAM JOSEPH SMART
[redacted]
Post chaplain

b6
b7C

There is no information about this individual other than the fact that he is a member of Post 561 and was the first chaplain of that post.

No.___ - JOE MARKS
Post historian

There is no information which identifies a party by this name connected with the motion picture industry.

507506 - ELVIN BERT WILLIAMS
[redacted] b6 b7C
Sergeant at Arms

There is no information relative to this party other than the fact that he is a member of the post and was the first sergeant at arms of the post.

Officers Elected July 24, 1944, and Installed August 1, 1944

No.___ - PAUL SUTTON
[redacted]
Commander

The name of this party does not appear on the membership of the Cinema Post. However, information was obtained from the headquarters of the Post that he was elected Commander on July 24, 1944, and was installed in office on August 1, 1944. He is reported as being about 22 years of age and an American born citizen. In October, 1942, he was air raid warden and his telephone was Superior 82796. At that time he reported J. A. BLICKENDERGER as being seditious. Investigation revealed that the complaint was groundless.

About July 1, 1944, he was employed as secretary by Mrs. GILDA DAHLBERG. At that time Mrs. DAHLBERG, who is a wealthy New York woman, was living at the Beverly Hills Hotel and had reported the theft of a diamond ring valued at $15,000 which had disappeared somewhere between New York City and Los Angeles. An investigation of this matter was begun and is now pending. Mrs. DAHLBERG returned to the East the latter part of July, 1944. It was reported that while Mrs. DAHLBERG was here and during the time that SUTTON was her secretary, she was entertaining "Effeminate appearing young men", as many as 5 or 6 at a time. Mrs. DAHLBERG has an address of [redacted] and also [redacted] Nothing further is known of the activities of SUTTON. b6 b7C

507600 - ABE A. SCHWARTZ
[redacted]
First Vice Commander

There is no other information relative to this party other than the fact that he was First Vice Commander of Cinema Post 561 elected July 24, 1944.

No.___ - ROBERT (BOB) ROTHSTEIN
[redacted] b6 b7C
Second Vice Commander

The name of this party does not appear on the membership list of Cinema Post 561. The only information available is that he was elected Second Vice Commander of the Post on July 24, 1944.

507505 - LORAINE WHITE (R. N.)
[redacted] b6 b7C
Adjutant

The files reflect that LORAINE WHITE is a registered nurse. However, she is at present working at Columbia Studios laboratory. On May 31, 1944, she reported to the Los Angeles Bureau Office that BYRON MURRAY, an employee of Columbia Studios in the laboratory was endeavoring to evade the draft. On July 24, 1944, she was elected Adjutant of American Legion Cinema Post 561. It is not known whether she is acting in that capacity or not, as it appears above under the name of NORVAL D. CRUTCHER that he was sending out letters on stationery of Cinema Post 561 as adjutant of that Post aslate as August 11, 1944.

507463 - PHIL R. ENGELBERG
[redacted] b6 b7C
Finance Officer

ENGELBERG was one of the original 42 members who formed Cinema Post 561. His business is listed as "Kodaks, 5918 Chula Vista, Hollywood". Confidential National Defense Informant [redacted] informed that a "People's World" fund drive meeting was held at [redacted] b7D Agents of the Los Angeles Bureau Office observed the automobile registered to ENGELBERG parked in front of this address on that occasion.

507500 - JEAN ARMAND
[redacted] b6 b7C
Historian

The records in the Los Angeles Bureau Office show that ARMAND was an investigator for the OPA and made complaint to the Los Angeles Bureau Office of an alleged violation of OPA regulations by some Koreans. No investigation was conducted. For some months he has been the campaign manager for HAL STILES, candidate for Congress in the 15th Congressional District on the Democratic ticket. STILES received the endorsement and the support of the Hollywood Democratic Committee during the primary campaign. The Hollywood Democratic Committee is considered a Communist front in Hollywood.

507563 - ROBERT LESTER, also known as
Robert W. Leicester, Robert Watson Leichester
Chaplain

See above for information that LESTER was the first Commander of Cinema Post 561. On July 24, 1944, he was elected chaplain of this post.

507403 - JACK F. BARBEE
Sergeant at Arms

See above for information concerning this party who was First Vice Commander of Cinema Post 561 during 1943. He was elected Sergeant at Arms of Cinema Post 561 on July 24, 1944.

Information about Personnel of Cinema Post 561 Other Than the Officers Above Mentioned

507401 - DONALD VINCENT ATHONS

[redacted] b6 b7C

Mrs. VIRGINIA BOWMAN, [redacted] telephone Capital 7107, mother of ATHONS, advised Special Agent H. H. BYRER on October 11, 1941, that her son's draft board at 1605 Sunset Boulevard, telephone Michigan 2021, was trying to locate him. ATHONS' draft board is 1547A. She informed that her son was with a construction company located on Midway Island; that he had signed a one year contract with a dredging company; and that she did not know the name, but she stated that return addresses on his letters were as follows: "Hawaii Dredging Company; Turner Construction Company; and Raymond Concret Tiling Company". Nothing further is known of this party.

507409 - ALFRED JULIO BARASACCHIO

[redacted] b6 b7C

Information in the Los Angeles Bureau Office files reflects that BARASACCHIO is employed as a machine developing operator for Consolidated Film Industries Corporation, Los Angeles; that he was born in Italy in [redacted] that he was naturalized December 23, 1920, in Brooklyn, New York, Supreme Court case No. [redacted] that he was a member of the United States Army from October 27, 1942, to April 7, 1943, at which time he was given a disability discharge.

BARASACCHIO was a delegate to the 1943 Los Angeles County Communist Party convention October 30-31, 1943. The information further reflected that he has been a member of the Communist Party three years and that he wasmembership director of the Hollywood Branch. His 1944 Communist Party membership book number is 48578. At the present time he is classified as 1-C by Local Draft Board 232, Los Angeles, California.

CONF. INFT. CNDI [redacted] has related that BARASACCHIO was elected as a delegate to the Los Angeles County Communist convention which was held October 30-31, 1943, from the Hollywood Branch, Northwest Section. He is b7D

a member of Theatrical Stage Employees Local 683 - AFL. He is a member of the American Legion, is a member of the Hollywood Democratic Committee, and has attended the Communist Party school, at which school he studied Political Economy, Marxism, History of the Communist Party, and other subjects relating to Communism.

507412 - WILLIAM EDWARD BYRNE

[redacted] b6 b7C

The files reflect that WILLIAM EDWARD BYRNE, [redacted] had his car, which bore California registration number [redacted], parked in front of the Deutsches Haus in Los Angeles on several occasions in December, 1940. The files further reflect that BYRNE reported to the Los Angeles Office the alleged pro-German activities of FLORENZ J. VON DELDEN, who was taken into custody by the Federal authorities, was given a hearing, and was placed on parole to Dr. JOHN E. EAMES, [redacted] b6 b7C

The records in the Los Angeles Office show that BYRNE was charged with grand larceny in 1915 and was sent to the state penitentiary at San Quentin, California, on August 8, 1915, to serve a sentence of three years and was paroled in April, 1916. The files further show that he was arrested at Sacramento, California, in April, 1918, in connection with I.W.W. activities. The disposition of this arrest is not shown. The records further show that he was sent to Folsom Prison on August 6, 1927, to serve a sentence of from one to five years for the possession of a still. In 1932 the BYRNE who was in the prison at Folsom was 49 years of age. The proof is not positive that the BYRNE mentioned as a member of Cinema Post 561 is identical with the party who served the term in Folsom Penitentiary.

507428 - LOUIS KRIEGER

[redacted] b6 b7C b7D

CONF. INFT

CNDI [redacted] has informed that LOUIS KRIEGER was amember of the executive committee of the United Studio Technicians Guild in 1938. He was a close associate of JEFF KIBRE when KIBRE was the business representative of the United Studio Technicians Guild. KIBRE was a well known Communist at that time and still is. However, the Los Angeles Office has no record of KRIEGER'S membership in the Communist Party.

507437 - JAMES H. BARTON

[redacted]

The records of the Los Angeles Bureau Office revealed that in 1941 during the strike at the North American Aviation Company BARTON was a special police officer on guard at the North American plant. The



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strike was in June, 1941. The records show that he remained at the North American plant until August 31, 1941, at which time he went to the Lockheed Aircraft Company and he is working at the Lockheed Company at the present time. The Los Angeles Office has no record that this party is a member of the Communist Party.

507438 - GORDON S. BENNETT

[redacted] b6 b7C

The records of the Los Angeles Bureau Office reveal that BENNETT is a motion picture cameraman. The only other information about him is that he has given information to the Los Angeles Office about ROBERT DE BIAZIA to Special Agent FRANK H. TOWNSEND.

507440 - HARRY F. BILLINGS

[redacted]

The records of the Los Angeles Bureau Office reflect that one HARRY BILLINGS is in almost constant contact with ELENORE ABOWITZ, a member of the Communist Political Association and a member of the Ford Branch of the 16th CD Section, Los Angeles County Communist Party. She is the Political Action Committee coordinator of Political Action Committee activities in Southern California. The name of HARRY BILLINGS has been seen in records in the possession of ABOWITZ. It is believed that he is a Communist Party member but the evidence of same is not available.

507442 - CLARENCE SAMUEL BOURDO

[redacted] b6 b7C

The records of the Los Angeles Bureau Office reflect that CLARENCE SAMUEL BOURDO is employment chairman for the American Legion in Los Angeles, California, and that on or about May 27, 1940, reported to the United States Attorney's Office in Los Angeles the alleged subversive activities of CARL WILHELM SPAHR, WILLIAM F. GOLDNER, HENRY DARGERTT, and MARY GATES HAMLIN.

In September, 1941, WILLIAM F. GOLDNER was a first lieutenant in the United States Army Reserve and was employed as a statistician for the Agricultural Workers Medical Association in San Francisco. He was advocating government ownership and intermarriage with Negroes.

Mrs. GATES was an active member of the Silver Shirts organization.

Quite an extensive investigation was made of the activities of CARL WILHELM SPAHR, which resulted in the decision being reached that SPAHR was not engaged in activities inimical to the interests of this country and the Special Agent in Charge authorized the closing of the case.

504457 - A. T. DENNISON

[redacted]

b6
b7C

The records of the Los Angeles Bureau Office reflect that DENNISON is a studio electrician and is a member of Local 728, IATSE, and that he was a member of the Communist Party in 1934-35 and is still a consistent follower of the Communist Party line.

DENNISON'S name appears on a list of individuals who queried Congressmen as to their records when they were at home during the 1943 recess of Congress. On this list were such well known Communists as NORVAL D. CRUTCHER, GEORGE CAMPBELL, HERBERT BIBERMAN, CARROLL HOLLISTER, RUTH HOLLISTER, GUY ENDOR, and others of the Hollywood Democratic Committee.

A group of 54 members of the Hollywood Democratic Committee, many of whom were reported to be known Communists, was stated to have visited Congressman JOHN M. COSTELLO and several other Congressmen in Southern California, at which time these parties allegedly made "Communist favored" and "win the war" demands such as "kill the Dies Committee", "support the Anti-Poll Tax Bill", and "repeal the Smith-Connally Bill". This report further indicated a great number of the individuals in this group of 54 who were not Communist Party members were Communist Party line followers. It was stated that A. T. DENNISON, a member of Local 727, IATSE, employed in Hollywood, was one of those who visited Congressman COSTELLO.

507462 - JOHN C. ELLIOTT

[redacted]

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b7C

ELLIOTT is employed as a film technician at Technicolor Motion Picture Corporation. On November 30, 1923, he was arrested in San Pedro, California in connection with I.W.W. activities. It was further reported that ELLIOTT was born in [redacted] and had served in Battery B, 28th Field Artillery, during World I. The disposition of the San Pedro arrest is not available. JOHN ELLIOTT is the husband of Mrs. EDNA ELLIOTT, who is reported to be strongly pro-Nazi and has been extensively investigated by the Los Angeles Bureau Office. She associates with Mrs. BRUNO HERMAN NAHS, a pro-Nazi suspect. She has been engaged in union activities during the strikes. She openly expresses her admiration for Hitler and severely criticizes our "rotton government". She is the daughter of HENRY GEGENHEIMER, former German army officer who is a naturalized citizen.

507469 - PAUL DAVIS

[redacted]

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b7C

The PAUL DAVIS, living at [redacted] was reported as a member of the San Diego Branch of the Communist Party

mmr/e

16549

in 1938 and 1939. It has also been stated that the name of PAUL DAVIS appeared in the minutes of the meeting held on January 5, 1939, by the San Diego Section of the Communist Party. Information also appears in the file that in 1937 and 1938 this person was a subscriber to the "Western Worker" which was the Communist Party organ of the Pacific Coast.

507477 - JOE HARRIS

[redacted] b6 b7C

The files of the Los Angeles Bureau Office revealed that a party by the name of JOE HARRIS was a member of the Los Angeles County Branch of the Communist Party but the identification of this party with the JOE HARRIS who is listed as being a member of Cinema Post 561 is not available. There are eight JOE HARRISES in the Los Angeles Bureau files. It is clear that one of them is employed in the motion picture industry.

507499 - CARL ADOLPH WEINMANN alias Karl Richard Weinman

[redacted] b6 b7C

The records of the Los Angeles Bureau Office reflect that CARL ADOLPH WEINMANN, [redacted] who the subject of an Alien Enemy Control, Internal Security - G file in the Los Angeles Bureau Office, is identical with the party whose name appears on the membership list of Cinema Post 561 as KARL RICHARD WEINMAN. The file further reflects that WEINMANN without authority and permission left Los Angeles and went to San Francisco, California, and returned to Los Angeles, at which time he was investigated and after a hearing, the United States Attorney determined that he should not be held as apparently his act was not wilful and he merely went there to visit a friend.

Agent contacted WEINMANN and was informed by him that his true name was CARL ADOLPH WEINMANN; that he was inducted into the United States Army Air Corps on June 16, 1943, and was sent to Camp Kearns near Salt Lake City, Utah. His identification was private No. [redacted] Det. Med. Dept. (S.C.) (Dental Technician), and he was honorably discharged on September 25, 1943. He further stated that he registered as a German alien enemy and when he was discharged, he went to a Federal court in Salt Lake City, Utah, and was admitted to citizenship. He stated that he returned to Los Angeles and was accepted in Cinema Post 561 on November 24, 1943. b6 b7C

WEINMANN further stated that at the time he received his naturalization papers he had his name changed from CARL ADOLPH WEINMANN to KARL RICHARD WEINMAN. He further stated that he works at the present time at

"Technicolor" at Santa Monica Boulevard and Cahuengo, Hollywood, mixing dyes. He stated that many of the members of Cinema Post 561 are World War II veterans but he stated that he knew very few of them personally.

507501 - WALTER WAYNE TACKETT

[redacted] b6 b7C

The files in the Los Angeles Bureau Office reflect that TACKETT was approached by members of American Legion Cinema Post 561 and requested to be a member of Cinema Post 561 and that he had been given the position of organizer for the MGM Studio where he works. He stated that it was represented to him that the Cinema Post was to be limited strictly to motion picture personnel. TACKETT was born in Kentucky. He is or was a member of another post of the American Legion. He attended the Morgan Park Military Academy. He ismaking $99 per week at the MGM Studio and is a member of the Scenic Artists Union.

TACKETT attended the Julien Art School in Paris, France. He lived in France from 1925 to 1932. He served in the Navy during World War I. TACKETT stated that it had been represented to him that there were 100 members of the Cinema Post at the time he was contacted.

507515 - HENRY LLOR

[redacted] b6 b7C

CNDI [redacted] reported that Captain ANTONIO RODRIGUEZ MARTIN, with many aliases, was acquainted with HENRY LLOR, also known as ENRIQUE LLOR, private, 57 Sqdn. 1032, USAFFS, located at Kearns, Utah. LLOR, a native of Spain, worked at Columbia Studios and several other studios in Hollywood for a number of years. This informant stated that he was acquainted with ALEJANDRO PARDINAS, pro-Falangist Spanish painter. b7D

Informant further advised that in October, 1939, while enroute to Santa Barbara to participate in the Romeria del Pilar, one of the Case de Espana's first celebrations, LLOR bragged about Axis victories, particularly the sinking of a British aircraft carrier. According to informant Britain's possession of Gibralter was the principal basis for LLOR'S anti-British views. Informant further stated that shortly after LLOR'S induction into the United States Army in the latter part of 1942 a dinner was given in LLOR'S honor, at which time Captain MARTIN and several other members of the Casa de Espana were present. In December, 1942, or January, 1943, Captain MARTIN received a letter from "Private Henry Llor" posmarked at Kearns, Utah.

CNDI [redacted] on September 2, 1943, reported that LLOR was discharged from the military service on March 9, 1943, and gave his home address as b7D

[redacted] b6 b7C

507554 - RAYMOND GUTHRIE

[redacted]

b6
b7C

The records of the Los Angeles Bureau Office reflect that RAYMOND GUTHRIE, a native of New Mexico, 33 years of age, and a sailor by occupation, had been arrested on December 16, 1916, in San Francisco charged with vagrancy. It was stated in the same report that GUTHRIE was a member of the I.W.W. at the time and in October, 1917, was the acting secretary of the I.W.W. at 85 Third Street, San Francisco. In August, 1931, the name of RAYMOND GUTHRIE appeared in a book which was in the possession of the secretary of the D Branch of the I.W.W. This book reportedly contained the names of organizers, delegates, and officers of the I.W.W. and listed RAYMOND GUTHRIE as "secretary M.T.W., 700 Frisco (85 Third St.)". It is further reflected that on November 12, 1924, GUTHRIE was elected chairman of the Marine Transport Workers Industrial Union 510, I.W.W., San Pedro, California. It was stated that the election was held during a regular business meeting of the union at 343 West Third Street, San Pedro.

The record further reflects that on several occasions GUTHRIE participated in I.W.W. affairs and was arrested on several occasions at the Los Angeles Harbor. The disposition of the arrests is not available. The record also reflects that one RAYMOND GUTHRIE was arrested on November 4, 1924, in San Pedro, and charged with criminal syndicalism. On this occasion he was released for lack of evidence. It is not possible to state definitely that this is the RAYMOND GUTHRIE who is a member of Cinema Post 561.

507561 - TRUMAN WILLIAM LAMAR

[redacted]

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b7C

The records in the Los Angeles Bureau Office reflect that LAMAR and his wife, LEONA FRANCES LAMAR, have been affiliated with and have participated in undertakings sponsored by the Communist Party. Information which was received during the latter part of 1943 from a reliable source reflected that TRUMAN WILLIAM LAMAR had been transferred from the Pasadena Branch to the Van Nuys Branch, 20th CD Section, of the Los Angeles County Communist Party.

LEONA FRANCES LAMAR, according to a confidential source, was at one time a member of the Pasadena Branch of the 20th CD Section, Los Angeles County Communist Party, but she too was transferred to the Van Nuys Branch during 1943. She was reported as being very active in collecting membership dues and maintaining membership records for the latter branch. There is information available to the effect that numerous Communist Party meetings have been held at the home of the LAMARS and that the "People's World", alleged West Coast Communist publication, reflects that on October 18, 1942, a benefit for that newspaper was held

at [redacted] This address is the residence of the LAMARS. b6 b7C

LEONA FRANCES LAMAR is the subject in a Hatch Act case in the Los Angeles Bureau Office. The proof is positive that she is a member of the Van Nuys Branch, 20th CD Section, Los Angeles County Communist Party. However, she denied membership at the time of the interview in the Hatch Act investigation. She did admit knowing quite a number of people in the San Fernando Valley who are known to the Los Angeles Bureau Office as being members of the Communist Party. She also admitted attending meetings at the home of ORLA LAIR, who is the organizer for the Van Nuys Branch, 20th CD Section, Los Angeles County Communist Party.

507564 - PAUL LE PERE [redacted]

The Los Angeles Bureau Office files reflect that this party appears to be identical with FRANCISCO LE PORE, with aliases Paul Le Por, Paul Le Pere, Francisco Paolo Imaculato Le Pore, who, according to the information in the file, was born in Italy December 8, 1912, and arrived in the United States in 1913; that he filed his declaration of intention to become a citizen of the United States on June 5, 1941, and registered under the Selective Service Act on March 9, 1942, and holds alien registration card No. [redacted] b6 b7C

Complaint was made that he had flares in his room at the Aloha Hotel, 6731 Leland Way, Hollywood. A search of his premises was made in July, 1942, with negative results.

He registered for the Selective Training and Service Act on March 9, 1942, with Local Draft Board 26A, Fairfield County, Franklin State School, South Norwalk, Connecticut, and has 4-C classification with order number 2621. He was unemployed in September, 1942, but had been an actor on the stage, the radio, and in the movies at the RKO Studios.

His father, CHARLES LE PERE, his mother, his brother, JOHN, and sisters, CORA and MARY, reside on [redacted] b6 b7C
He has stated that he has no relatives in the armed forces of any country.

The records further reflect that Le Pere has stated that he had applied for enlistment as a camera expert in the United States Army on January 30, 1942, in Washington, D. C., but was turned down because of "not having proper qualifications"; that he tried again to enlist in the United States Army at Fort Douglas, Utah, in April, 1942; and that he was waiting to hear from that application on September 1, 1942. No more recent information is on record relative to those matters. He was also investigated for violation of the curfew regulations, but the United States Attorney declined to take action.

507565 - JOHN ALBERT LOCKERT

[redacted] b6 b7C

The files of the Los Angeles Bureau Office reflect that LOCKERT joined the Communist Party on November 21, 1933; that he was American born and was 30 years of age in [redacted] that he was a teacher of mathematics and zoology and research; that he was recruited by H. PARKER and was on the SERA in 1934; that he was a member of the San Francisco Section L in August, 1937; that he was a member of the Townsend Club; that he was unitorganizer and member of the Section Buro; and that he registered to vote as a Communist in 1940 in Burbank, California. He also registered to vote in 1936 as a Communist. He sponsored Communist candidates for office in 1936 and 1940 and supported ORLA E. LAIR for Congress in 1940 and WILLIAM E. SHERWOOD for the Assembly in 1936.

The record further reflects that he sent a letter and a telegram urging the release of EARL BROWDER from the Atlanta Penitentiary on May 20, 1941.

He was also the educational director of the 20th Congressional District and he was the organizer of the Tujunga Branch of the Communist Party in 1939, 11th Congressional District Section, now the 20th Congressional District.

LOCKERT'S Communist Party membership book in 1934 was 37857; in 1935 was 16549; in 1936 was 13615; in 1937 was 75515. He is now in the United States Army.

507573 - ALBERT MYERS

[redacted] b6 b7C

The records of the Los Angeles Office reflect that ALBERT MYERS also known as ALBERT MEYERS, [redacted] was a member of the Northwest Section, Los Angeles County Communist Party. The source of this information further stated that this individual was included in Branch K of the Northwest Section.

Information is also available to indicate that FLORENCE MYERS of the same address, Burbank, California, is a member of the same branch and section of the Communist Party. The relationship between FLORENCE and ALBERT MYERS is not definitely known, but is believed to be that of husband and wife.

507576 - JOHN L. O'NEIL

[redacted] b6 b7C

The records of the Los Angeles Bureau Office reflect that O'NEIL was one of the original signers of the application for a charter for

Cinema Post 561.

Further information in the Los Angeles Office is that JOHN O'NEIL wrote a letter to Senora, California, which was published in the "People's World" in October, 1942. The subject matter of this communication was the desirability of public aid in the form of pensions. The "People's World" is the reputed West Coast organ of the Communist Party.

507579 - HARRY C. PHILLIPS

[redacted] b6 b7C

The records of the Los Angeles Bureau Office reflects that PHILLIPS filed a suit on a war risk insurance claim in the United States District Court in Los Angeles, California, to secure benefit under a $10,000 war risk insurance policy, claiming disability from April 20, 1919. The result of this litigation was that the case was dismissed with prejudice and without costs on September 10, 1934.

507583 - GLENN A. PRATT

[redacted] b6 b7C

The records in the Los Angeles Bureau Office reflect that PRATT is a member of the Screen Office Employees Guild and that he is the business manager of that guild. As such business manager he has functions to perform "too numerous to mention". His wife also attends a continuous round of meetings. He attends the conference of studio unions bi-monthly, sits in with labor management and the War Manpower Wage Stabilization and related groups. He migrated to Hollywood after graduating from the University of Arizona and has been successful as Fox West Coast Theatre manager in Arizona. He fully intended to go back to Arizona but got married and remained in Hollywood. He worked as cashier at Columbia before he was elected SOEG's first president. He resigned to become business manager, then came the war, and he went to officers' candidate training. He is out again due to the elimination of that branch of the service, but only the Army and his draft board know for how long. This information was revealed in the SOEG bulletin. Informants of the Los Angeles Bureau Office state that PRATT has consistently followed the Communist Party line, although no record is available that he is a member of the Communist Party.

PRATT has also been reported to have talked matters over with two organizers of the Northwest Section of the Los Angeles County Communist Party, who held a conference during the early part of November, 1943, for the purpose of having a representative of the SOEG present at a meeting in January, 1944, of the International Brotherhood of Painters, Decorators, and Paper Hangers - AFL, which which union the Screen Office Employees Guild is affiliated. At this time PRATT, the business manager of SOEG, reportedly stated he thought the International Brotherhood should control the entertainment field. The source of the above information related

16552

that a meeting was to be held on November 6, 1943, at which time several known Communist officers of the SOEG would be present to discuss the possible control of the entertainment field by the International Brotherhood.

The "Daily Worker", alleged Communist Party newspaper, for November 26, 1943, in an article by DAVIS PLATT stated, "The SOEG of Hollywood, California, was strengthened considerably by the return from the army of GLENN PRATT, its able andpopular business representative." It further stated that the SOEG had increased its strength in the industry and was then bargaining for higher wages for all office workers.

507589 - HOWARD S. ROBERTSON

[redacted]

b6
b7C

The files of the Los Angeles Bureau Office reflect that the California Joint Fact Finding Committee on un-American activities conducted hearings in Los Angeles in July, 1941. An individual member of the Sound Local of IATSE testified during these hearings concerning his association with the USTG in 1939. He testified concerning the names of individuals who were running the USTG including HOWARD ROBERTSON, its president. According to this witness bundles of the "People's World", alleged Communist Party organ on the West Coast, were frequently left in the USTG's office for general distribution.

Informants of the Los Angeles Bureau Office report that ROBERTSON was the right hand man of JEFF KIBRE in 1939 when KIBRE tried to take over the SOEG and at that time KIBRE was trying to convert the SOEG - AFL Union to Communism.

Informant stated that ROBERTSON became involved with WILLIAM BIOFF when BIOFF operated his extortion game in the motion picture business and was ousted as president of the SOEG and was compelled to make an affidavit favorable to BIOFF before he could get work. Informant stated that ROBERTSON was reinstated in the union but has not held office and is now very quiet and takes no part in Communist or subversive activities.

It will be remembered that WILLIE BIOFF has been convicted for violating the income tax law and is now serving a long term in the Federal penitentiary.

507591 - SEYMOUR ROSENBERG

[redacted]

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b7C

The files of the Los Angeles Bureau Office reflect that SEYMOUR ROSENBERG on October 25, 1943, was at the Tropics Cafe, 1525 North Vine

Street, Hollywood, California, and was reported by SAM HAYS, an employee of the National Broadcasting Company, as representing himself as being "an investigator for the FBI". ROSENBERG at the time was in army uniform. Investigation was made by Special Agents R. E. BUSH and F. HUTCHINSON of the Los Angeles Bureau Office and it was ascertained that he was attached to the Military Police unit stationed at the Hollywood Police Station. Under the circumstances his connection with the army and the Hollywood Police was taken into consideration and no further investigation of the matter was conducted.

The remaining persons on the list of approximately 165 members had no records in the files of the Los Angeles Bureau Office except that their names appeared on the list of 42 members who made application for the original charter for Cinema Post 561 or on the list of members of that Post as of August 1, 1944.

BEST AVAILABLE COPY

MEM[illegible]OR - Cinema Post No. 561 - CALIFORNIA.

1-1 507401 Donald Vincent Athons, [redacted] nR

1-2 507402 Leo F. Atkinson, [redacted]

1-3 507403 Jack F. Barbee, [redacted]

1-4 507404 Ralph E. Barrow, [redacted]

1-5 507405 Bernard Berman, [redacted]

1-6 507406 Arthur M. Berquist, [redacted]

1-7 507407 Alfred W. Blomquist, [redacted]

1-8 507408 Paul B. Blum, [redacted]

1-9 507409 Alfred J. Brasacchio, [redacted]

1-10 507410 Richard A. Buck, [redacted]

1-11 507411 James Burnette, [redacted]

1-12 507412 William Edw. Byrne, [redacted]

1-13 507413 James G. Carette, [redacted] nR

1-14 507414 Glenn P. Chapman, [redacted] n.R.

1-15 507415 Leslie F. Clark, [redacted]

1-16 507416 Joseph E. Cohan, [redacted]

1-17 507417 Maurice Cole, [redacted]

1-18 507418 William A. Collins, [redacted]

1-19 507419 Edward J. Carson, [redacted] n.R.

1-20 507420 Edward A. Cox, [redacted]

1-21 507421 David Dans, [redacted] nR

1-22 507422 Harley L. Callahan, [redacted]

1-23 507423 Michael S. Albanese, [redacted]

1-24 507424 William Paul Allen, [redacted]

1-25 507425 Arthur A. Austrian, [redacted]

1-26 507426 Armour Wallingsford, [redacted]

1-27 507427 Don McKenzie, [redacted]

1-28 507428 Louis Krieger, [redacted]

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP12 B[illegible]

5/14/95 SP5 C[illegible]

1-1397 54-53

2-1 507429 John M. Williams, [redacted]

2-2 507430 Edward A. Kalfayan, [redacted]

2-3 507431 John M. Towner, [redacted]

2-4 507432 John R. O'Malley, [redacted]

2-5 507433 Arthur C. Bradley, [redacted]

2-6 507434 Leo Napolitano, [redacted]

2-7 507435 James Barret, [redacted]

2-8 507436 Lyn C. Bartholomew, [redacted]

2-9 507437 James H. Barton, [redacted]

2-10 507438 Gordon S. Bennett, [redacted] n.d.d

2-11 507439 Leonard C. Biggs, [redacted]

2-12 507440 Harry F. Billings, [redacted]

2-13 507441 Bruce H. Bledsoe, [redacted] n.d.d.

2-14 507442 Clarence Samuel Bourdo, [redacted] n.d.d.

2-15 507443 John R. Boykin, [redacted]

2-16 507444 Wm. K. Brazner, Jr., [redacted]

2-17 507445 John A. Bushelman, [redacted]

2-18 507446 Clair V. Edwards, [redacted]

2-19 507447 Robert S. Eisen, [redacted] n.d.d

2-20 507448 Richard A. Engels, [redacted]

2-21 507449 Jean F. Finley, [redacted] n.d.d

2-22 507450 Harold Edward Fletcher, [redacted]

2-23 507451 Andrew B. Cook, [redacted]

2-24 507452 Louis Coppola, [redacted]

2-25 507453 Norval D. Crutcher, [redacted]

2-26 507454 Oran J. Cunningham, [redacted]

2-27 507455 Edw. J. Curtis, [redacted]

2-28 507456 Robert W. Daniels, [redacted]

2-29 507457 A. T. Dennison, [redacted]

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b7C

Walton

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3-1 507458 Gaylord D. Dillender, [redacted] b6 b7C

3-2 507459 John W. Dodds, [redacted]

3-3 507460 Austin G. Doyle, [redacted]

3-4 507461 Burl F. Edison, [redacted]

3-5 507462 John C. Elliott, [redacted]

3-6 507463 Phil R. Engelberg [redacted]

3-7 507464 Phillip Franklin, [redacted]

3-8 507465 Sidney S. Fraser, [redacted]

3-9 507466 Howard E. Gasper, [redacted]

3-10 507467 Chas. Wm. Dansie, Jr., [redacted] b6 b7C

3-11 507468 Howard A. Davis, [redacted]

3-12 507469 Paul Davis, [redacted]

3-13 507470 Michael Scotto Di Clementi, [redacted]

3-14 507471 Wm. F. Dunkman, [redacted]

3-15 507472 Bernard C. Dunn, [redacted]

3-16 507473 C. H. Forester, [redacted]

3-17 507474 Colbert L. Fountaine, [redacted]

3-18 507475 Louis Giuliano, [redacted]

3-19 507476 Ross Ingle Greves, [redacted]

3-20 507477 Joe Harris, [redacted]

3-21 507478 Richard Arthur Hould, [redacted]

3-22 507479 Jack L. Husk, [redacted] b6 b7C

3-23 507480 Anthony Janett, [redacted]

3-24 507481 Manny M. Karnell, [redacted]

3-25 507482 Lew Landers, [redacted]

3-26 507483 (OUT)

3-27 507484 John Howard McKnight, [redacted]

3-28 507485 Charles J. Meehan, [redacted]

3-29 507486 Robert Lewis Meyers, Jr., [redacted]

4-1 507487 Charles D. Myers, [redacted] b6 b7C

4-2 507488 Carl T. Nelson, [redacted]

4-3 507489 Joseph A. Orsine, [redacted]

4-4 507490 George Paris, [redacted]

4-5 507491 Daniel P. Perkins, [redacted]

4-6 507492 Richard S. Rodgers, [redacted]

507493 (OUT)

4-7 507494 Harold Saks, [redacted]

4-8 507495 Bernard E. Snyder, [redacted]

4-9 507496 Wilfred E. H. Snyder, [redacted]

4-10 507497 Cyril J. Spencer, [redacted]

4-11 507498 Harry M. Stackpole, [redacted] b6 b7C

4-12 507499 Karl R. Weinman, [redacted]

4-13 507500 Jean Armand, [redacted]

4-14 507501 Walter Wayne Tackett, [redacted]

4-15 507502 John Foster Tansey, [redacted]

4-16 507503 Ernest M. Umann, [redacted]

4-17 507504 Clement O. Wells, [redacted]

4-18 507505 Loraine White, [redacted]

4-19 507506 Elvin Bert Williams, [redacted] b6 b7C

4-20 507507 Neil A. Rountree, [redacted]

4-21 507508 Albert Mandel, [redacted]

4-22 507509 Columbus M. Lanning, [redacted]

4-23 507510 Joseph M. Timothy, [redacted]

4-24 507511 Mortimer Fried, [redacted]

4-25 507512 Harold Aaron Dworkin, [redacted]

507513 (OUT)

4-26 507514 Floyd S. Oakley, [redacted]

4-27 507515 Henry Lior, [redacted]

507516 (OUT)

5-1 507517 Warren S. Transue, [redacted] b6 b7C

5-2 507518 Eugene V. H. Mailes, [redacted]

5-3 507519 Harold Soldinger, [redacted]

5-4 507520 William Anderson Bain, [redacted]

5-5 507521 Jon Bushallow, Jr., [redacted]

5-6 507522 Burnet H. Lamont, [redacted]

5-7 507523 John R. Lanning, [redacted]

5-8 507524 Russell J. McFadden, [redacted]

5-9 507525 James Louis McWeeny, [redacted]

5-10 507526 Guy N. Stafford, [redacted] b6 b7C

5-11 507527 Henry Harold Hill [redacted]

507528 - 507550 (OUT)

5-12 507551 Neal Frank Gerard, [redacted]

5-13 507552 Willis L. Grafton, [redacted]

5-14 507553 Norman Granz, [redacted]

5-15 507554 Raymond Guthrie, [redacted]

5-16 507555 Dion Elmo Guzzetta, [redacted]

5-17 507556 Russell Evans Hermance, [redacted]

5-18 507557 Wayne Orlando Hibbard, [redacted]

5-19 507558 E. M. Jacobs, [redacted]

5-20 507559 Raymond K. Johnson, [redacted] b6 b7C

5-21 507560 Albert Lawrence Keefe, [redacted]

5-22 507561 Truman William Lamar, [redacted]

5-23 507562 Eugene B. Larmon, [redacted]

5-24 507563 Robert Watson Leicester, [redacted]

5-25 507564 Paul Lepere, [redacted]

5-26 507565 John A. Lockert, [redacted]

5-27 507566 Roy Donald McLean, [redacted]

13693

6-1 507567 Wesley Robert Marshall, [redacted] b6 b7C

6-2 507568 Peter Matsek, [redacted]

6-3 507569 Albert Mazo, [redacted]

6-4 507570 NR Sidney Frank McElwee, [redacted]

6-5 507571 B. Fred Miller, [redacted]

6-6 507572 Basil G. Mills, [redacted]

6-7 507573 Albert Myers, [redacted]

6-8 507574 John L. Nichols, [redacted]

6-9 507575 NR Raider Olsen, [redacted]

6-10 507576 John L. O'Neil, [redacted]

6-11 507577 John S. Peters, [redacted]

6-12 507579 Harry C. Phillips, [redacted]

6-13 507580 NR Marshall B. Pollock, [redacted] b6 b7C

6-14 507581 Edwin E. Pope, [redacted]

6-15 507583 Glenn A. Pratt [redacted]

6-16 507584 NR Harold Irvine Pyke, [redacted]

6-17 507585 John M. Rakes, [redacted]

6-18 507586 Goodwin A. Ramberg, [redacted]

6-19 507587 NR Clarence W. Reiche, [redacted]

6-20 507588 John N. Robert, [redacted]

6-21 507589 Howard S. Robertson, [redacted] b6 b7C

6-22 507590 John Frederick Romig [redacted]

6-23 507591 Seymour Rosenberg, [redacted]

6-24 507592 Dolf P. Rudin, [redacted]

6-25 507593 Jay Stuart Sarbry, [redacted]

6-26 507594 Clarence L. Saunders, [redacted]

6-27 507595 NR Jack M. Scheurn, [redacted]

6-28 507596 Chas. J. Sibley, [redacted]

7-1 507597 Wm. Jos. Smart, [redacted] no record in Calif.

7-2 507598 Wm. LeRoy Stanton, [redacted]

7-3 507599 Frederick George Suesengut, [redacted]

7-4 507600 Abe Swartz, [redacted]

b6
b7C

43694

Our counsel, & our cons. may seem due to deadline

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 10/12/44 | 10/7,10/44 | JAMES G. FINDLAY KH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Practically all Communist activity in the Hollywood motion picture industry is devoted to the present political campaign. The Hollywood Democratic Committee has become the leading spirit in Communist political activities, although not officially a part of the Democratic Party. The League of American Writers has been dormant and the Hollywood Writers Mobilization has assumed the role of carrying on the writers' activities. The Hollywood Democratic Committee is planning a big rally for Senator HARRY S. TRUMAN for Oct. 16, 1944. It has also put out the "Free Press," 500,000 copies and it is to put out two other editions before the general election. HAL STYLES, Democratic nominee in the 19th Congressional District on the Democratic ticket, has been exposed as a former Ku Klux Klan kleagle and grand cyclops. The Conference of Studio Unions has called a strike over a jurisdictional dispute. HERBERT K. SOREL is in charge of the Communist bloc. The Motion Picture Labor Committee for Political Action is affiliated with the United AFL Political Action Committee.

- P -

REFERENCE: Bureau file No. 100-138754.
Bureau letter 4/29/44.
Report of Special Agent James G. Findlay, Los Angeles, 9/17/44.

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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100-138754-54

EX-13

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L A 100-15732

DETAILS: AT LOS ANGELES, CALIFORNIA.

Source A has informed that practically all Communist activity in the Hollywood sector, including the motion picture industry, is being devoted to the present political campaign. The Communist Political Association is devoting much of its attention to the Hollywood movement because of the prestige of the motion picture industry and the ability of prominent persons who "front" for the Communist program to gain public attention.

Source A also advises that the Communist activity in the Hollywood trade unions is being accelerated, and there is now an attempt to utilize a jurisdictional dispute between several of the unions to increase Communist influence in those unions which are still free from Communist control. This situation is not separated from the political campaign mentioned above. The two are tied in and both move together to accomplish the same objective, that is, political control.

HOLLYWOOD DEMOCRATIC COMMITTEE (not officially a part of the Democratic Party)

Source A also advised that this Communist front organization has now become the leading spirit in Communist political activities in Southern California. Although not affiliated with the Democratic Party, it has for all practical purposes become the moving influence in that party in Southern California. All candidates running for office, both for Congress and the California State Assembly, on the Democratic ticket are either actual members of the HOLLYWOOD DEMOCRATIC COMMITTEE or cooperate with it for campaign purposes.

Cooperating with the HOLLYWOOD DEMOCRATIC COMMITTEE is the HOLLYWOOD WRITERS MOBILIZATION. This latter group has now absorbed the LEAGUE OF AMERICAN WRITERS, Hollywood Chapter, according to recent reports. This HOLLYWOOD WRITERS MOBILIZATION has now become, in effect, the LEAGUE OF AMERICAN WRITERS under another name.

In a paid announcement published in the Hollywood trade papers, VARIETY and HOLLYWOOD REPORTER, of October 2, 1944, the HOLLYWOOD DEMOCRATIC COMMITTEE announced a political meeting would be held under its sponsorship on October 16 at the Shrine Auditorium in Los Angeles, at which nationally known speakers would appear, the principal one being Senator HARRY S. TRUMAN. A list of approximately six hundred names appeared as sponsors for the meeting, all listed as "men and women of the film colony." Source A stated that among this list appear many known Communists and followers of the Communist Party line mentioned in previous reports of this nature. All are persons prominent in the motion picture industry as executives, actors, writers, directors, technicians, and labor leaders.

Source A further advised that in addition to this and like activity, members of the HOLLYWOOD DEMOCRATIC COMMITTEE representing that Committee are going from door to door working for its program.

The Committee now has issued a newspaper publication called FREE PRESS. This organ is issued in newspaper style, has a claimed circulation of 500,000 copies, and the content is written by known Communists under their signatures. All matter contained in this sheet follows the Communist Party line.

Source A stated that the Hollywood PRESS-TIMES, another publication along the same line, is issued weekly and contains matter almost identical with the FREE PRESS. This publication also cooperates with the HOLLYWOOD DEMOCRATIC COMMITTEE.

According to Source A, the Committee also furnishes speakers and entertainment in the form of playlets and skits for all gatherings where Communists are active, in the CIO, the AFL, labor unions which will accept the program, and all political meetings likewise. Arrangements with an organization called the ACTORS' LAB, a Communist controlled school for the development of actors for the motion picture industry, has been made, and this organization furnishes this entertainment.

HAL STYLES, a radio broadcaster, was selected and endorsed by the HOLLYWOOD DEMOCRATIC COMMITTEE as a candidate for Congress in the 15th Congressional District on the Democratic ticket to run against the incumbent, JOHN M. COSTELLO. STYLES received the nomination in the primaries; however, an examination of his background revealed that at one time he had been the Kleagle and Exalted Cyclops in the Ku Klux Klan in 1927 and 1928 at Jamaica, New York, which was exposed in the Los Angeles Examiner beginning September 21, 1944. His name in Jamaica was HARRY J. STYLES, according to the Examiner, and he changed it to HAL STYLES after coming to Los Angeles. The expose further stated that STYLES had been indicted, tried and convicted of the crime of perjury at Jamaica, New York, and sentenced to from two to four years in prison. It may be stated that this conviction was reversed on appeal and the case was not tried again, but was dismissed without further trial on motion of defendant's counsel.

This discovery and expose caused commotion within the HOLLYWOOD DEMOCRATIC COMMITTEE, and after due consideration it withdrew its endorsement of STYLES, and some AFL labor unions which had endorsed his candidacy also withdrew their endorsements. However, the Communist element in control of the Committee wanted to continue the endorsement of STYLES, but in deference to the objections of certain motion picture producers who have supported the Committee, they allowed their withdrawal to stand.

The Los Angeles Daily News, the only daily newspaper which had supported STYLES in the primaries, on October 6, 1944, announced editorially that it would support GORDON L. McDONOUGH, the Republican nominee against STYLES.

HOLLYWOOD WRITERS MOBILIZATION

Source A has informed that this organization has now absorbed the LEAGUE OF AMERICAN WRITERS and become a front for the LEAGUE OF AMERICAN WRITERS, which has completely ceased operation under its own name. He further advised that all those formerly connected with the LEAGUE OF AMERICAN WRITERS now operate through two organizations, the HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE on the political and propaganda fields, and the SCREEN WRITERS GUILD, an independent labor union representing writers in the motion picture industry.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source A has informed that this organization is composed of twenty-three unions and guilds in the motion picture industry. It is Communist controlled and has become the most powerful group in Hollywood. It was formed originally to combat another anti-Communist group. It has now branched out into other fields; it is cooperating with the HOLLYWOOD DEMOCRATIC COMMITTEE, the HOLLYWOOD WRITERS MOBILIZATION, and all other Communist controlled groups. It has under its jurisdiction more than two-thirds of all studio workers. The same process is being carried out here as was followed by the LEAGUE OF AMERICAN WRITERS when it first set up, and then buried itself in the HOLLYWOOD WRITERS MOBILIZATION.

Source A advised that the CONFERENCE OF STUDIO UNIONS, long known as a Communist dominated bloc of unions, is now being absorbed by the larger COUNCIL OF HOLLYWOOD GUILDS AND UNIONS. Source A stated that this is the regularly established process of face-changing which has long been used. The Conference will disappear and later emerge within the Council, not as a group but as individual unions, but those who controlled the Conference will control the larger bloc of twenty-three unions.

CONFERENCE OF STUDIO UNIONS

Source A advised that this bloc of ten unions is now engaged in a strike situation in the industry. A jurisdictional dispute has arisen between ASSOCIATED PROPERTYMEN, Local 44, IATSE, and SCREEN SET DESIGNERS, Local 1421, AFL. At this writing the Set Designers, supported by other unions of the Conference, principally the MOVING PICTURE PAINTERS, Local 644, and STUDIO MACHINISTS, Local 1185.

Lined up on one side in the dispute is the Communist group, CONFERENCE OF STUDIO UNIONS, and on the other the anti-Communist unions. This dispute will be used by the Communist forces in an attempt to take over some of the membership of the opposition. The matter is now in conflict. HERBERT K. SORRELL, a known Communist, is in charge of the affairs of the Communist bloc, and RICHARD WALSH, International President of the IATSE, of New York City, now in Hollywood, represents the opposition.

Source A has further advised that the LABORATORY TECHNICIANS, Local 683, IATSE, has been forced by WALSH to withdraw from the CONFERENCE OF STUDIO UNIONS. This local union is thoroughly controlled by Communists, but in order to save its charter it agreed to withdraw from the Conference, and has done so. However, this has not changed in any way the Communist control of the union.

MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

Source A advises that the Labor Political Action Committee, composed of Hollywood studio AFL local unions, is now completely in Communist hands. At the start there were several non-Communist unions which belonged to the Committee. But these unions, seeing the predominance of Communists and their influence, dropped out and now this Political Action Committee is completely in Communist hands.

This Political Action Committee is affiliated with the UNITED AFL POLITICAL ACTION COMMITTEE. This latter is not affiliated with the CIO POLITICAL ACTION COMMITTEE. However, the Hollywood group, MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, cooperates wholeheartedly with the CIO apparatus. It also is affiliated with the HOLLYWOOD DEMOCRATIC COMMITTEE.

OPPOSITION TO COMMUNIST ACTIVITY

Source A has stated that all opposition has disappeared practically. An organization called MOTION PICTURE ALLIANCE is inactive, practically. The present political elections have absorbed all activity with the exception of the usual propaganda agencies, such as the PEOPLE'S EDUCATIONAL CENTER, and several other such groups.

Source A has stated that it can be said at the present time that the entire Hollywood motion picture industry and its surrounding and affiliated influences have been subordinated, with the exception of the actual making of pictures, to the present political campaign.

- PENDING -

## UNDEVELOPED LEADS

### LOS ANGELES FIELD DIVISION

#### AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communist front organizations in the motion picture industry, and will report activities of interest to this investigation.

Two copies of this report are being furnished to the New York Office as it is believed it contains information of interest to that office.

Source A is Confidential National Defense Informant [redacted] b7D

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: August 9, 1944

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP12 BTW/cm 5/14/97 SP3 CL/CM

Reference is made to the reports of Special Agent JAMES G. FINDLAY dated June 13, 1944 and July 13, 1944 at Los Angeles in the above-captioned matter, reporting an agreement between the Office of War Information and the Hollywood Writers' Mobilization whereby the Hollywood Writers' Mobilization was authorized to produce a series of short films of a documentary nature to be shown in the occupied countries of Europe when they have been liberated. Now it appears from the article described hereinafter that the Hollywood Writers' Mobilization in conjunction with the War Activities Committee and the Office of War Information will also exercise control of the writing end of the WAC-OWI Program in the domestic film program of these organizations.

DAILY VARIETY dated August 7, 1944, in an article entitled "16 Films Scheduled by WAC for Hollywood Production", reflects that following a week of conferences between the War Activities Committee and the Officials of the Office of War Information, a program of 11 short subjects and five newsreel bulletins has been set out. This program, according to the article, will embrace post-war and international planning as well as air cadet recruiting and Red Cross campaigns. This program will be produced in Hollywood Studios with players from the Screen Actors Guild and writers from Hollywood Writers' Mobilization. The films will be exhibited in the 16,000 theatres pledged to the WAC-OWI Program.

The pictures planned for production, according to the article, include the following:

1. "It's Murder", which HUGH MC CALLOM will make at Columbia Studios from a script by HENRY BLANKFORT for the security branch of the United States Army, Navy and FBI. BLANKFORT, according to CNDI [redacted] is the Executive Secretary of Branch "D" (Radio Actors), Northwest Section, Los Angeles County Communist Political Association. He has also been the script writer for Communist Party radio programs. b7D

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white memo to Director 8/16/44 RCJ

58 NOV 6

Director, FBI August 9, 1944

Re: COMMUNIST INFILTRATION OF THE MOTION
PICTURE INDUSTRY
INTERNAL SECURITY - C

2. "The Story With Two Endings", which, the article states, is for the prevention of post-war inflation and which is to be written by HAROLD BUCHMAN and LOU SOLOMON with SAM DALSIMER as Technical Advisor. BUCHMAN, according to CNDI [redacted] is the Literature Director of Branch A-1 (Writers), Northwest Section, Los Angeles County Communist Political Association and holds C.P.A. Card Number 46802. He was a member of Branch A-1 under the Communist Party, U.S.A. setup and held 1943 C.P. Book Number 25100. SOLOMON is also a member of Branch A-1, Northwest Section, Los Angeles County Communist Political Association, and holds C.P.A. Card Number 46827 and was formerly a member of the same Branch under the C.P., U.S.A. setup. b7D

3. "When He Comes Home", which, according to the article, is to be made by DARRYL F. ZANUCK, with Colonel JASON JOY and TAYLOR MILLS working with writer PAUL TRIVERS. TRIVERS, according to CNDI [redacted] was a member of Branch A-3, Northwest Section, Los Angeles County Communist Party, U.S.A. and held 1943 C.P. Book Number 36264. This film will treat the problems of returning wounded soldiers.

4. "So Far So Good", which, according to the article, will describe the nation's progress to date on international relations which is also being written by HENRY BLANKFORT, with technical assistance from WALTER M. KOTSCHNIG of the State Department.

5. "Air Transport Command", which, according to the article, deals with military transport forces and will be written by OSCAR SAUL. SAUL, according to CNDI [redacted] is a member of Branch A-1, Los Angeles County C.P.A. and holds C.P.A. Card Number 46817. He was previously a member of Branch A-2, Northwest Section, Los Angeles County Communist Party, U.S.A. and held 1943 C.P. Book Number 48018. b7D

6. "World Peace Through World Trade", which is being written by EDWARD ELISCU. ELISCU, according to CNDI [redacted] was a member of Branch A-1, Los Angeles County Communist Party, U.S.A. and held 1943 C.P. Book Number 25115.

In addition to the above short subjects, the following newsreel bulletins will be produced, according to the article. The writers of these bulletins were not listed:

Director, FBI

August 9, 1944

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

1. "A Back-to-School Tip from BING CROSBY".

2. "Share Your Car".

The article also states that subjects on Red Cross home nursing and Nurses' Aides and one on food surpluses will also be produced in addition to a two-reel subject on the Marine-Army conquest of the Marianas titled "Saipan", which is being worked on by JACK L. WARNER and GORDON HOLLINSHEAD with Marine Corps officers.

The article further states that a week of conferences was held between WAC Heads and officials of OWI and among those attending these sessions were: STANTON GRIFFIS, Chief of the OWI Film Bureau; FRANCIS HARMON, Executive Vice-Chairman of the WAC; JOHN C. FLINN, Hollywood WAC Coordinator and his associate TOM BAILY; TAYLOR M. MILLS, GRIFFIS' Assistant; and, HERMAN GLUCKMAN, WAC Treasurer.

Further developments in this program will be reported as they occur.

JRV:JCJ
100-15732

cc: 100-5377
100-18874

STANDARD FORM NO. 64

# Office Memorandum UNITED STATES GOVERNMENT

RCT:WMJ

TO : The Director

FROM : D. M. Ladd

August 16, 1944

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95

Mr. Tolson
Mr. Ellis
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

You will recall that the Los Angeles Office has reported that an arrangement has been perfected whereby the Hollywood Writers' Mobilization, a Communist dominated organization, would assist the Office of War Information in producing a number of documentary films to be shown in the occupied countries of Europe when the latter have been liberated. The Los Angeles Office has now advised that an article appeared in the "Daily Variety" for August 7, 1944, which indicates that the Hollywood Writers' Mobilization will also exercise control over the writing end of this program.

The article referred to indicates that a program of eleven short subjects and five newsreel bulletins has been arranged. This program, according to the article, will embrace postwar and international planning as well as air cadet recruiting and Red Cross campaigns. It will be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers' Mobilization. The films will allegedly be exhibited in 16,000 theatres which are pledged to the OWI program.

The pictures planned for production, according to the article, include the following:

1. "It's Murder" which will be produced at Columbia Studios from a script by Henry Blankfort for the Security Branch of the United States Army, Navy, and FBI. Blankfort is Executive Secretary of Branch D, Northwest Section of the Los Angeles County Communist Political Association. He has also been the script writer for Communist Party radio programs.

2. "The Story With Two Endings" which the "Daily Variety" article states is for the prevention of postwar inflation. It is to be written by Harold Buchman and Lou Solomon with Sam Dalsimer as Technical Advisor. Buchman is literature director of Branch A-1, Northwest Section, Los Angeles County Communist Political Association. Solomon is also a member of this branch of the Party.

3. "When He Comes Home" to be made by Darryl F. Zanuck, working with the writer, Paul Trivers. Trivers is a member of Branch A-3, Northwest Section, Los Angeles County Communist Party, USA, and held 1943 Communist Party Book Number 36264. The film is said to treat the problems of returning wounded soldiers.

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Memo to Director 8-30-44 RCT

NOV 6 - 1944

4. "So Far So Good" which allegedly will describe the Nation's progress to date on international relations. It is also written by Henry Blankfort, described above as a member of the CPA, with technical assistance from one Walter M. Kotschnig of the State Department.

5. "Air Transport Command" allegedly dealing with Military Transport Forces and reportedly written by Oscar Saul, presently a member of Branch A-1, Los Angeles County Communist Political Association and formerly a member of Branch A-2, Northwest Section, Los Angeles County Communist Party.

6. "World Peace Through World Trade" which is being written by Edward Eliscu. Eliscu was a member of Branch A-1, Los Angeles County Communist Party in 1943 and held 1943 CP, Book Number 25115.

The article also states that subjects concerning Red Cross home nursing and Nurses' Aides as well as one on food surpluses will also be produced in addition to a two-reel subject on the conquest of the Marianas titled, "Saipan", which is being worked on by Jack L. Warner and Gordon Hollinshead with a number of Marine Corps officers.

ACTION:

The Los Angeles Office is following all developments in this situation closely. Pertinent data received from Los Angeles will be included in the running memorandum on Communist Infiltration of the Motion Picture Industry.

Prepare special memo for me on "Hollywood Writers' Mobilization".

K.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

RCT:MIP

TO : The Director

DATE: August 30, 1944

FROM : D. M. Ladd

SUBJECT: HOLLYWOOD WRITERS' MOBILIZATION
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Rumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Reference is made to my memorandum of August 16, 1944, captioned "COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C" reporting information concerning the activities of the Hollywood Writers' Mobilization, and to your notation requesting that a special memorandum be prepared for you regarding the Hollywood Writers' Mobilization. In accordance with your request, the following is a summary of pertinent information concerning the captioned organization.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-30-95 BY SP2 [illegible]
5/14/97 SDS/cl/cw

## Origin

The Hollywood Writers' Mobilization came into existence late in 1941 or early in 1942, shortly after the outbreak of war. It is an offshoot of the League of American Writers which is a Communist front group. The reasons for creation of the Hollywood Writers' Mobilization lie in the fact that the League of American Writers became publicly known as a Communist controlled organization. The League of American Writers was established at the First Congress of American Revolutionary Writers at New York City in 1935, the call for which was signed by such well-known Communists as Earl Browder, Clarence Hathaway and Alexander Trachtenberg. The National Council of the newly formed League of American Writers affiliated the League with the International Union of Revolutionary Writers which had its origin in Kharkov, Russia, in 1930.

The Hollywood chapter of the League of American Writers was established in 1937, and from its inception included a number of well-known Communists among its officers and members and consistently followed the Communist Party line. Prior to the Nazi invasion of Russia it was stridently isolationist and was one of the most active backers of the American Peace Mobilization. Following the Nazi invasion of Russia on June 22, 1941, the League of American Writers attempted to do a complete "about-face"; however, it had become so openly allied with the Communist Party line that its usefulness as a propaganda agency was in a large measure destroyed. It, therefore, became necessary to create a new organization. Immediately after the outbreak of war in December, 1941, a series of conferences resulted in the creation of the Hollywood Writers' Mobilization. Its personnel included writers in the motion picture industry who had theretofore been affiliated with the League of American Writers. The Chairman was Robert Rossen, a screen writer who was a member of Branch A, Northwest Section of the Communist Party in Los Angeles. Rossen remained in office until a recent election in July, 1944. In 1943, he held Communist Party Book #2511. Rossen had formerly been Executive Secretary of the Screen Writers' Guild, a Communist controlled labor union composed of motion picture screen writers.

100-13575-157

The Director

Organization and Early Activities

According to Los Angeles Confidential Informant [redacted] b7D
[redacted] who is thoroughly familiar with Communist activities in the motion picture field, the Hollywood Writers' Mobilization was sponsored by the following eight Guilds all of which are Communist controlled:

| | |
|---|---|
| Screen Writers' Guild | Screen Cartoonists' Guild |
| Radio Writers' Guild | American Newspaper Guild |
| Screen Publicists' Guild | Independent Publicists |
| Screen Readers' Guild | Song Writers' Protective Association |

This informant advised that while the total membership of these Guilds is approximately 7,500 the conclusion must not be drawn that the membership of the Hollywood Writers' Mobilization is 7,500, as the latter is operated by representatives or delegates from these Guilds and probably does not number more than twenty-five persons. It is described as more or less a "steering committee" for activities of writers in the motion picture industry. This informant advised that actually a small group of persons control, operate and direct the Hollywood Writers' Mobilization, including such individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman all of whom are known members of the Communist Party. The informant has described the Hollywood Writers' Mobilization as a "paper organization stooge" for the League of American Writers through which the latter continues to operate as a propaganda agency.

The announced purpose of the organization was to mobilize the writers in the screen industry to assist in the war effort, and particularly to assist the various governmental and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. According to the Los Angeles informant, its primary purpose was to provide material for camp shows, slanted according to the Communist Party line.

The Hollywood Writers' Mobilization became active about February, 1942, and according to informants it lost no opportunity to inject phases of Communist propaganda into all its programs. For example, it is reported that wherever possible it demanded a second front, freedom for India, independence for Puerto Rico, racial equality and similar material parallel to the Communist Party line. It developed an official connection with OEM through contact with the Information Division of that agency. The contacts through whom this arrangement was effected had formerly been engaged in the writing field in Hollywood. As a result two or three issues of the "Communique," official publication of the Hollywood Writers' Mobilization, were sent through the mails under the official White House - OEM frank. According to the masthead of the publication it was produced "in cooperation with OEM."

The group also soon established connections with the Office of War Information and in November, 1942, several of its members were engaged in writing

a series of short subjects requested by OWI. In March, 1943, an article in "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of the OWI - HWM air show for broadcasts in foreign languages. The air show referred to was a radio program entitled "Free World Theater Air Show" which was instituted and produced jointly by OWI and the Hollywood Writers' Mobilization. "Variety" articles indicated that the HWM held a meeting of forty writers to supply ideas for this program under the chairmanship of John Wexley, who is known to be a member of the Communist Party. The Free World Theater audience was estimated at five million. Persons connected with the preparation of Free World Theater programs included such known Communist Party writers as Jay Gorney, Edward Eliscu, Henry Myers, writers of the propaganda musical comedy "Meet The People" and such well-known Communist Party front members as Paul Robeson, Lillian Hellman and John Garfield.

The HWM also wrote and produced a series of short propaganda plays for OWI for use in Army camps and industrial plants. A list of those assisting in this phase of activity included well-known members of the League of American Writers whose services apparently were secured through cooperation between the League of American Writers and the HWM. In addition to these activities, the HWM worked closely with Nelson Poynter, who until July, 1943, was Coordinator of Government Films for OWI. Poynter allegedly passed on all Government films before acceptance and is said to have demanded a definite pro-Russian slant as a prerequisite to acceptance. He associated himself with the Hollywood Writers' Mobilization and worked closely with such known Communist Party writers as Robert Rossen, Waldo Salt, Frank Tuttle and Fred Rinaldo. Poynter's office was discontinued in July, 1943, due to a cut in OWI appropriations.

Sponsorship of the Fifth Writers' Congress

In conjunction with the University of California at Los Angeles, the Hollywood Writers' Mobilization jointly sponsored the Fifth Writers' Congress held at Los Angeles in October, 1943. Los Angeles informants reported that this was in reality the Fifth Congress of the League of American Writers, but was not termed such due to the fact that the League of American Writers had become publicly known as a Communist dominated group. The California Legislative Fact Finding Committee immediately branded the Fifth Writers' Congress as subject to Communist instigation and control. A brochure announcing the Congress listed the different committees responsible for the various phases of the program of the Congress. A study of the personnel so listed disclosed that it was composed almost exclusively of known Communist Party members or members of Communist Party front groups, most of whom were members of the League of American Writers. It was also determined that just prior to the opening of the Congress, a meeting was held of prominent screen writers who would be active at the Congress.

The Director

This meeting was held at the home of Waldo Salt, member of the Executive Committee of the Northwest Section of the Communist Party in Hollywood, and was attended by Robert Rossen, Chairman of the HWM, as well as the Chairmen of a number of the committees for the coming Writers' Congress. Also in attendance were Carl Winter, Executive Secretary of the Communist Party for Los Angeles County and Elizabeth Leach, organizer of the Northwest Section of the Communist Party, as well as a number of other Communist Party functionaries. It was reported that the entire Northwest Section of the Communist Party, which includes the majority of Communist members in the motion picture industry, considered the coming Writers' Congress of primary importance.

The Congress was held as scheduled and was attended by approximately 1,500 writers from all over the country. According to Los Angeles Confidential Informant [redacted] the HWM was the medium whereby the Communist control of the entire proceedings was established and maintained. Leading Communist writers in Hollywood allegedly attended and dominated every session. b7D

Production of Documentary Films For OWI

In June, 1944, it was reported that the Hollywood Writers' Mobilization would produce a number of documentary films for the Overseas Branch of OWI. This arrangement reportedly was made through Robert Riskin, Chief of the Overseas Bureau of Films for OWI, a former motion picture producer in Hollywood who was a member of the League of American Writers and a close associate of John Howard Lawson and Robert Rossen.

An article in the "People's World," West Coast Communist news organ, dated June 9, 1944, indicated that a committee of the Hollywood Writers' Mobilization would have responsibility for writing and producing all documentary films for overseas distribution. Among those named as participating in this program are:

| | |
|---|---|
| John F. Cohee | Professor Franklin Fearing |
| Philip Dunne | Robert Rossen |
| James Hilton | Charles Brackett |
| Marc Connelly | Howard Estabrook |
| Frances Goodrich | Albert Hackett |
| John Houseman | Talbert Jennings |
| Howard Koch | Emmett Lavery |
| John Howard Lawson | Murray McCall, Jr. |
| Allan Rivkin | Allan Scott |
| Harry Tugend | |

Of the individuals named Cohee, Rossen and Lawson are known to be members of the Communist Party and extremely active. All of the other individuals have been associated with one or more Communist Party front groups and most of them were members of the League of American Writers.

The Director

In July, 1944, it was reported that Philip Dunne, former Hollywood screen writer and next in authority to Robert Riskin of OWI, appeared in Hollywood to complete arrangements for the production of these pictures by the HWM. On July 7, 1944, Dunne spoke before a meeting of the HWM at the Beverly Hills Hotel outlining the program and stating its objectives. Also speaking at this time were Albert Maltz and Robert Rossen, both of whom are Communist Party members. An editorial board was set up to direct the writing of the script for the Overseas Branch of OWI. The following known Communist Party members are on this board:

| | |
|---|---|
| John Howard Lawson | Robert Rossen |
| Sidney Buchman | Meta Reis |

All of the remaining members of this board have been identified with one or more Communist front groups.

The August 7, 1944 issue of the "Daily Variety" reported that a program of eleven short subjects and five newsreel bulletins has been arranged for production by the HWM. The article states that the films will be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers' Mobilization. The pictures planned for production, according to the article, include the following:

1. "It's Murder". This film will be produced at Columbia Studios from a script by Henry Blankfort. Blankfort is Executive Secretary of Branch D, Northwest Section of the Los Angeles County Communist Political Association. He has also been script writer for Communist Party radio programs.

2. "The Story With Two Endings". This film is said to be planned to prevent postwar inflation. It is reportedly to be written by Harold Buchman and Lou Solomon. Both Buchman and Solomon are members of Branch A, Northwest Section, Los Angeles County Communist Political Association.

3. "When He Comes Home". This film is said to treat the problems of returning soldiers. It is to be made by Darryl F. Zanuck and written by Paul Trivers. Trivers held 1943 Communist Party Book #36264 and was a member of Branch A, Northwest Section, Los Angeles County Communist Party.

4. "So Far So Good". This film allegedly will describe the nation's progress to date on international relations. It is also reportedly to be written by Henry Blankfort, described above as a member of the CPA.

5. "Air Transport Command". This film allegedly deals with military transport forces and reportedly was written by Oscar Saul, presently a member of Branch A. Northwest Section, Los Angeles County Communist Political Association.

6. "World Peace Through World Trade". This film reportedly is being written by Edward Eliscu, who held 1943 Communist Party Book #25115 and was a member of Branch A, Los Angeles County Communist Party in 1943. He is one of the writers of the propaganda musical comedy "Meet The People".

The foregoing films are the only ones actually named in the "Variety" article, although the articles states that the program will embrace generally postwar and international planning as well as Air Cadet recruiting and Red Cross campaigns.

Current Officers

On July 5, 1944, an election of officers of the HWM was held with the following results:

Emmett Lavery - Chairman replacing Robert Rossen
Dr. Franklin Fearing - Professor of Psychology at UCLA, First Vice Chairman
W. F. (Bill) Blowitz - Hollywood Publicist, Second Vice Chairman
John Harmon - Screen writer, Third Vice Chairman
Abram S. Burrows - Screen writer, Treasurer
Howard Estabrook - Writer and associate producer, Secretary

Of the above-listed individuals Blowitz and Burrows have been identified as Communist Party members and all of the others have been affiliated with one or more Communist Party front groups. Of interest in connection with Lavery's election as Chairman is the fact that John Howard Lawson, leading Communist writer in Hollywood and member of the Executive Board of the Northwest Section of the Communist Political Association, conferred with Robert Rossen, former Chairman of the HWM and known Communist Party member, prior to the election. At this time Rossen stated that he had held office for three years but that there was some objection to him and upon the suggestion of Lawson it was agreed that he would decline to run. Lawson is reported to have believed this to be a good idea in order that Rossen might devote himself to the overseas film work of OWI.

ACTION: These data are brought to your attention in accordance with your request.

EHW:LVO

SAC - Los Angeles

October 27, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Attached is a photostatic copy of a cable intercept furnished by Censorship. As you will note, it concerns a cable directed to the American Cinematographer, 1782 North Orange Drive, Hollywood, California, from one Leonidov.

The attached material is furnished for your information and appropriate consideration with respect to the captioned matter.

Enclosure

3/165

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ALL INFORMATION CONTAINED
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DATE 3-30-95 BY SP1 BT/cm
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RCB WO MOSCOU 528 V107 17 1640 2199

PRESS AMERICAN CINEMATOGRAPHER

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/14/98 BY 8 Sc/c

1782 NORTH ORANGE DRIVE HOLLYWOOD

SIXTH LEONIDOV STOP RECORDED IN FILMS CHRONICLE OF GREAT PATRIOTIC WAR IS HISTORICAL DOCUMENT GREATEST VALUE STOP SERIES PICTURES WHICH SERVE PROCONTEMPORARIES ASWELLS MILITARY SPECIALISTS AS CONVINCING ILLUSTRATION COURSE OF SUCCESSIVE FIGHTING OPERATIONS ENABLING THEM TO STUDY STRATEGY OF SUPREME COMMANDER JOSEPH STALIN ETTACTICS HIS GENERALS STOP COLLECTIVE IMAGE BEEN CREATED

2

OF SOVIET PEOPLE WHO CAN FACE DEATH SPARING NEITHER EFFORTS NOR ITSELF IN DEFENSE OF HIR NATIVE LAND STOP ACCOUNTS BEEN BALANCED TWENTYSEVEN YEARS ADMIRABLE WORK SOVIET CAMERAMEN WHO CAME TO REST OF WAR ARMED COMBATIONAL EXPERIENCE HAVE SHOWN THEIR MEMORY PATRIOTIC CITIZENS THEIR LAND END LEONIDOV

224

[redacted]

[redacted]

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/14/93 BY SD/cla

MOB/61 311PM

MOSCOU 5281 298/297 VIAPRENI 17 1640

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH ORANGE DRIVE HOLLYWOOD

SECOND LEONIDOV STOP NEITHER NEWSPAPER NOR PHOTO NOR STORY TOLD PARWORD MOUTH CAN SHOW CUMSUCH GRAPHIC CLARITY ADCONTEMPORARIES OR PRESERVE PROOUR DESCENDANTS EPISODES IN CREATION NEW WORLD PARA FIRST SOVIET CINEMA DOCUMENTALISTS CAME OUT INTO STREETS PETROGRAD ETMOSCOW CUMTHEIR CAMERAS OCTOBER DAYS 1917 STOP THEY SHOT EPISODES REVOLUTIONARY STRUGGLE SEMICOLON

2

FIGHTING ON BARRICADES FIRST CONGRESSES OF REPRESENTATIVES OF VICTORIOUS PEOPLE STOP SHOULDER ADSHOULDER CUMREGIMENTS ETDIVISIONS YOUNG REDARMY CAMERAMEN CAMPAIGNED ON FRONTS CIVIL WAR 1918 TO 1921 STOP ON THEIR CHRONICLE FILMS THEY RECORDED DOINGS LEADERS OF PEOPLE ETFIRST ARMY GENERALS VLADIMIR LENIN AND JOSEPH STALIN SERGEI KIROV AND VASSILY CHAPAYEV

3

NICHOLAS SHCHORS AND KLIM VOROSHILOV SEMYON BUDENNY SERGO ORJONOKIDZE STOP DESTRUCTION ETHUNGER ROUGHT IN WAKE PROTRACTED WAR CEMETERIES FROZEN LOCOMOTIVES ETSMASHEDUP FACTORY WORKSHOPS NOTHING ESCAPED LENS INDEFATIGABLE NEWSREELMEN LORKING AT DOCUMENTAL FILM IN TWENTIES OF TWENTIETH CENTURY PARA TWAS IN THESE FIRST YEARS SOVIET POWER THAT PECULIAR TYPE CAMERAMAN WAS

4

SHAPED THAT REMAINED UNCHANGED ADTHESE DAYS GREAT PATRIOTIC WAR CUMGERMAN FASCIST INVADERS STOP EPITHET OF SENSATIONHUNTER CAN IN NO WISE BE APPLIED ADSOVIET CINEMA DOCUMENTALIST STOP HES NEVER LATE ETHES NEVER IN HURRY STOP NEVER LLHE FOR SAKE EFFECTIVE SEQUENCE ONEDAY WONDER SHOOT CASUAL ETGIVE IT OUT AS TYPICAL STOP

5

PROGRESSIVE CITIZENS THEIR LAND RUSSIAN CINEMAOPERATORS REGARD THEIR WORK AS PUBLIC SERVICE STOP THEY NEVER LOSE SENSE THEIR GREAT RESPONSIBILITY PRETHEIR OWN PEOPLE ETAUDIENCES WHOLE CIVILIZED WORLD PROEVERY EPISODE RELEASED ON SCREEN STOP THEY NEVER GIVE FRAMEUPS STOP IN SHOOTING PICTURE THEY AIM UNONLY AT REFLECTING ITS OUTWARD FORMS BUT

6

APENETRATING INTO ITS HIDDEN INWARD MEANING ETITS INTERRELATION CUMOTHER EVENTS ETPHENOMENA STOP USSR NEWSREEL GIVES TRUTHFUL PRESENTATION COUNTRY ETITS PEOPLE THEIR DIFFICULTIES ETACHIEVEMENTS STRUGGLE ETVICTORIES ETTHOSE DEMOCRATIC IDEAS IN NAME WHICH STRUGGLE IS WAGED ETVICTORIES WON PARA FOLLOWS LEONIDOV

222PM

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RCB YM 20[illegible]PM..

MOSCOW 5[illegible]

[illegible] 17 1640

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH GRANGE DRIVE

HOLLYWOOD

INFORMATION CLASSIFIED
SINKS : Sp 2a 10

FIFTH LEONIDOV STOP KEEPING HIS WITS ABOUT HIM HE RAPIDLY CHANGED LENS ETCONTINUED SHOOTING PARA RIFLE ETGRENADES IN [illegible] PHILIP PECHUL DEFENDED HIS NATIVE LENINGRAD STOP HE WAS KILLED FIGHTING IN FRONTLINES STOP JACOB SLAVIN ANOTHER LENINGRAD CAMERAMAN WAS TWICE WOUNDED PARA WORKING AS CAMERAMAN IN CARTISAN DETACHMENT UNDER

PG2

GENERAL KOVPAK COMMA BORIS VAKKAR COMPARTY RECONNAISSANCE MEN FOUGHT HEROICALLY FROHOURS ON END TAKING SHOTS ADLAST MINUTE HIS LIFE STOP HIS LAST WORDS WERE QUOTE TAKE CARE OF FILM ETDELIVER IT AS SPEEDILY AS YOU CAN ADSTUDIO AT MOSCOW UNQUOTE PARA CAMERAMAN MARIA SUKHOVA DIED DEATH HERO AMONGST PARTISANS IN

PG3

FORESTS BELORUSSIA PARA DEEDS VALOR ETHEROISM PERFORMED PARCAMERAMEN HAVE COME ADBE REGARDED AS EVERYDAY OCCURRENCES PARA SOME CHEFIFTY OF PROFESSION BEEN DECORATED CUMORDERS ETMEDALS AMONG THEM MEDALS PRODEFENCE ODESSA STALINGRAD LENINGRAD SEVASTOPOL MOSCOW ELLIPSES MANY BEING WOUNDED CONTINUED THEIR WORK STOP MANY DIED DEATH BRAVE LEAVING BEHIND THEM MEMORIES DAUNTLESS

PG4

COURAGE PARA MILLIONS YARDS OF FRONT LINE NEWSREEL BEEN SHOT DURING WAR FURNISHING MATERIAL PROREGULAR NUMBER CINEMA JOURNAL APPEARING ON SCREENS UNION EVERY THREE DAYS STOP SAME MATERIAL GOES ADCOMPOSITION OF BIG DOCUMENTAL FILMS REFLECTING MAIN PHASES AND COLON ROUTING GERMAN ARMIES NEAR MOSCOW DEFENSE LENINGRAD HEROIC STRUGGLE PROSEVASTOPOL STALINGRAD

PG5

EPIC GOLDEN DEEDS PEOPLE AVENGERS DASH PARTISANS OPERATIONS NORTHSEA FLEET CUMITS SHIPS ESCORTING ALLIED TRANSPORTS BOUND PROSOVIET PORTS CUMCARGOES ARMAMENTS ETFOOD STOP BEST THESE FILMS [illegible] AUTHORS ETCAMERAMEN BEEN REWARDED CUMSTALIN PRICES SEMICOLON THESE FILMS ARE NOWNON SHOWN ON SCREENS UNONLY USSR BUT USA BRITAIN ETOTHER DEMOCRATIC COUNTRIES STOP 1942 QUOTE ROUT

6

GERMAN ARMIES NEAR MOSCOW UNQUOTE WAS AWARDED [illegible] ACADEMY CINEMATOGRAPHIC ART PARA RUSSIAN [illegible] BITTERNESS DEFEATS [illegible] NOW REJOICING EVEN [illegible] APPROACHES ADGERMAN FRONTIER ETON TERRITORIES BULGARIA ROMANIA ETYUGOSLAVIA PARA FULLMAN LEONIDOV

RCB/GI 223PM

MOSCOU 5282 VIAPREWI 291 12 1640

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH ORANGE DRIVE HOLLYWOOD-

THIRD LEONIDOV STOP WHEN PEOPLE SPEAK ADME OF QUOTE SOVIET SPHINX UNQUOTE TRYING ADBEST THEIR ABILITIES ADGAUGE ITS SECRET EYE SAY ADTHEM SEE SOVIET NEWSREELS ETYOULL LEARN IN THEIR SEQUENCES HOW ETIN WHAT TRADITIONS THROUGHOUT GREATERPART CENTURY SOVIET MAN WAS EDUCATED HOW HIS WILL WAS TEMPERED WHAT PRINCIPLES HIGH MORALE

2

ETLOVE COUNTRY WERE INCULCATED HIS MINDWISE STOP SEEING ETUNDERSTANDING THESE THINGS MEANS DIVINING SECRETQUOTE SPHINX UNQUOTE WHICH HAS CUMSUCH UN SURPASSING COURAGE ETDEVOTION WITHSTOOD SAVAGE HORDES GERMAN FASCIST BARBARIANS ETWHO WORKING MIRACLES HEROISM IS STRIKING CRUSHING BLOWS AT HATEFUL ENEMY PARA INTREPID ARCTIC FLIGHTS PHYSICAL CULTURE PARADES ETSPORTING COMPETITIONS

3

DIFFICULT AUTOMOBILE RUNS ACROSS SANDS KARAKUM FLIGHTS INTO STRATOSPHERE ETCONQUEST NORTHPOLE ALL THESE MEET YOUR EYE IN VIVID PANORAMA NEWSREELS STOP SPLENDID SCHOOL COURAGE AS THIS FORETASTE OF TRIALS THATVE FALLEN ALLOT SOVIET PEOPLE ON FIELD BATTLE PARA EXFIRST DAYS TREACHEROUS ATTACK FASCIST GERMANY ON SOVIETUNION ONETWENTY CAMERAMEN STARTED OUT

4

PROFROMTS WASH ARMYUNITS ETSHIPS OF FLEET STOP AMONG THEM WERE VETERANS OF CRAFT WHO HAD FROM ENTYFOUR YEARS TRODDEN COMTHEIR COUNTRY APPARATUS IN HAND ITS EVENTFUL ETHONORABLE PATH STOP AMONG THEM WERE YOUNGER MASTERS INTERMEDIATE GENERATION GRADUATES STATE INSTITUTE CINEMATOGRAPHY WHO ENTERED RANKS WHEN NEW FACTORIES TOWNS ETPOWERSTATIONS WERE ALREADY UNDER

5

WAY STOP THERE WERE SMOOTHFACED YOUTHFUL STUDENTS WHO VOLUNTEERED INTO ARMY PRETHEY FINISHED COMTHEIR BOOKS STOP IN FIRE BATTLE THEY PUT THEIR KNOWLEDGE INTO PRACTICE STOP INFANTRY ATTACKS ETAIRDUELS COMFASCIST AIRCRAFT WERE THEIR FINAL EXAMINATIONS STOP IN MOST CASES THEY OFFCAME COMFLYING COLORS BOTH AS CAMERAMEN ETAS FIGHTERS REDARMY STOP

6

POSTED ON FORWARD EDGE THEY SHOT FIGHTING OPERATIONSTEXAIR EXPORTHOLES OF TANKS OR UPPER FLOORS HALFDEMOLISHED STALINGRAD HOUSES WORKING AWAY IN CHILL ETHUNGER OF LENINGRAD BLOCKADE IN FERRIES ACROSS DNIEPER COMMA FOLLOWS LEONIDOV

233PM

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RGB YN 201PM.

MOSCOW 5283

[illegible] 17 1440

PRESS AMERICAN CINEMATOGRAPHER
1782 NORTH ORANGE DRIVE
HOLLYWOOD

FOURTH LEONIDOV STOP SUBMINETHROWER FIRE SUBFALLING INCENDIARY BOMBS STOP THEY WERE BEHIND MACHINEGUNS PARSIDE SOLDIERS ETWERE FIRST IN BAYONET ATTACK ADBREAK INTO PLACE BEING CLEARED OF FASCISTS STOP CAMERA WAS EXCHANGED PROAUTOMATIC STOP THEY HURLED GRENADES ETDESTROYED TANKS STOP ETTHERE BEEN OCCASIONS WHEN COMMANDER WAS KILLED ETTHEY UPTOOK HIS PLACE

PG2

ETLED RANKS ADSTORM STOP MANY THEM PENETRATED BEHIND LINES JOINING PARTISANS ETTOOK SHOTS SUBDANGER AS GREAT AS THAT THREATENING THEM IN BATTLE PARA IN AIRCOMBAT BORIS SHER YOUNG CAMERMAN TOOK PLACE OF RADIO-GUNNER STOP HE SHOT BATTLE ETBROUGHT DOWN ENEMY FIGHTER PLANE PARA YEFFIM LOZOVSKY WAS MAKING SHOTS TANK BATTLE

PG3

EXONE TANKS IN OPERATION STOP HE WAS SERIOUSLY WOUNDED BUT DIDNT INTERRUPT HIS WORK UNTIL FORCIBLY OUTCARRIED EXBURNING MACHINE PARA VALENTINE ORLIANKIN ANOTHER CAMERMAN PARTTOOK IN STREET FIGHTING STALINGRADWISE STOP THERE CAME MOMENT WHEN HE SAW HIMSELF CALLED UPON ADPLACETAKE [illegible]

PG4

QUOTE FORWARD COMRADES HE CRIED EYEM GOING ADTAKE SHOTS YOUR HEROIC DEL FORWARD FOR STALINGRAD UNQUOTE STOP COMPANY DASHED FORWARD ETROUTED ENEM IN FIERCE ENGAGEMENT PARA VICTOR SMORDIN WAS ANOTHER CAMERMAN WHO TOOK PLACE COMMANDER WHO WAS KILLED BATTLEWISE PARA IN BATTLE PROSEVASTOPOL CAMERMAN VLADISLAV NIKOSHA SHOWED EXAMPLE HEROIC BEHAVIOR

PG5

STOP CUMLAST TROOPS HE LEFT TOWN IN SUMMER 1942 ETWAS FIRST CAMERMEN ADENTER IT MARCH 1944 STOP IN RECONNAISSANCE SORTIE HE UPSTOLE ADWITHIN TEN OR TWELVE YARDS ENEMY STOP CATCHING SIGHT HIS GERMANS OPENED FIRE ETF FOUR DAYS MAN HAD ADHIDE IN FISSURE CLIFF CAMERA IN ONE HAND ETGRENADES HELD

PG6

IN READINESS IN OTHER STOP AT AERODROME NEAR SEVASTOPOL SPLINTER TORE OBJECTIVE EXNIKOSHAS CAMERA STOP FOOLONS LEONIDOV

201PM., YN.

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RCB/GI 159PM

OCT 17 PM 2 15 53

5280 MOSCOU 269 VIA RCMI 17 1640

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH ORANGE DRIVE HOLLYWOOD

TWENTYSEVEN YEARS DOCUMENTAL SOVIET FILM BY OLEG LEONIDOV PARA T
NEWSREELS ENJOY WIDEST POPULARITY IN USSR STOP EVERY LARGE TOWN POSSESSES
SPECIAL NEWS OF DAY THEATRE SHOWING EXCLUSIVELY DOCUMENTARY FILMS
BESIDES WHICH REGULAR NUMBER CINEMA JOURNAL INVARIABLY FIGURES
PARSIED PRINCIPAL PICTURES IN EVERY MOVIE THEATRE STOP REASONS
PROTHIS ARE MANIFOLD STOP

2

ONE THEN IS VASTNESS ETVARIETY NATURAL SCENERY IN SOVIETUNION ETMULTI-
NATIONAL COMPOSITION POPULATION STOP CINEMA CHRONICLE ENABLES INHABITANT
ANY REPUBLIC ETNATIONALITY ACQUAINT HIMSELF COMNATURE ETINHABITANTS
DISTANT ETOUTLYING PLACES HIS NATIVE LAND STOP SITTING THERE NHALL OF
THEATRE ONE CAN MAKE MOST FASCINATING JOURNEYS OUT ADFARNORTH
VISITING HAUNTS OF NENETS HUNTERS SPEEDING

3

OVER ARID SANDS ETANCIENT TOWNS REPUBLICS MIDDLE ASIA FEELING TANG
OF RACY AIR CRIMEAN COAST ASCENDING A SUMMITS PAMIR CLIMBING SKYHIGH
RIDGES CAUCASUS STOP SAILING ALONG GREATEST RUSSIAN RIVERS BEAUTIFUL
VOLGA MAJESTIC DNIEPER ELLIPSES COLORFUL CUSTOMS OF TAJIKS
NATIONAL DANCES ETSONGS GEORGIA FACTORIES ETWORKS DONETS COALBASIN
SIBERIAN GOLDMINES BOUNDLESS FIELDS UKRAINIAN

4

WHEAT IN GIANT COLLECTIVE FARMS ALL THESE PASS PREYOUR EYES WITHIN
SHORT HOUR OF PERFORMANCE ETYOU OUTCOME INTO MOSCOW STREET COMPIDENED
HORIZENS FEELING ALL RICHER PROPER KNOWLEDGE IMPRESSIONS ETEMOTIONS
YOUVE GAINED STOP THATS ONE REASONS NEWSREELS POPULARITY IN USSR STOP
SECOND ETNO LESS IMPORTANT ONE IS NOVEL ETUNNUSUAL NATURE SOVIET

5

LIFE COMITS CEASELESS MOVEMENT ONWARD EVOLVING FORMS NEW LIFE NEW
TOWNS UPSPRINGING DESERTWISE READJUSTMENT ASPECT OLD TOWNS CHANGED
BEYONG ALL RECOGNITION STOP T ENTYSEVEN YEARS SOVIET POWER BEEN
YEARS TENSE ETFRUITFUL REDJUSTMENT SOCIAL LIFE YEARS IMPOSING
AGRICULTURAL ACHIEVEMENTS STOP ALL THESE BEEN RECORDED ON FILM
PARSOVIET CAMERAMEN ETCOMPLICATED FASCINATING PROCESSES PLACETAKING

6

IN COUNTRY ARE THUS BROUGHT WITHIN RANGE MILLIONS STOP FOLLOWS
LEONIDOV

211PM

WINTERROWD

October 25, 1944

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Motion Pictures Industry

INTRODUCTION

The information incorporated hereinafter has been made available by a number of confidential informants and reliable sources who are not only familiar with the motion picture industry in Hollywood, California, but who are also well acquainted with activities of the Communist Political Association in the Los Angeles and Hollywood, California areas. One informant who has made available considerable of the background information for this memorandum has been associated with the motion picture industry for a number of years, and in this position, as well as being familiar with Communist activities in the Hollywood area, he has provided information of a reliable nature in the past.

In view of the character and position of the informants supplying the information in this matter, their identities cannot be revealed. It can be stated, however, that all of these informants furnishing information in this regard have been reliable in the past.

BACKGROUND

It has been related that prior to 1933 the Communist International did not realize the possibilities of the motion picture as a propaganda medium. At about this time, however, the "talking" picture was perfected and it is said that the Soviet Union, with its world wide staff of propagandists, assumed the lead in adapting the motion picture for propaganda purposes throughout the world. It is further related that delegations of Russians came to Hollywood to study the American cinema.

RECORDED & INDEXED 100-138754-59

According to a report of an informant, a directive was issued in 1935 by the top structure of the Communist Party in the United States to the effect that there must be an intensive concentration by the Party on Hollywood and the motion picture industry. The directive pointed to the various labor unions connected with the industry and stated that Communists must endeavor to capture the labor unions. The directive also emphasized, according to the informant, that work must be done among the cultural groups in Hollywood, particularly the writers, artists, actors and actresses and others to enlist their assistance in the Communist movement. According to the source, since the issuance of the directive, the influence of the Communist Party (now the Communist Political Association), both direct and indirect, has been one of steady development over a period of ten years. During this time, according to the source, the motion picture industry has been considered by Communists as the principal medium of propaganda for Communist ideas, and consequently a concentrated program of penetration has been centered on the motion picture industry.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Hunter
Mr. Jones
Equipment Section
Mr. Nease
Miss Gandy

LVD

(100-138754-21-24
p.2&3; p.10)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 6/13/95 BY SP2 Alm
OIP 95 20746 per Nelson

EXTENT OF INFILTRATION

As a result of information made available by reliable informants and sources concerning the activities of the Communists in Hollywood, a correlation of this material indicates the following concerning members of the Communist Political Association or Communist front groups in the industry:

Directors and Producers — Among this group there are reported to be nine known Communists and fifteen members of one or more organizations which, according to reliable information, are Communist controlled or influenced. Herbert Biberman, a director, is said to be probably the most outstanding Communist in this field. (100-138754-4 p.66; -24 p.26)

Writers — There are, according to information received, fifty-six known Communists among the writers employed in the various motion picture studios, and the outstanding figure of the writers' group is John Howard Lawson, who is said to have great influence in the Hollywood area. (100-138754-20,35)

Actors and Actresses — Five in this field are said to be known members of the Communist Party (now Communist Political Association) in Hollywood. Twenty-four others are described as being members of Communist front groups. Among the known Communists are said to be Gale Sondergaard, wife of Herbert Biberman; Lucille Ball; Lionel Stander; Rex Ingram. It is said that those taking part in the activities of Communist front groups include James Cagney, Ida Lupino, Franchot Tone, Walter Huston, John Garfield, Frederick March, Philip Merivale, Olivia De Havilland, Orson Welles, Rita Hayworth, Virginia Bruce and Rosiland Russell. (100-138754-4 p.78; -35; -50)

Labor — It is reported that twelve prominent labor leaders in various unions connected with the motion picture industry have been identified as members of the Communist Party. It is further reported that a number of the "rank and file" members of the various unions are also Communists. Herbert K. Correll, who is described as the leading labor figure in the motion picture industry, is stated to be a Communist. As head of the Conference of Studio Unions he is the chief liaison man between labor and the Motion Picture Producers Association. (100-138754-4 p.45 -35)

Miscellaneous — In a group of persons employed in miscellaneous capacities identified with the motion picture industry, there are reportedly twenty-one known Communists. This group includes lawyers, technicians, readers and people in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for Warner Brothers Studio, according to a reliable informant, has been identified as a member of the Communist Party. (100-138754-)

COMMUNIST POLITICAL ASSOCIATION STRUCTURE IN HOLLYWOOD

From information which has been received concerning the organizational structure of the Communist Political Association in the Los Angeles area, it is indicated that a special section, namely the Northwest Section, has been set up for the convenience of Communist work in the motion picture industry. In August, 1944, it was reported that the Northwest Section of the Communist Political Association, was divided into twelve branches with a membership of nearly 600. A number of the branches, according to a reliable informant, were broken down as to the professions of the members, including writers, radio artists, cartoonists, actors and musicians. The remaining branches, according to this informant, were so-called "community" branches. The membership of these branches was indicated to have been limited to people in the motion picture industry and allied cultural groups. Among the people who are identified with the motion picture industry and who hold official capacities in the various branches of the Northwest Section are reported to be Paul Jarrico, screen writer; Ring Lardner, Jr., screen writer; Arnold Manoff, screen writer; Henry Blankfort, screen writer; Sam Moore, screen and radio writer; and Edward Biberman, writer. (100-3-25-906)

COMMUNIST INFILTRATION OF LABOR GROUPS

As a matter of background, it is related that the Communist Party, in the early 1930's attempted to wrest control from the A.F. of L. through the establishment of the Motion Picture Workers Industrial Union, and between the time of its creation and April, 1935, it had taken in a large number of members and was on the way to becoming the leading union in Hollywood. However, in April, 1935, according to reliable informants, instructions were sent out by the then Central Committee of the Communist Party, that all independent unions were to be liquidated and their members sent into the American Federation of Labor or affiliates with the object of capturing them. In February, 1936, the union was dissolved.

At the present time there are approximately thirty-nine labor organizations of various sorts in the motion picture industry. Some are affiliated with the American Federation of Labor, while the balance are independent unions. (100-138754-4)

Conference of Studio Unions

This group is said to be a small compact unit of delegates and representatives of a bloc of labor unions in the motion picture industry, which is reported to have been taken over and to be under the control of Communists operating through its members in the affiliated unions of the Conference, which have been captured. The Conference of Studio Unions is described as an organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking

over all studio workers and their unions. The Conference has ten affiliated locals, including painters, laboratory technicians, office employees, cartoonists, screen set designers, studio machinists, building service employees, special officers and guards, screen publicists and screen analysts, comprising a membership of approximately 8,000. Herbert K. Sorrell is president. He has been identified previously. Norville D. Crutcher, described as a Communist, is the chairman, while D. T. Hayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are reported to be connected with a number of Communist front groups. (100-138754-4)

Hollywood Guild Council

This group is said to have been formed through Communist instigation as a result of the failure of Communists to function within the old International Alliance of Theatrical Stage Employees which was an autonomous group of local labor unions identified with the American Federation of Labor. The Council is composed of the Screen Writers Guild, the Screen Directors Guild, the Screen Publicists Guild, the Screen Readers Guild, and the Screen Actors Guild. The reported purpose of the Hollywood Guild Council is also said to be to afford a base of operations for Communists to penetrate other labor groups.

The leading group in the Council is the Screen Writers Guild, according to reports received, which Guild was organized by a group of writers who were then members of the John Reed Club of Hollywood, which later became the Hollywood Chapter of the League of American Writers. At its last election in November, 1943, according to information received, the Vice President, the Treasurer and eight members of the Executive Board were stated to be Communist Party members. (100-138754-4)

Another Guild in the Council, namely the Screen Directors Guild, was reportedly organized in February, 1936. It is said that the present officers of this Guild are not known to be Communists, although it does include in its membership a number of persons closely identified with the Communist Movement. (100-138754-4)

The Screen Publicists Guild is reported to have affiliated itself in the past with Communist inspired or influenced groups such as the League of American Writers and the Hollywood Writers Mobilization. (100-138754-4 p.73)

The Screen Readers Guild is alleged to be influenced to a large extent by the Screen Writers Guild. (Ibid. p.74)

The Screen Actors Guild, whose current President is James Cagney, includes a number of prominent actors in the Hollywood area. (Ibid. p.76)

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and unions formerly connected with the International Alliance of Theatrical Stage Employees, engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups. It is said that they may be divided roughly into two categories, namely, in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist influence and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum. [In February, 1944, it was alleged that a number of independent unions had embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of exerting influence and ultimately attaining Communist control of the American Federation of Labor structure in Southern California. (100-138754-4, 24,21)

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

A source has pointed out that the Communist Party directive of 1935 referred to hereinbefore, specifically included instructions to concentrate on the so-called intellectual group in the movie industry, including directors, writers, artists, actors, actresses, and highly paid technicians. Reportedly, the purpose of this control is to utilize the motion picture industry as an instrument of propaganda and to cause the production of movies which will serve the interests of the foreign policy of the Soviet Union. It has been pointed out that while there has been an immense program of infiltration into the labor unions, it is nevertheless among the "intellectuals" where the most progress has been made and where Communist sympathy and influence is strongest and most far reaching. It has been indicated that the Communist strategy in handling such groups as the directors, writers, artists, actors, etc., has been to work through the use of front organizations, not openly identified with the Communist Party or Communist Political Association, but which are, nevertheless, controlled by the Communists through official membership.

In 1930, as it is reported, the International Union of Revolutionary Writers, held a convention in Kharkov, Russia, under the instructions of the Communist International. It has been said that the International Union of Revolutionary Writers was responsible for the ultimate formation of the League of American Writers in the United States, now operating almost entirely through the Hollywood Writers Mobilization. At about the same time, as it is reported, another organization was set up in the Soviet Union known as the International Union of Revolutionary Theater. This group has been pointed to as the parent of a number of sub-organizations in the United States including the Workers Theaters, Theater Groups, Little Theaters, and others. The League of Workers Theaters, created in New York City in about 1932 was changed in name to the "New Theater League." A number of persons closely identified with the Communist Movement have, in the past, served in executive positions in this organization. (100-138754-4)

Other similar groups referred to by sources of information as being in this category, have been the Contemporary Theater, Inc., and the Hollywood Theater Alliance.

In Hollywood during the time of the existence of the American Peace Mobilization and its predecessor groups, it is reported that there were a number of local groups affiliated with this movement which, according to informants, involved a number of movie industry personalities from the "intellectual" field. Informants have pointed out that this group, local to Hollywood, in the order of their existence, includes the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the American Peace Mobilization (Hollywood) and the Hollywood Democratic Committee, the last of which organization was set up in January, 1943, for the purpose of forming an association of voters in the motion picture community to support "victory legislation" and "victory candidates."

Another of the outstanding groups now in existence in Hollywood is the Hollywood Writers Mobilization which, according to information received, was created by the League of American Writers in 1941. Since its organization it has gradually replaced the League of American Writers. It has been pointed out that this organization did not bear the stigma of having guessed wrong at the time of the Nazi invasion of Russia in 1941. It is said that practically all of the leading figures of the League of American Writers are now affiliated with the Hollywood Writers Mobilization. In June, 1944, ~~it was reported that~~ the Hollywood Writers Mobilization [illegible] to produce a number of documentary films for the Overseas Branch of the Office of War Information. It is said that this arrangement was reportedly made through Robert Riskin, Chief of the Overseas Bureau of Films, Office of War Information and a former motion picture producer, who is a member of the League of American Writers and reportedly a close associate of John Howard Lawson, who is reliably reported to be a Communist.
(100-138754-4-26-31-34)

It might be pointed out that information has been received that two of the officials of the Hollywood Writers Mobilization at the present time are Communists, while all other officials have been affiliated with one or more Communist front groups. The organization's predecessor, the Hollywood Chapter of the League of American Writers, has been described as an organization which followed the Communist Party line from its establishment. The League and its predecessor are alleged to have reached such a position of power and influence in the movie industry that they practically have dominated the cultural section of the motion picture industry. (100-138754-4-9-24)

Among other organizations which have received the support of prominent persons in the industry and which organizations are reliably reported to be Communist fronts, are the Joint Anti-Fascist Refugee Committee, The Peoples Educational Center and the Los Angeles Council of American Soviet Friendship. The Peoples Educational Center was formerly the Hollywood Writers School, an off-shoot of the League of American Writers, according to information reported. The Center is said to be conducted and almost solely identified with the motion picture industry, and as all of the instructors are from that source, it is said that the influence and prestige of the industry are bestowed upon the school. (100-138754-34)

COMMUNIST INFLUENCE IN CURRENT MOTION PICTURES

As stated previously, the Communist Party (now the Communist Political Association) is reported to have indicated as its opinion that to control the final motion picture would be to control a splendid propaganda outlet. It is said that with the change of the Communist Party line at the time of the invasion of Russia by the Nazis in June, 1941, there commenced an unprecedented period of Communist influence in the motion pictures themselves. It is claimed that this may be accounted for in part by the fact that the aims of the Communists through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communists are able, according to informants, to inject their views into the motion picture field.

There follow examples of motion pictures which are reported to have been subject to Communist influence or to reflect in some degree Communist or Soviet propaganda.

"Mission to Moscow"

This picture was released by Warner Brothers in May, 1941, the producer being Robert H. Buckner who during 1934 and 1935 was located in Moscow as a correspondent for the London Daily Mail. He is said to have been brought to Hollywood by Warner Brothers as a screen writer in 1933. Buckner is reported to have personally selected Jay Leyda to act as the technical director of this picture. Leyda is said to have been in Moscow at the time of Buckner where Leyda had allegedly been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. Leyda, it might be noted further, is reliably reported to be a member of the Communist Party, USA (now the Communist Political Association). He is also said to have been active in the League of American Writers and to have lectured at the Hollywood Writers School referred to hereinabove.

The actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell, it might be noted, has been a member of the League of American Writers and has acted as associate editor of "Soviet Russia Today," a reported Communist organ propagandizing the Soviet Union. It is related that prior to August 23, 1939, Caldwell was in favor of international collective security but during the period of the Hitler-Stalin Nonaggression Pact he is said to have supported the American Peace Mobilization and opposed openly the Lend-Lease Act and the Selective Service Act. After June 22, 1941, Caldwell is said to have called for all out aid to Great Britain, the Soviet Union, and China.

The picture is based on the book "Mission to Moscow" written by Mr. Joseph Davis, former ambassador to Russia. It is claimed that the picture contains pro-Soviet propaganda and the picture has been publicly criticized in numerous newspapers on those grounds and on the basis that the incidents related therein are so highly colored as not to represent a true picture of facts.

100-138754-20 page 8

"Action in the North Atlantic"

This picture was also released by Warner Brothers and deals with the activities of the Merchant Marine on the Murmansk run. It is alleged that the picture is very favorable to the National Maritime Union of America, CIO, a reliably reported Communist-controlled union. According to David Platt, Communist motion picture critic for the Daily Worker, the picture was being used (in July, 1943) as a training film in the Merchant Marine training schools. The screen play was written by John Howard Lawson, reliably reported to be a member of the Communist Party. Lawson is said to have received technical assistance and advice from James Drake, port agent of the National Maritime Union, San Pedro, California, who is also reliably reported to be a member of the Communist Party. 100-138754-20 pages 9 and 35

"Keeper of the Flame"

This picture is an MGM production adapted from a popular novel by I. A. R. Wylie. The novel was adapted to the screen by Donald Ogden Stewart, another screen writer who is reliably reported to be a member of the Communist Party. He is the husband of Ella Winter, a Communist of long-standing. The picture is said to have varied from the book in that the book was written as a mystery story whereas Stewart in the screen version emphasized the content of the picture as "anti-Fascist." 100-138754-9 page 37

"Hangmen also Die"

This is a United Artists production released in April, 1943. It is a war melodrama dealing with Gestapo cruelty. It was directed by Fritz Lang who is reported to be active in a number of Communist front groups. Included in the cast were Lionel Stander, reported Communist, and Virginia Farmer, also said to be closely affiliated with Communist groups. The screen play was written by John Wexley described as a member of the Communist Party. 100-138754-9 pages 39 and 40

"Our Russian Front"

This picture was originally made in Russia as a documentary film. It was reassembled in Hollywood under the auspices of Russian War Relief, Incorporated and adapted to American audiences by the use of a commentary delivered by Walter Huston. The commentary was written by Elliot Paul, a former member of the League of American Writers and a reported contributor to numerous Communist publications. Lewis Milestone, director, and Joris Ivens assisted in the production. Both of these persons have been identified with numerous Communist front groups. 100-138754-9 page 40

"Edge of Darkness"

This is a Warner Brothers production dealing with Norway under Nazi oppression. The screen play was written by Robert Rossen, past president of the League of American Writers and reliably reported to have been a member of the Communist Party. The director was Lewis Milestone. The cast included Walter Huston, Helmut Dantine, Roman Bohnen, and Morris Carnovsky, all of

whom are reportedly closely associated with Communists in the Hollywood area.

Ibid. page 41

"This Land Is Mine"

This is an RKO production released in June, 1943, and is a war drama dealing with conditions in occupied territories under Nazi rule. The screen play was written by Dudley Nichols who was acting as a coproducer. Nichols has been a member of the League of American Writers since its inception and was reportedly a member of the John Reed Club in Hollywood. He endorsed the American Peace Mobilization, a Communist front. Ibid. page 42

"The City that Stopped Hitler"

This is a documentary film released by Paramount and produced by Artkino Films, Incorporated. The English narration given with the picture was written in Hollywood by John Huxley, described above as a reported member of the Communist Party.

Ibid. -24 page 21

"Black Sea Fighters"

This picture is composed of Russian newsreel shots reportedly assembled in the United States and released in North and South America by Artkino Films, Incorporated (Artkino Films is a registered agent of the Soviet Union Official Film Agency). The commentary in the United States was written in Hollywood by Clifford Odets, also reliably reported to be a member of the Communist Party. Narration was given by Fredric March, Hollywood screen actor and reportedly a close contact of Communists.

Ibid.

"North Star"

This picture was produced by Samuel Goldwyn Productions. Its director was Lewis Milestone who was born in Russia and who has been the sponsor of and active in a number of Communist fronts. The writer of the script was Lillian Hellman who was also said to be a Communist. The technical director of this picture was Jay Leyda, described above. It is reported that the picture was severely criticized by some newspapers as propaganda in that it represents a picture of life in a small town in the Soviet Union, which is inconsistent with the facts.

Ibid. page 11

"Watch on the Rhine"

This is a Warner Brothers production released in the fall of 1943. It was produced by Herman Shumlin who is said to be a member of a number of Communist fronts. Dashiell Hammett, writer of the screen play, has been a president of the League of American Writers and has been described as a Communist by sources of information. The original play from which the screen play was taken was by Lillian Hellman.

Ibid. page 16

NOV 1 1944

RECORDED 10-138754-59

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THE ATTORNEY GENERAL

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

I am attaching hereto a memorandum entitled "Communist Infiltration of the Motion Picture Industry," dated October 25, 1944. This summary is submitted to you for informational purposes. It has been prepared as a result of the correlation of information furnished by reliable informants and other sources. Some of these data have been supplied by informants of a most confidential and reliable character. Other information appearing in the attached memorandum has been developed through the Bureau's investigation of both the National and International activities of the Communist movement in this country, as activated by the Communist Political Association, formerly the Communist Party, U.S.A.

While no direct investigation has been conducted with reference to the Motion Picture Industry, I thought you would be interested in the attached data relating to the growing Communist influence in that industry, which industry is recognized not only as a great medium for propaganda but also as one of the most influential agencies of education.

Enclosure

cc - Mr. James P. McGranery
The Assistant to the Attorney General

APPROPRIATE AGENCIES
AND FIELD OFFICES
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DATE 7/19/77

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Mr. Quinn Tamm
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Miss Gandy

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"Hostages"

This picture was produced by Paramount Studios and is a war melodrama. The director was Frank Tuttle, reliably reported to have been a member of the Communist Party. One of the writers of the screen play was Lester Cole also a reported Communist. The production has been described as a propaganda picture in every sense of the word. Ibid. page 15

"Sahara"

This picture was produced by Columbia and was directed by Zoltan Korda who is reported to show strong favoritism for persons of Communist sympathies. John Howard Lawson, described above as a reliably reported Communist Party member, was the writer of the screen play. The picture is said to have been adapted from the Soviet photoplay "The Thirteen." Among the actors were Humphrey Bogart, Rex Ingram, a Negro, and J. Carol Naish, all of whom are reported to have been affiliated in the past with phases of the Communist movement. Ibid. page 22

"Song of Russia"

This picture was produced by MGM, the producer being Joseph [illegible]aternak who is Russian born and who is said to be sympathetic with reported [illegible]ommunist members in the motion picture industry. The director was Gregory [illegible]toff, also Russian born and a reported associate of Communists. The [illegible]iginal story was written by three persons: Guy Endore, a reported Communist; [illegible] Mitler; and Victor Trivas, a Balkan refugee. Mitler and Trivas have been [illegible]ers of the League of American Writers. The screen play was written by [illegible]rd Collins, a member of the League of American Writers, in collaboration [illegible] Paul Jarrico, reported member of the Communist Party. Ibid. page 25

[illegible] Other motion pictures which have been produced in the recent past [illegible] have had affiliated with them either writers, directors, advisers, [illegible]s or actresses who are reported Communists or sympathizers have been [illegible]ing: "Meet the People," "Government Girl," "Destination Tokyo," [illegible]ian Girls," "Tender Comrade," "The Impostor," "None but the Lonely [illegible]e Master Race," "When He Comes Home," "So Far So Good," "Air Transport [illegible]orld Peace Through World Trade," and "The Seventh Cross."

100-138754-26,31,42,46

[illegible] been reported that following the nation-wide controversy [illegible] Moscow" the technique of producing propaganda material for [illegible] changed somewhat. It has been alleged that as of May, 1944, [illegible]rs and directors became more subtle and began using the [illegible]rting a line, a scene, or even a sequence carrying the [illegible]to an otherwise nonpolitical picture. It was further alleged [illegible] has been found effective inasmuch as it does not appear [illegible]rely incidental. Ibid.-26 page 5

It has also been related that Communist influence in pictures is not limited solely to the injection of propaganda into them but is also directed toward preventing all that might be objectionable to the Communist movement. Opposition has been expressed to a proposed picture "Uncle Tom's Cabin" which was bitterly attacked by Communist elements through front groups on the basis that the picture does not reflect the proper attitude on the part of Negroes. It is alleged that as a result of the pressure, the picture was withdrawn from production.

As of May, 1944, another picture, "The Life of Eddie Rickenbacker," is said to have met similar pressure. In this regard it is noted that the Communist Political Association objects to Rickenbacker because of his alleged expression of political opinions regarding labor. He has been labeled as a Fascist, a Nazi sympathizer, a reactionary, and an isolationist and it has been said that pressure has been put on a number of film stars to refuse leading roles in the picture. It is further alleged that a number of writers have been intimidated causing some to refuse to do the script and reported Communist-dominated labor unions have passed resolutions of protest against the proposed picture. 100-138754-26 pages 13 and 14

REPORTED RUSSIAN INFLUENCE IN HOLLYWOOD

It has been pointed out that in August, 1943, Mikhial Kolotozov, Soviet Film Industry representative, arrived in Hollywood. According to the press, his duties were to be comparable to that of an ambassador in diplomatic circles with the additional function of advising on the purchase of American films. It has been alleged that Kolotozov has been in contact with Communist elements in Hollywood and, in this regard, shortly after his arrival in Hollywood a reception was held in his honor sponsored by the National Council of American-Soviet Friendship. This group was reported to have considerable Communist influence in it. His announced aims were to the effect that he desired to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." 100-138754-21 page 23

Among the films which are alleged to have been purchased by Kolotozov and which are claimed to be exhibited in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago." The first of these pictures depicts a degenerate Southern family and the latter is a story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kolotozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been speculated on that it may be a part of Kolotozov's plan or propaganda technique to obtain such pictures in order to exhibit life in the United States at its worst to the Soviet people. 100-138754-33

It was publicly announced on August 2, 1944, that plans were being formulated for the cultural exchange of motion pictures between the United

States and the Soviet Union. It was reported that the Union of Soviet Socialist Republics' Film Committee approved certain plans and recommended them for the acceptance of the United States Ambassador. It was related that the original plan was to have one theater in Moscow show only American and British films. It is said that this plan did not materialize as no suitable theater was available. At present, according to the public announcement, the proposal is that two American and two British films be presented each month for closed showing to cinema clubs, actors, composers, writers, and scientific organizations, the showing to be for one day only in screening rooms accommodating between 300 to 500 persons. The Soviet Government reportedly expects similar arrangements to be made in the United States and Great Britain for the showing of their films. Ibid.-46

CURRENT HOLLYWOOD CONTROVERSY OVER COMMUNIST INFILTRATION

In February, 1944, a number of prominent writers, directors, and actors described as opposing Communist influence in the motion picture industry formed the Motion Picture Alliance for the Preservation of American Ideals. The officers of the organization included: Sam Wood, President; Walt Disney, Vice President; George Bruce, Executive Secretary; and James I. McGuinness, Chairman of the Executive Board.

Prominent motion picture figures who have spoken before this group and indicated sympathy for its anti-Communist aims included Clark Gable and Gary Cooper.

Upon its organization, as it is reported, the organization was subject to vigorous attacks by the Communist apparatus in Hollywood which reportedly has lined up Communist-controlled unions, guilds, and front groups to combat it. The attack on the organization, according to informants, has been a smear campaign by Communist elements accusing the group of being anti-Semitic, anti-administration, and opposed to the progress of the war. 100-271036-1 and 4

The attack on the Motion Picture Alliance for the Preservation of American Ideals resulted in the formation of the Council of Hollywood Guilds and Unions. This Council, according to the report, was primarily instigated by the Hollywood Writers Mobilization, the leading Communist front group in Hollywood, and was organized for a two-year period. The Council issued a 51-page booklet attacking the Motion Picture Alliance for the Preservation of American Ideals and it is claimed that the booklet was mailed to every union and political organization throughout the United States. The content is said to be a most violent attack accusing the Motion Picture Alliance for the Preservation of American Ideals of having been sympathetic to the German-American Vocational League and implying connections with the Christian Front, the Ku-Klux Klan, Gerald L. K. Smith, and the 30 additionists. The address shown in the booklet as the headquarters of the Council is 1655 North Cherokee Avenue, Hollywood, California, the address of the Screen Writers Guild which is reliably reported to be completely Communist dominated.
100-138754-47 and 100-333489-1

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/9/44 | 11/8,9/44 | JAMES G. FINDLAY FKC |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The activity of the Communist elements in the motion picture industry has been devoted almost exclusively to the political campaigns. The result of the election has been that nearly all candidates endorsed by them have been elected. One exception was HAL STYLES, candidate for Congress in the 15th District, who was overwhelmingly defeated. It is believed that his defeat was largely due to an expose by the "LOS ANGELES EXAMINER", that he was once the Kleagle and Exhaulted Cyclops of the Ku Klux Klan at Jamaica, New York. The HOLLYWOOD DEMOCRATIC COMMITTEE boasted that it collected and spent $150,000.00 in the campaign. It issued three issues of "FREE PRESS" of 500,000 copies each. The screen writers and the Hollywood Writers Mobilization furnished the "copy". The MOTION PICTURE LABOR COMMITTEE plans to become a permanent organization. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS and CONFERENCE OF STUDIO UNIONS seek to control the motion picture business. The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has been dormant but since the election is over it plans to become active again. The LEAGUE OF AMERICAN WRITERS has been reported as going out of existence and that the HOLLYWOOD WRITERS MOBILIZATION has succeeded it and is devoting much time to the political field.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/16/89 BY 8-19-96

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LA 100-15732

REFERENCE: Bureau File Number 100-138754.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY,
Los Angeles, dated October 12, 1944.

DETAILS:

AT LOS ANGELES, CALIFORNIA:

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that the entire strength of the Communist Political Association and its influence in the motion picture industry in the Hollywood area has been thrown into the election campaign for the last thirty days. The purpose of this was, of course, to work for the election of those candidates who were backed by the CIO Political Action Committee, and with two exceptions, those candidates were also supported by the United A. F. of L. Political Action Committee. Those exceptions were the candidacy of HAL STYLES for Congress in the 15th District and NED R. HEALY for Congress in the 13th District, both mentioned hereinafter.

This source also advised that practically all Communist-front organizations and sympathetic groups dropped all other activity and concentrated on the election campaign. Such organizations as the JOINT ANTI-FASCIST REFUGEE COMMITTEE, HOLLYWOOD WRITERS MOBILIZATION, PEOPLES EDUCATIONAL CENTER, HOLLYWOOD WOMEN'S COUNCIL, etc., all have been seemingly inactive in other matters and have centered all their forces in the HOLLYWOOD DEMOCRATIC COMMITTEE, the organization through which the Communist Political Association operates in the Hollywood section.

As the returns from the election are now being announced, the Communists won an almost one hundred percent victory, all their favored candidates having won, with two exceptions, HAL STYLES for Congress and LUCILLE GLEASON for the State Assembly.

HOLLYWOOD DEMOCRATIC COMMITTEE

Source A advises that this Communist-front organization was

the dominant influence in the democratic party of Southern California in this campaign. The governing body of the Committee being composed of prominent figures in the motion picture industry, it carried with it the implied endorsement and prestige of that industry and thus exercised a powerful influence on the voters of this section. It had the support of all other Communist-dominated groups and labor unions and in addition the large amount of money, $150,000.00, which it announced at different times it had raised, all of which was devoted to the election of its endorsed candidates.

This committee issued a publication which it called the "FREE PRESS", claiming a circulation of 500,000 and varying its contents to fit each of the different Congressional districts in the locality.

Source A advises that the staff and contributors to this publication were drawn from the Screen Writers Guild, the Hollywood Writers Mobilization and the Hollywood Democratic Committee, all of which are described as being Communist-dominated organizations. All returns are not yet in, but at this time the following candidates sponsored and supported by the HOLLYWOOD DEMOCRATIC COMMITTEE are practically sure of election:

NED R. HEALY, Congress, 13th District. Source A advises that HEALY is a follower of the Communist Party line; has been such since 1938.

HELEN GAHAGAN DOUGLAS, Congress, 14th District. Source A advised that Mrs. DOUGLAS, (wife of screen actor MELVYN DOUGLAS) was supported by all Communist forces and when active in Hollywood film circles was connected with and supported various Communist-front organizations.

ELLIS E. PATTERSON, Congress, 16th District. Source A has advised that PATTERSON has been very active in Communist activities for many years. Member of, or supporter of a great number of Communist-front organizations, including the AMERICAN PEACE MOBILIZATION, HOLLYWOOD ANTI-NAZI LEAGUE, MOTION PICTURE DEMOCRATIC COMMITTEE, all of which followed the Communist Party line from isolation to pro-war when Soviet Russia was attacked by HITLER.

ALBERT DEKKER, California State Assembly, 57th District. Source A advises that DEKKER has long followed the Communist Party line. As an actor he was active in the New Theatre League and the International Union of Revolutionary Theatres in the New York area in 1935-36-37, before coming to Hollywood. He is a member of the HOLLYWOOD DEMOCRATIC COMMITTEE and one of the Executive Council of that group.

In the 15th Congressional District which represents Hollywood proper, the Communist-supported Democratic candidate HAL STYLES was defeated. This was largely due to an exposure of his former Ku Klux Klan connections and other activities of a personal nature.

The above candidates represent those in the immediate territory surrounding Hollywood. The HOLLYWOOD DEMOCRATIC COMMITTEE supported all candidates in all districts who were also supported by the COMMUNIST POLITICAL ASSOCIATION.

## MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

Source A has informed that this committee, set up for campaign purposes, worked in complete cooperation with the HOLLYWOOD DEMOCRATIC COMMITTEE and all other Communist-controlled groups. It was most active in the unions and gave much assistance to the campaign. While ostensibly it was set up to carry on campaign work, there is an attempt to keep the organization going as a separate group. As it is almost completely under Communist control, it would take on work of a different character if it decided to hold the committee intact. This matter is now under consideration and no decision on this proposal to continue the committee will be made for several weeks.

## COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source A also advised that this council, likewise, devoted a great deal of its energy in the political campaign. Organized to combat another group, the MOTION PICTURE ALLIANCE, an anti-Communist organization, it is stated that it will now proceed with its original program. In addition it is proposing to set up a "labor center" in Hollywood where all unions can meet and have offices. No progress of note has been made as yet. This Council

is definitely a Communist-dominated group of unions which cooperates with all Communist fronts in the motion picture industry. The activities in which it will engage will be determined very shortly, now that the election is over.

CONFERENCE OF STUDIO UNIONS

Source A advises that this block of unions under the leadership of HERBERT K. SORRELL, a known Communist, has been responsible for several strikes or threat of strikes. Composed of a block of nine key unions and affiliated with and part of the COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, it is attempting to use these jurisdictional disputes to raid or take over the rest of the anti-Communist unions in the studios. The following six unions are involved:

1. Studio Grips #80, I.A.T.S.E., A.F. of L.
2. Associated Property Men #44, I.A.T.S.E., A. F. of L.
3. Studio Laborers #727, I.A.T.S.E., A. F. of L.
4. Studio Electricians #728, I.A.T.S.E., A.F. of L.
5. Studio Utility Workers #724, A. F. of L.
6. Studio Plasterers #759, A. F. of L.

In this action it has the support of all Communist forces within the motion picture industry and also those Communist front organizations not technically a part of the industry.

To counteract this attempt of the Conference, a meeting was held on Friday, October 27, 1944, by some seven unions in the motion picture industry, at which time it was decided to form a counter organization to combat the inroads of the Communist elements and their attempt through the Conference of Studio Unions to take over the remainder of those unions not yet controlled by Communist influences.

The President of the new group is CARL COOPER, West Coast representative of the I.A.T.S.E.; the Secretary is JOSEPH P. TOUHY, President and Business Representative of Studio Drivers (Teamsters) Local 399, Hollywood. This organization has not yet been given a name, or title, although several meetings have been held since the initial one. Its activity here also has been delayed by the election campaign. The formation of this organization was the result of a recent visit of RICHARD

WALSH, International President of the I.A.T.S.E. He warned some of the local unions in the motion picture industry that "HERBERT K. SORRELL was going to gobble them all up if they didn't get busy". SORRELL, in combination with the COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, now is in control of 22,000 of the 30,000 studio workers. This CONFERENCE OF STUDIO UNIONS is leading the attempt to take over the rest of the studio workers by the use of the jursidictional dispute.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

Source advises that this Alliance was formed to combat Communist infiltration in the motion picture industry but it has been inactive for some eight weeks. A statement of one member of the Executive Board was to the effect that this alliance did not desire to be looked upon as a partisan political organization and, therefore, was waiting until after the election before becoming active.

LEAGUE OF AMERICAN WRITERS

Source A advises that this league has become completely inactive; in fact it has been reported that it is now practically out of existence, the members all having been absorbed by the HOLLYWOOD WRITERS MOBILIZATION, which likewise had transferred all its efforts to the political campaign, working through the HOLLYWOOD DEMOCRATIC COMMITTEE.

Source A advises that the Communists will consider that they have achieved a victory on the political front, and will become more openly active in the motion picture industry.

~~PENDING~~

LA 100-15732

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communist-front organizations in the motion picture industry in Hollywood and will report activities of interest to this investigation.

Two copies of this report are being furnished to the New York Field Division as it is believed that the report contains information of interest to that office.

~~CONFIDENTIAL~~

SOURCE A:

Confidential National Defense Informant [redacted] b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/9/44 | 11/3,9/44 | JAMES G. FINDLAY FBC |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The activity of the Communist elements in the motion picture industry has been devoted almost exclusively to the political campaigns. The result of the election has been that nearly all candidates endorsed by them have been elected. One exception was HAL STYLES, candidate for Congress in the 15th District, who was overwhelmingly defeated. It is believed that his defeat was largely due to an expose by the "LOS ANGELES EXAMINER", that he was once the Kleagle and Exhaulted Cyclops of the Ku Klux Klan at Jamaica, New York. The HOLLYWOOD DEMOCRATIC COMMITTEE boasted that it collected and spent $150,000.00 in the campaign. It issued free issues of "FREE PRESS" of 500,000 copies each. The screen writers and the Hollywood Writers Mobilization furnished the "copy". The MOTION PICTURE LABOR COMMITTEE plans to become a permanent organization. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS and CONFERENCE OF STUDIO UNIONS seek to control the motion picture business. The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has been dormant but since the election is over it plans to become active again. The LEAGUE OF AMERICAN WRITERS has been reported as going out of existence and that the HOLLYWOOD WRITERS MOBILIZATION has succeeded it and is devoting much time to the political field.

-R-

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/16/80 BY SP8 Bjlas

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | 8-2996 |

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5 Bureau
2 New York (Inf.)
1 ONI Los Angeles
1 CID Los Angeles
3 Los Angeles

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

JKM:PC

TO : MR. D. M. LADD

FROM : J. K. MUMFORD

SUBJECT:

DATE: November 16, 1944 11:45 A.M.

43697

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-29-96 BY SP2 [illegible]

SAC Hood of the Los Angeles Office called at this time and advised that he received a call last evening from Cecil DeMille, a Bureau special service contact, who advised that he is a member of the American Federation of Radio Artists in view of his program every Monday night. DeMille advised that he has a listening audience on this program from 35 to 40 million people.

DeMille advised that he was assessed the nominal sum of $1 by the American Federation of Radio Artists which was for the election held there on Proposition Number 12 which dealt with the matter of returning soldiers having to join the union before they could secure any employment. DeMille stated that this Proposition Number 12 was passed and as it now stands, the returning soldiers will have to join the union before securing employment.

DeMille advised that he objected to the dollar assessment and in fact, did not pay it; that he called their attention to the by-laws and so forth and they then called all those letters back in and brought out another letter. He stated the whole idea of the thing is that if you didn't pay, you didn't work.

Hood stated that it will be recalled that Mrs. Lela Rogers called the Director on November 9th with reference to Communist Infiltration in the Picture Industry, especially at RKO. Hood further advised that during the course of his conversation with DeMille, DeMille stated that he received a telephone call yesterday from Mrs. Rogers who told him that she had heard from Washington. (DeMille stated that he didn't press her, but he gathered the call was from the Director.) Mrs. Rogers told him that she had been relieved from her job by RKO and put into another spot. DeMille stated that the Director is supposed to have stated that the whole idea and plan of the Communists is to get the big people of that industry put out, such as Mrs. Rogers, DeMille and so forth and get other persons in those positions who are friendly towards the Communists. Hood stated that DeMille is very much concerned about the whole idea because of what happened to Mrs. Rogers and also because Upton Close was put off the air several days ago.

DeMille advised that he was calling Hood to inquire whether or not the Director did make the statement that the Communists are trying to get the big people out and put the people friendly to their movement in.

Hood stated that he told DeMille that he was not aware of the Director's conversation with Mrs. Rogers and did not know what statement, if any, the Director made.

EX-8 133 RECORDED INDEXED 100-13975-61

ACTION: Mr. Hood requested that he be telephonically advised of what information the Bureau has in the above matter so that he may intelligently discuss it since he has nothing to indicate that the Communist element is specifically "after" movie industry officials.

Radio - Keith Orpheum Corporation

FILE

CC-247

Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Nichols
Mr. Gurnea
Mr. Harbo
Mr. Hoover
Mr. Jones
Mr. Leibing
Mr. Mohr
Mr. Quinn Tamm
Mr. Tracy
Mr. Carson
Mr. Coffey
Mr. Gandy
Miss Gandy

JKM:PC

November 16, 1944

MEMORANDUM FOR THE DIRECTOR

In connection with the attached inquiry from SAC Hood, the Bureau has no information indicating that the Communist element in the unions in the movie industry are specifically gunning for industry officials with the idea of removing any particular ones; but, of course, if such could be effected, it would be to their advantage to have persons friendly to them in those spots. We do, of course, know that they have been and are vigorously trying to get Communist inclined actors, directors and cameramen in the most favorable spots.

It is suggested that Mr. Hood be informed along the above lines.

Respectfully,

RECORDED 100-138754-61

INDEXED 37 NOV 20 1944

D. M. Ladd

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-29-96 BY SP2 CLC/cm

Attachment

I did not advise Mrs. Rogers or anyone else along this line. De Mille says Mrs. Rogers called me & asked if when I am in S.A. next I would be willing to see the head of RKO pictures & discuss Communists. I told her I would be willing to see him & suggested she send me any data re situation she seemed concerned about. Advise Hood accordingly.

Tamm
Mohr
11-16-44

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

EXHIBIT

20879 CODED

NOVEMBER 15, 1944

SAC, LOS ANGELES

RE: COMMUNIST INFILTRATION MOVIE INDUSTRY, REFER 5-IS. YOU ARE INSTRUCTED TO MAKE IMMEDIATE REVIEW OF FILES LA OFFICE FOR AND SUBMIT BY LETTER INFORMATION RE EXTENT OF COMMUNIST INFILTRATION RKO PICTURES. INFORMATION SHOULD BE SET OUT LOGICALLY TO SHOW TYPE OF EMPLOYEES WITH COMMUNIST CONNECTIONS AS WELL AS RKO MOVIES IN PAST THREE YEARS CONTAINING COMMUNIST PROPAGANDA.

HOOVER

RECORDED & INDEXED

95 138254-62

EHW:LV

SAC - Los Angeles

November 20, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Attached is a photostatic copy of a cable intercept furnished by Censorship. As you will note, it concerns a cable directed to the American Cinematographer, 1728 North Orange Drive, Hollywood California, by one Leonidov.

Attachment

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-29-96 BY SP2 Bauman

RECORDED
&
INDEXED

100-138754-63

COMMUNICATIONS SECTION
MAILED 10
NOV 21 1944 P.M.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Roser
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Rosen
Mr. Stanford
Mr. Jones
Mr. Quinn Tamm
Miss Gandy

NOV 28 1944

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-29-96 BY SP2 [illegible]

ENCLOSURE

100-138954-63

1961 NOV 5 AM 8 02
PASS

6677/5TH

MOSCOU 183 4 2317

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOODCALIF

SIXTH LEONIDOV THIS BRIEF GALLERY SOVIET FILM STARS DOESNT IN LEAST EXHAUST PERSONALITIES SOVIET FILMDOM STOP THERE ARE SCORES OTHER FILM STARS IMMENSELY POPULAR CUMFILMGOERS STOP SOVIET FILM STARS NO MATTER HOW VARIED THEIR GIFTS MAY BE ARE ALL UNITED PARDEEP

50W/

SENSE ARTISTIC TRUTH ESSENTIAL PROPROMOTION ANY FORM ART PARA REALISM SOVIET ACTOR IS REALISM INTERPRETED IN BROAD PERSPECTIVE STOP ETSOVIET ACTOR LLNOT SACRIFICE THIS BROADNESS UNANN NUNDERSTANDING ETPORTRAYAL CHARACTER PROANYTHING SMALL THAT MAY LURE HIM STOP PORTRAITS IN CINEMA MUST BE TRUE ADTYPE STOP HENCE VARIOUS CHARACTERS CREATED PARSOVIET FILMS ARE

100

KEY ADAPPREHENSION SOVIET PEOPLE THEIR WAY LIFE ETTHAT ATMOSPHERE NWHICH MULTINATIONAL FAMILY USSR ABIDES ADSOVIET UNIONS HEROIC STAND CONTRA-ENEMY ETITS FIRM DEFENCE HUMANITYS DEMOCRATIC IDEALS PARA SOVIET FILMS INDEED GIVE TRUTHFUL ETHONEST PORTRAYAL QUALITIES RUSSIAN OF TODAY HIS PROFOUND LOVE PROHIS COUNTRY BEAUTY HIS EMOTIONS ENTHUSIASM CUMWHICH HES UPBUILDING PROSPERITY

150

ETCULTURE HIS HOMELAND PARA TODAY MEN ETWOMEN WHOSE TYPE HAS FOUND CONSUMMATE EXPRESSION ON SOVIET SCREEN ARE FIGHTING PROTHEIR HAPPINESS THEIR CULTURE ETTHEIR WAY LIFE SWELLS HAPPINESS ALL LIBERTY LOVING PEOPLES END LEONIDOV

757AM/RS.

1944 NOV 5 AM 7 48

RCB5/LE/724AM

6875 MOSCOU 278 VIA PR.WI 4 2316

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE

HOLLYWOODCALIFORNIA

FOURTH LEONIDOV T AS IN COMING TWOMEN SHOW QUOTE PAT ETMATASHON UNQUOTE SORTF MUTT ETJEFF THAT NIKOLAILCHERKASSOV BEGAN HIS CARRER AS ACTOR STOP HE REPRESENTED TALL PAT ETHIS FRIENDS BORIS CHIRKOV COLLEGE STUDENT SMALL PATASHON PARA BORIS CHIRKOVS POPULARITY IS AMAZING STOP

50

NSTREET NTHEATRE AT SPOTT GRAMES ETRESTAURANT ANY SOVIET CITY HIS APPEARANCE INVARIABLY CALLS FORTH EXCLAMATIONS OF QUOTE MAXIM HERE COMES MAXIM UNQUOTE STOP HES FOUND HIS WAY ADHEARTS MILLIONS SPECTATORS PARTHIS IMPERSONATION MAXIM YOUNG WORKER IN WELLKNOWN FILM TRIGOGY QUOTE YOUTH OF MAXIM UNQUOTE QUOTE RETURN OF MAXIM UNQUOTE AND

100

QUOTE ONOVYBORG SIDE UNQUOTE STOP CHIRKOV MADE THIS CHARACTER LIVE STOP HE RECEIVES HUNDREDS LETTERS FROM STUDENTS SCHOOLCHILDREN GIRLS TREDARMYMEN NWHICH HES ADDRESSED AS MAXIM ETBORISLCHIRKOV REPLIES IN NAME HERO FILM TRILOGY PARA IT MAY BE SAID OF BORISLCHIRKOV THAT HE BEGAN HIS ARTISTIC CAREER NCLASSROOM STOP

150

HE WAS CLEVER AT PROMPTING THOSE WHODIDNT LEARN D THEIR LESSONS ETTWAS THIS GIFT THAT PUT HIS IN PROMPTERS BOX DURING THE SCHOOLS AMATEUR PERFORMANCES STOP BUT UNSOONER HAD SHOW BEGUN THEN BORIS BECAME SO ABSORBED IN ACTION PLAY THAT INSTEADF PROMPTING ACTORS HE STUCK HIS HEAD ETHALF HI

200

BODY OUTF PROMPTERS BOX ETIN LOUD VOICE TENSE CUMEMOTIONS BEGAN ACT NOW ONE NOW ANOTHER PARTOPLAY CUMRESULT THAT AUDIENCE WENT INTO FITS LAUGHTER ETHIS SCHOOLMATES BLAZED CUMRAGE PARAO BORIS BABOCHKIN WHO PLAYED TITLE ROLE INOQUOTE CHAPAYEV UNQUOTE CREATED IMAGE LIVING CHAPAYEV HERO CIVILWAR AS WE KNOW HIM EXDESCRIPTIONS

250

ETSTORIES THOSE YHOD FOUGHT PARHIS SIDE WHICHLL NEVER FADE IN HEARTS PEOPLE STOP RECENTLY TURNED DIRECTOR BORIS BOBOCHKIN PRODUCED FILM SHOWING SOVIET VILLAGE NWAR EFFORT PARA FOLLOWS

LEONIDOV

LE 746AM

1944 NOV 5 AM 8 13

46

RKB CL 720AM

6673 MOSCOW 265 4 2315 VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER

1782 NORTH ORANGE DRIVE HOLLYWOODCALIF

SOVIET FILM FAVOURITES BY OLEG LEONIDOV WELLKNOWN MOSCOW CRITIC PARA

FILM STARS ETPROMINENT ACTORS STAGE ARE OFTEN CASE NSAME SOVIET MOTION

PICTURES STOP WHO HAS GIVEN BETTER PERFORMANCE HIS PART SCREEN OR STAGE

STAR QUERY DIRECTORS ASK THEMSELVES STOP THIS QUESTION IS

50

EITHER DECIDED NFAVOUR STAGE ACTOR OR FAVOUR THOSE SOVIET ACTORS WHO

HAVENT YEILDED ADTEMPTATION STAGE CAREER ETHAVE CONBINED THEMSELVES

ENTIRELY ADSCREEN PARA NSTATE INSTITUTE CINEMATOGRAPHY THERE EXISTS

SPECIAL DEPARTMENT PROTRAINING ACTORS PROSCREEN STOP ETMANY SOVIETUNIONS

CELEBRATED FILM STARS GRADUATED EXINSTITUTE WHERE THEY RECEIVED

ALLROUND ARTISTIC EDUCATION STOP ONE THIS YEARS

100

GRADUATES INSTITUTE GALINA VODYANITSKAYA RECENTLY LEAPED INTO LIMELIGHT

PARHER EXCELLENT IMPERSONATION GALLANT PARTISAN GIRL WHO GAVE HE[redacted]

PROCOUNTRY NFILM QUOTE ZOYA UNQUOTE STOP ADGALINA VODYANITSKAYAWHOS

STILL NHER TEENS PART ZOYA WAS BOTH [redacted]ER DEBUT ON SCREEN ETHER DIPLOMA

WORK PROINSTITUTE STOP MARK SHE GOT EXPROFESSORS WAS EXCELLENT

150

ETIT CONINCIDED CUMRATING GIVEN PARPUBLIC ETREVIEWERS STOP OTHER ACTORS-

BEGUN THEIR CARREER PARPLAYING SMALL PARTS IN EPISODES OR MASS SCENES

STOP IF THEY WERE GIFTED THEY WERE SURE ATTRACT ATTENTION WHEREUPON THEY

WERE TESTED PARDIRECTOR ETAFTER PLAYING SUCCESSFULLY ONEF LEADS EARNED

ENTRANCE INTO DISTINGUISHED FAMILY FIRSTGRADE FILM STARS PARA ZOYA

200

FEDOROVA WHOM OUR SPECTATORS ABROAD HAVE SEEN IN QUOTE GIRLFRIENDS

UNQUOTE QUOTE GIRLS FROM LENINGRAD UNQUOTE AND QUOTE MUSICAL STORY

UNQUOTE IS ONEF SOVIET UNIONS LEADING FILM ACTRESSES PARA SHE WAS BORN

NWORKERS FAMILY ETWHEN SHE BEGAN INDEPENDENT LIFE AS LABORER ON

CONSTRUCTION JOB SHE LITTLE THOUGHT BEING FAMOUS FILM STAR

250

ONEDAY STOP NFACT SHE WAS FASCINATED PARMOTORCARS ETSOON BECAME DRIVER

STOP FOLLOWS LEONIDOV

CL 811AM

722AMHD RCB

6676/5TH

MOSCOU 266 4 2317

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE.HOLLYWOODCALIF

FIFTH LEONIDOV RUSSIAN TYPE TODAY HIS CHARACTERISTIC XXXXXXXXXX
QUALITIES XXXXXX INQUIRING MIND VALOUR STUBBORNNESS PERSEVERANCE
ETDEEP LOYALTY ADCOUNTRY IS REPRESENTED ON SCREEN PARNIKOLAI KRUCHKOV
STOP PARTICULARLY SUCCESSFUL NIKOLAI KRUCHKOV WAS NPARTS TRACTORDRIVER
YARKO IN IVAN PIRYEVS COMEDY HIT QUOTE TRACTORDRIVERS UNQUOTE ETAS
COMMANDER TANK
50WDS/
FORCES IN QUOTE LAD EXOUR TOWN UNQUOTE AS REPRESENTATIVE TYPE RUSSIAN
YOUNG MAN NWARTIME AS MAXIM PLAYED PARBORIS CHIRKOV WAS OF FIRST
PERIOD LIFE SOVIET STATE RARA EVERY REPUBLIC IN USSR HAS ITS OWN
NATIONAL MOTION PICTURE STUDIO SWELLS FILM STARS COUNTRYWIDE FAME STOP
AMONG LATTER IS GEORGIAN ACTOR SPARTAK
100
BAGOSHVILI STOP SON WORKER SAME LEATHER TANNERY WHERE JOSEPH STALINS
FATHER WAS EMPLOYED SPARTAK BAGASHVILI WAS STUDENT INSTITUTE FORESTRY
TBILISIWISE STOP TWAS HIS AMBITION BECOME ENGINEER STOP HOWEVER WHOLE
~~[illegible] LIFE WAS CHANGED PARCHANCE MEETING ACTOR[illegible]~~
CHIAURELI PAMOUS GEORGIAN FILM PRODUCER STOP AT FIRST SIGHT CHIAURELI
DECIDED HAVE
150W
ASPIRING ENGINEER CAST IN TITLE ROLE HIS NEW FILM QUOTE ARSEN UNQUOTE
STOP TWAS FIRST PARSPARTAK BAGASHVILIS AMAZING HEIGHT ETSPLENDID
FIGURE WHICH FITTED SO WELL CUMPOPULAR CONCEPT ARSEN GEORGIAS GREAT
NATIONAL HERO THAT CHIUARELI WAS STRUCK STOP SPARTAK BAGASHVILI
PROVED GREAT SUCCESS NFILM ETEATER GAVE SPLENDID PERFORMANCE AS
LUARSAB
200
KINGF GEORGIA VACILLATING WEAKWILLED MONARCH NOW PUTTING HIT TRUST
NFEUDAL LORDS NOW SUPPORTING SAKADZE PARA ARMENIAWISE GRACHIA
NERSESYAN ETAVET AVETISYAN ARE POPULAR BOTH ON STAGE ETSCREEN STOP
ON ARMENIAN STAGE THEYRE REGARDED AS BEST OTHELLO ETIAGO STOP
THEYRE CAST TOGETHER IN AMOOBEK NAZAROVS WELLKNOWN FILM SUCCESS QUOTE
DAVID BEK
250

UNQUOTE AS DAVID NATIONAL HERO ARMENIA ETHIS SECRET ENEMY OLD PRINCE

1944 NOV 5 AM 8 23

NR | PASS PRESS | OPR | TIME | 4

RCB FD 803AM

6673 MOSCOU 289 4 2316

PRES AMERICAN CINEMATOGRAPHER 2782 NORTH ORANGE DRIVE HOLLYWOODCALIFORNIA

SECOND LEONIDOV LATER THINGS ONTOOK ASOROMANTIC TURN AS ON SCREEN STOP

ZOYAOBROUGHT CUSTOMER WHO HAPPENED BE FILM DIRECTOR ADFILM STUDIO

STOP ASOHE WAS PAYING HIS BILL HE WAS STRUCK PARZOYAS LOOKS STOP SHE

WAS JUST GIRLOHE NEEDED PRONIS

50

NEW FILM STOP ZOYA WAS SHY ETSHE NEEDED QUITE LOT PERSUASION PRESHE

AGREED BE CAST IN PICTURE STOP HER FIRST PICTURE WHICH WAS GREAT

SUCCESS LAUNCHED ZOYA ON GLAMOROUS FILM CAREER PARA LIUBOV ORLOVA

TAMARA MAKAROVA ETVERA MARETIKAYA ALONG CUMZOYA FEDOROVA ARE SOME

SOVIETUNIONS MOST POPULAR FILM STARS STOP PREHER APPEARANCE

100

ON SCREEN LIBOV ORLOVA GAINED EXCELLENT ACTING EXPERIENCE IN OPERA THEATRE

NAMED AFTER NEMIROVICH DANCHENKO ETCONSTANTINE STANISLAVSKY STOP SHE PLAYED

PERIOCOLA ETLEAD BELLS CORNVILLE STOP AT SAME TIME LIUBOV ORLOVA STUDIED

PIANO IN CONSERVATORY APPEARED IN BALLET ETVAUDEVILLE PRIGRAMS STOP

HER FIRST PART ON SCREEN WASTHAT OF GRUSHENKA

150

IN SCREEN VERSION DOSTOYEVSKYS QUOTE STPETERSBURG NIGHT UNQUOTE STOP

HOWEVER TWAS IN GREGORY ALEXANDROVS MUSICAL FILM COMEDIES QUOTE

JOLLY FELLOWS UNQUOTE QUOTE CIRCUS UNQUOTE AND QUOTE BRIGHT

WAY UNQUOTE THAT MADE LIUBOV ORLOVA FAMOUS STOP HER ACTING IS

DISTINGUISHED PARSOFT APPEALING CHARM BLENDED CUMSUBTLE HUMOUR STOP

NALL HER PARTS ORLOVA

200

DISPLAYS AMAZING POWERS OBSERVATION NLITTLE THINGS STOP SHE HAS PLEASANT

VOICE ETIS HIGHLY MUSICAL PARA TAMARA MAKAROVA DISTINGUISHED HERSELF

PARHER VIVID PORTRAYAL MODERN TYPE SOVIET GIRL ETYOUNG WOMEN STOP SHE

APPEARED AS WOMEN DOCTOR IN QUOTE BOLD SEVEN UNQUOTE AS HEROINE FILM

QUOTE KOMSOMOLSK UNQUOTE INPERSONATING ONE THOUSANDS YOUNG GIRLS

250

WHO HELPED BUILD NEW CITY IN WILDS TAIGA AS COLLECTIVE FARM WOMEN IN

QUOTE TEACHER UNQUOTE WOMEN ENGINEER IN QUOTE UNCONQUERABLE UNQUOTE

FILM ABOUT BELEAGUERED LENINGRAD URALS WORKING WOMEN WIFE OF SERVICEMAN

IN QUOTE MAINLAND UNQUOTE STOP FOLLOWS LEONIDOV

820AM

1944 NOV 5 AM 7 24

14

RCB5/LE/707AM

6674 MOSCOU 382 VIA PREW1 4 2316

PRESS AMERICAN CINEMATOG APHER 1782 NORTH ORANGEODRIVE

HOLLYWODDCALIFORNIA

THIRD LEONIGOV ALL THESE WOMEN ARE INTEGRAL BEINGS CUMHIGH MORAL PRINCIPLES ACTIVE IN LIFE AROUND THEM ETLOYAL COMPANIONS THEIR MEN NBATTLEOLABOUR ETLIFE PARA ITS THAT [redacted] PARE GIFT IMPERSONALITY ENTIRELY DIVERSE TYPESOTHAT VERA MARETSKAYA OUTSTANDING STAGE ETSCREEN ACTRESS POSSESSES STOP ON STAGE YOU FIND HER DRINGINGOHOUSE DOWN AS FASCINATING MIRANDOLA IN GOLDONIS QUOTE MISTRESS OF INN UNQUOTE ETAWKWARD GROWING GIRL MASHENKA IN ALEXANDER AFINOGENOVS PLAY SAME NAME STOP ONEOHER GREAT SUCCESS ON SCREEN WAS PART ALEXANDRA SOKOLOVA INQUOTE MEMBER OF GOVERNMENT UNQUOTE STOP ADEXANDRA SOKOLOVA IS SIMPLE ILLITERATE

100

PEASANT WOMENOWHO POSTPASSING THROUGH HARD ETCOMPLICATED LIFE CROWNSOTHAT LIFE PARBEING ELECTED DEPUTY ADSUPREME SOVIET USSR STOP IN FRIENDRICH ERMLERS RECENT FILM QUOTE SHE DEFENDS HER COUNTRY UNQUOTE VERA MARETSKAYA GIVES TRUETOLIFE PORTRAYAL PARTISAN WOMEN PARA NIKOLAI CHERKASSOV IS ACTOR QUOTE THOUSAND FACES UNQUOTE STOP HE PLAYS PARTS OLD

150

MEN ETBOYS RUSSIANSO FOREIGNERS MODERN TYPES ETHISTORICAL PERSONAGES CUMULATIVE SUCCESS STOP HES WON[redacted]RTS FILMGOERS PARHIS FINE PORTRAYAL ABSENTMINDED PROFESSOR IN CHILDREN CAPTAIN GRANT PRINCE ALEXANDER NEVSKY IN SERGEI EISENSTEINS WELLKNOWN FILM MAXIM GORKI INQUOTE LENIN IN 1918 UNQUOTE ETCRAFTY CROWN PRINCE ALEXEI WHO HEADED PLOT CONTRAPETER GREAT HIS

200

FATHER IN FILM QUOTE PETER FIRST UNQUOTE STOP IN QUOTE DEPUTY OF BALTIC UNQUOTE HE PLAYED PART KLIMENT TIMIRYAZEV GREAT HUMANIST ETNOBLESPIRITED SCIENTIST ETIN STEVENS TREASURE ISLAND ONEYED PIRATE STOP BOTH THESE PARTS WHICH ARE SO DIFFERENT WERE MASTERFULLY PORTRAYED STOP JUST AT PRESENT NIKOLAI CHERKASSOV ISOBEING FILMED IN

250

PART IVAN TERRIBLE NEW HNENSTEIN PICTURE STOP WE HAD OCCASION SEE SOME SCENS THIS PICTURE ETWERE SO GREATLY IMPRESSED THAT WE FEEL ITLL BE GRAND EVENT NSOVIET CINEMA HISTORY PARA FOLLOWS LEONIDOV

LE 722AM

ZHW:LV

FEDERAL BUREAU OF INV
UNITED STATES DEPARTMEN

CC-180

OVEMBER 24, 1944

To: COMMUN ON.

Routine

Transmit the following message to: SAC
LOS ANGELES

43799

Motion Picture Industry

COMMUNIST INFILTRATION MOVIE INDUSTRY, REFER 5IS. REBURTEL NOVEMBER FIFTEEN INSTANT. EXPEDITE HANDLING BUREAU REQUEST AND SUBMIT LETTER NOT LATER FIVE DAYS HENCE.

HOOVER

Encoded

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Acers
Carson
Harbo
Hendon
Mumford

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-29-96 BY SP2 CIC/CM

DROP DATE

RECORDED
&
INDEXED

100-138754-64

EX-39

22

NOV 27

LVO

JJM:HBM

MR. TOLSON

L. B. NICHOLS

November 10, 1944

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1/28/85 BY SP8 864 UA
8-29-96 6/18/84

At 4:45 p.m. today Mr. Ellsworth called from Los Angeles advising Mr. McGuire that Lela Rogers, mother of Ginger Rogers, has mentioned that she wanted to speak to the Director personally and might phone him tonight concerning the infiltration of alleged Communists and fellow travelers in the motion picture industry in Hollywood, Calif.

Mrs. Rogers has been promoting the "Motion Picture Alliance for the Preservation of American Ideals," which has the basic purpose of combatting Communism, and she claims that as a result of her own activities, as well as those of Ginger, in denouncing Communist infiltration in the industry that RKO Studios have not been able to buy a picture for Ginger within the last year. Mrs. Rogers claims that the RKO people who handle the reviewing of stories and the selecting of vehicles for their stars are either Communist or fellow travelers and are allied in a common group against Ginger, so much so that Mrs. Rogers has had to go out and personally buy a story for her daughter.

Mrs. Rogers claims she told Charles Koerner about this situation inasmuch as he is the Executive Director of RKO, but he refuses to take her seriously. He denies that there is any tie-up with the Communists in the studio, and Mrs. Rogers feels that he is genuinely not aware of the menace but nonetheless his policy is dominated by the Communists and their adherents. Mrs. Rogers asked Koerner if he would believe the Director should Mr. Hoover tell Koenner exactly what the situation was relative to Communists in Hollywood, but Koerner stated he would not want to talk to the Director about this at all. Mrs. Rogers said that within the last few days she has led with her chin and went to Koerner again demanding that something just must be done. Koerner stated, in more or less brushing her off, that he was not interested in hearsay and that if she has anything he would expect Mrs. Rogers to give him specific information. Mrs. Rogers claims she told Koerner she would be able to present specific documentation based upon records of the California State Investigative Committee (Tenney Committee) since she has contacts in the Committee who would make the data available to her. On hearing this Mrs. Rogers claims that Koerner was more receptive, and on again mentioning the Director's name Mrs. Rogers got a response from Koerner to the effect that he would like to talk to Mr. Hoover about this the next time the Director is in the vicinity of Hollywood.

Tolson
C. A. Tamm
Glegg
Coffey
Slavin
Nichols
Ladd
Carson
Mohr
Harbo
Gurnee
Ford
Jones
Quinn Tamm
Gale
Tracy

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Mrs. Rogers claims that while she led with her chin she has the moral support, as well as the actual support, of Walt Disney

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and Sam Woods of the Motion Picture Alliance. She claims further that she has a transcript of a Communist Party meeting in Mexico which she can use as documentation, and she also has in mind contacting newspapers in Los Angeles in order to start a campaign which will enable the average reader to understand just what the Communists are doing. She has in mind setting out the details of the Communists' manifesto in plain, ordinary, everyday language of the screen so that the people might know just what is transpiring. She hopes the Director will be able to give her at least some moral support, and it is this angle that she has in mind in calling the Director personally some time tonight or tomorrow.

Mr. Ellsworth states that Mrs. Rogers knows that we do have data on the Communists and that we have investigated certain angles of Communism as a result of our investigation in the case of Mary Bess Stokes, Espionage, in which copies of the Bureau's reports sent to the Office of Naval Intelligence were given by ONI to the Motion Picture Alliance, and, accordingly, Mrs. Rogers has read these reports. This latter instance, of course, is an old one, and the difficulties between the Bureau's office and ONI have long since been patched up over dissemination of Bureau reports. Nonetheless, Mrs. Rogers is aware of our activities in this field.

This data is being furnished in order that the Director may be apprised of the nature of Mrs. Rogers' impending call.

"Mrs Rogers called the Director on 11-9-49 P.M."

"L.A. suspect made this statement concerning Mrs. R's proposed call. H."

MEMORANDUM FOR MR. TOLSON

43807

With reference to your inquiry as to why the Los Angeles Office did not advise the Bureau of Mrs. Lela Rogers' intention to call the Director until late on the afternoon of November 10th, this matter has been checked with SAC Hood. The facts are that Agent Leslie Warren, who handles the contacts at the RKO Studios, talked with Mrs. Rogers at 3 p. m. on November 9th, at which time Mrs. Rogers told Agent Warren that she would call the Director "tomorrow night," meaning November 10th. Warren submitted his memorandum to the SAC on the afternoon of November 10th, and Elsworth immediately upon receiving it called the Bureau, which was of course 4:45 p.m. Washington time. The fact of the matter is that Mrs. Rogers did not wait until the following day but called the Director on the evening of Nov. 9th.

As a further item of interest, Carlo Ciliberti, ex-chauffer of Joe Davies, told Special Agent Warren on November 10th that Mrs. Rogers had mentioned that she was going to call the Diredtor, and that Mr. Hoover was going to come out on the Coast within the next week and check up on the whole situation. It definitely appears that Mrs. Rogers has been talking too much and that the Los Angeles Office was not in error in calling when they did.

Respectfully,

L. B. Nichols

"I never made any such statement to Mrs. Rogers. She talked and I listened. H."

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INITIALS ON ORIGINAL

STANDARD FORM NO. 64

# Office Memorandum UNITED GOVERNMENT

EHW:LVO

TO : THE DIRECTOR

DATE: November 25, 1944

FROM : MR. D. M. LADD

SUBJECT: COMMUNIST INFILTRATION OF RKO STUDIOS

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Lack
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

In line with your request there is attached hereto a memorandum summarizing information which has been obtained from the Bureau's files relative to the captioned matter. The attached information appears in and has been digested from the file entitled "Communist Infiltration of the Motion Picture Industry, Internal Security - C." This information has also been incorporated in various portions of the running memorandum kept in connection with this case.

Most of the information pertaining to the individuals referred to in the attached memorandum, as well as to the motion pictures produced by RKO has been furnished by Los Angeles Confidential Informant [redacted] who is [redacted] This informant has been associated with the motion picture industry for many years. He is a [redacted] and he has been a member of the Communist Party for the two year period [redacted] He is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in the industry. Information pertinent to the various organizations has been obtained through the Bureau's following of Communist activities in the Los Angeles area. This includes information pertaining to the various connections of the people mentioned in the memorandum, as well as identifying information concerning organizations with which they are variously affiliated. Records of Communist Party memberships have been made available by a highly confidential informant having access to Communist headquarters in Los Angeles. In this regard it will be noted in various of the attached descriptions of persons that membership in the Communist Party is referred to while membership in the Communist Political Association is not indicated. This results from the fact that many of the Communist Party's members in Los Angeles had not re-registered at the time the name of the Party was changed to the Communist Political Association, and accordingly the records available only reflect Communist Party membership in many instances. Undoubtedly those who have been active in some degree in the Communist movement in the past have since re-registered as members of the Communist Political Association.

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The attached memorandum is divided into three sections, namely, I. "Personages", II. "Motion Pictures Produced by RKO In the Recent Past", and III. "General".

Part I. of the attached memorandum, as it will be noted, is made up of two sections, namely "Directors and Producers" and "Writers". The third section entitled "General" deals with recent newspaper comment relative to the type of movies produced in the past by RKO and those contemplated for the future. As it will be noted in this section, the Daily Worker takes to task

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FOIPA # 300,860

November 25, 1944

CONFIDENTIAL

COMMUNIST INFILTRATION OF RKO STUDIOS

Classified by SPB/BTC/CL
Declassify on OADR 2-23-88
279,475

CLASS. & EXT. BY SPB/BTC/CL
REASON-FOIA II, 1-4 & 2
DATE OF REVIEW 7/27/92
FOIPA # 300,860

PERSONAGES

There are incorporated hereinafter digested descriptions of various people who, according to latest information available, are affiliated in varying capacities with RKO Studios. It will be noted in the descriptions that these persons have Communist connections and affiliations of varying degrees. These people are listed according to the categories in which they are stated to be employed at RKO.

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Directors and Producers

Kenneth MacGowan is a native-born citizen, and [redacted] reliable confidential informant, has advised that MacGowan was a member of the New Theater League and was one of the original sponsors of the Hollywood Theater Alliance, both of which groups during their existence served as Communist fronts, with activities directed at the movie industry. MacGowan was on the Advisory Committee of the Writers Congress sponsored by the Hollywood Writers Mobilization and held at the University of California, at Los Angeles, during October 1-4, 1943. [redacted] further advises that MacGowan was a member of the Contemporary Theater League and also a member of the Theater Arts Committee ("TAC"), both Communist groups according to [redacted] He was also very active in the old American Peace Mobilization, a Communist front, and [redacted] states MacGowan at the present time is active in the Hollywood Democratic Committee which, according to available information, is a Communist dominated group.

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Clifford Odets, according to [redacted] is a native-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RKO (described hereinafter). The plays "Waiting for Lefty", and "'Till the Day I Die" are attributed to his authorship, having been written during the years 1934 and 1935. According to [redacted] these two plays are considered Communist propaganda since they glorified the role of the Communist Party in underground work and in trade union work.

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[redacted] has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

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Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater School in New York.

Member of the Theater Arts Committee (TAC) - (Also member of National Advisory Council for organization).

One of the original organizers of the League of American Writers.

Chairman of the Delegation of Young Communists, who reportedly went to Cuba in 1936 to protest arrest of workers. (He is said to have been arrested in Cuba with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.

In attendance at Fourth Writers Congress, New York City, June, 1941. (Then elected member of National Executive Board of the League).

On reception committee honoring Mikhail Kalatozov, Russian film director - (At Mocambo Cafe, August 21, 1943).

John G. Honeycombe, a former Communist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.

Herbert Joseph Biberman was born March 4, 1900, at Philadelphia, Pennsylvania. He has been employed as a screen writer, stage director and actor in various movie studios. He is said to be presently employed by RKO as a director.



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It has been learned through records made available concerning the Communist Party membership list in Los Angeles that Biberman has been a member of Branch A, Group A-3, Northwest Section of the Communist Party of Los Angeles County. Biberman, according to [redacted] at one time was the leader of Communist activity in the motion picture industry, but since June 21, 1941, he has been superseded by John Howard Lawson. Biberman was the local chairman of the American Peace Mobilization and was later West Coast Director of that organization, and according to [redacted] he took a personal part in the picketing of the White House immediately prior to the attack on Russia by the Nazis on June 21, 1941. He has been active in the following groups:

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Fight for Freedom
Committee for Medical Aid to Russia
American Council on Soviet Relations
League of American Writers
Hollywood Writers Mobilization
Hollywood Democratic Committee.

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. [redacted] states that Clurman claims to have directed twenty-five Broadway successes, including "Men in White", "Awake and Sing", "Gentle People", "Golden Boy", "Deadline at Dawn."

[redacted] further advised that Clurman is a personal friend and associate of Franchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Adler, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association, [redacted] has advised that Clurman has been active in the following Communist influenced or dominated groups:

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Group Theater - a leader
Director of Marxist plays
International Union of Revolutionary Writers
Member of New Theater League
Joint Anti-Fascist Refugee Committee - active worker.

[redacted] has further informed that Clurman made several trips to Russia, and at one time referred to the United States as the "middle class crazy world." He directed "Waiting for Lefty" and "Paradise Lost", both of

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which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Danny Dare is a director of the dance and directs in all studios in Hollywood, according to information available. [redacted] states that Dare was a member of the New Theater League and the Hollywood Theater Alliance, and that he has been a teacher in the Actors Lab, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the People", produced by MGM. b6 b7C b7D

Edward Dmytrik has claimed to be a native-born citizen. He has been a director at RKO for a year or more. [redacted] advises that Dmytrik is active in the Actors Lab and has been an instructor in the Hollywood Writers School and further, that he is now an instructor in the Peoples Educational Center, which last group is described as a Communist front in the form of a school. He has also been an active member of the Hollywood Democratic Committee, and in October, 1943, took an active part in the Writers' Congress held at the University of California at Los Angeles. This Congress was under Communist domination and sponsored from behind the scenes by the League of American Writers group in Hollywood. b6 b7C b7D

Hans Eisler, a German refugee, has been employed as a music director in the motion picture industry by several of the studios. It is not known definitely that he has been employed by RKO. He was born in Leipzig, Germany, July 6, 1898. [redacted] has advised that Eisler has Communist connections and further, that Eisler collaborated with Bertolt Brecht in writing "Die Massnahme" (The Disciplinary Measure), which is described as a self-styled "Educational Play" advocating Communist world revolutions.

Dudley Nichols is said to have been born in Ohio and educated at Oxford University, England. [redacted] has reported that Nichols came to Hollywood in 1933, and soon became a member of the John Reed Club, Communist writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communists gained complete control of this Guild. In addition, Nichols was very active in the following alleged Communist and Communist front organizations: b6 b7C b7D

Screen Writers Guild

League of American Writers

Hollywood Writers School - teacher

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American Peace Mobilization

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North American Aviation, Inc.
Wildcat Strike - June 1941 - supporter.

A chief speaker at Writers Congress at UCLA, October, 1943.

Active in American League for Peace and Democracy, 1938-39.

Sponsor of and active in Hollywood Anti-Nazi League. (Elected member of this group after culmination of "Stalin-Hitler Pact").

Supporter of "The Yanks are Not Coming" program.

Contemporary Theater.

New Theater League.

International Union of Revolutionary Theaters - Moscow, 1932.

Signed protests against investigation of Moscow trials requested by John Dewey in 1937.

Supported Loyalist cause in Spain in 1937.

Member of reception committee for Andre Malraux - French Communist at time of visit in Hollywood, August 16, 1937.

Member of Sleepy Lagoon Defense Committee.

Sponsor of Los Angeles Council of American Soviet Friendship.

Member of Citizens Committee for Harry Bridges.

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Member of Screen Writers Guild.

Member of Hollywood Writers Mobilization.

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Jean Renoir came to the United States sometime during 1941 or 1942 as a refugee from France. He is not a citizen.

[redacted] advised that Renoir directed "Our Native Land" which was written by Dudley Nichols, who is described hereinbefore as having numerous Communist connections. "Our Native Land" has been described as a propaganda picture depicting the middle-class as not being dependable in the defeat of Fascism and that only "the workers" can be trusted. The April 30, 1940 issue of Peoples World stated Renoir directed the French movie "People of France" which, according to [redacted] was done in conjunction with the Communist Party of France. Appearing in the picture was Maurice Thorez, the Earl Browder of France, and Marcel Cachin, who is said to have been one of the leaders of the Communist Party in France and editor of "Humanite". [redacted] has also advised that Renoir moves in Communist groups in Hollywood, although he is most careful about his activities, inasmuch as he is not a citizen.

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Orson Welles was born in the State of Wisconsin in 1915. He has been a director, actor and writer, and was formerly employed by RKO as a director. Positive proof of his affiliation with the Communist Political Association is not available. However, [redacted] has reported Welles has been affiliated over a period of time with the following organizations, either Communist controlled or influenced:

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New Theater Alliance
League of American Writers
Attended 4th Writers' Congress - University of California, Los Angeles, October 1-4, 1943.
Member of Bridges Defense Committee.
Member of American Peace Mobilization.
Member of Theater Arts Committee "TAC".
Sponsor of Rescue Ship Mission to Spain.
Member of and active in Joint Anti-Fascist Refugee Committee.
Sponsor of Los Angeles Council of American Soviet Friendship.
Member of Hollywood Democratic Committee.

Writers

Benjamin Frank Barzman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944



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he was employed at RKO Studios. According to available membership lists of the Communist Party in Los Angeles, Barzman has been a member of Group A-2, Branch A, (Writers' Branch), Northwest Section, Los Angeles County Communist Party. His wife, Norma Barzman, is a writer who has been employed at the Los Angeles Examiner, and who has been a member of Branch A, Northwest Section, Los Angeles County Communist Party.

Michael Seymour Blankfort, a native-born citizen, was, prior to his entering the United States Marine Corps Reserve in August, 1942, a writer for RKO. Definite membership on his part in the Communist Political Association is unknown. However, [redacted] has advised that Blankfort has been engaged in the following activities described as being connected with the Communist movement:

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Member - National Advisory Council, New Theater League, 1935.

Member of League of American Writers.

Wrote Communist script in cooperation with others entitled "America Declares Peace".

Formed Motion Picture Democratic Committee when staging the "American Peace Crusade" March 26, 1940.

Was officer in Motion Picture Artists Committee.

Member of National Council, League of American Writers.

Prominent in Hollywood Writers Mobilization.

Very active in American Peace Mobilization.

Member of North American Committee to Aid Spanish Democracy.

One time associate of John Howard Lawson, Waldo Frank and William E. Browder, brother of Earl Browder.

Has written for "New Masses" and the "Daily Worker".

Lester Cohen was born in Chicago, Illinois. He is a writer and lecturer, and according to the most recent information received in June, 1944, is connected with RKO Studios. According to [redacted] he has written scripts

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known as "One Man's Journey", "Sweepings", "Nagana", "Of Human Bondage", and "Break of Hearts", "Wings of Defense", and "Two Worlds." Definite evidence of his membership in the Communist Party is not available. However, [redacted] has advised Cohen has been active in the following organizations and groups described as either Communist controlled or influenced: b6 b7C b7D

Motion Picture Artists Committee

League of American Writers

Teacher at Philadelphia Workers School

Member of Sam Darcy Defense Committee

Member of Committee for Defense of Political Prisoners.

Member of Committee of Professional Groups for Browder and [redacted] b6 b7C

Signed Call to First Writers' Congress, (League of American Writers - San Francisco).

Member of Hollywood Writers' Mobilization

Member of National Federation for Constitutional Liberties.

Member of Schneiderman-Darcy Defense Committee

Member of Harry Bridges Defense Committee

Member of American Society for Cultural Relations with Russia (American-Russian Institute, Inc.).

Nora Hellgren is a member of the Communist Party. According to available Los Angeles Communist Party membership lists she has been Educational Director of Branch H., Los Angeles County Communist Party, and [redacted] has advised that Nora Hellgren organized the League of Women Shoppers (Communist influenced group in Los Angeles). [redacted] states she was reportedly a special worker of the Communist Party in Berlin, Germany, and that she was English Secretary to Tchicherin, first Foreign Minister of the Soviet Union. [redacted] has further advised she was a member of the American League Against War and Fascism, the League of American Writers and other unspecified Communist front groups. b6 b7C b7D

Joseph Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to America. In his work with RKO, according to [redacted] he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and [redacted] states he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943.

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Bud Wilson Schulberg was born in New York City, and is presently an Ensign in the United States Navy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to [redacted] Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by [redacted] He has been active in such Communist groups in the Hollywood area as,

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American League for Peace & Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee
American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. He is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGM Studios. Available Communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Writers' Guild, the League of American Writers, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the National

Federation for Constitutional Liberties. [redacted] states Trumbo wrote a pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Mostion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry. b6 b7C b7D

MOTION PICTURES PRODUCED BY RKO IN RECENT PAST

"This Land Is Mine"

This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Renoir, both of whom have been described hereinbefore.

[redacted] has advised that this picture conveys the idea that the middle-class cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the principle of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale, and Walter Slezak, all of whom, according to [redacted] have cooperated with persons favoring the Communist Political Association line. b6 b7C b7D

"Government Girl"

This was produced and directed by Dudley Nichols, described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to [redacted] has been in frequent contact with Communist elements and has been associated with the Communist controlled Joint Anti-Fascist Refugee Committee. b6 b7C b7D

"Tender Comrade"

This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytrik, who has been described hereinbefore. [redacted] claims that lines in this movie were of the Communist propaganda type. b6 b7C b7D

"None But the Lone Heart"

This was directed by Clifford Odets and produced by David Hempstead who, according to [redacted] has shown decided sympathies for Communism over a period of years. The male star is Cary Grant, who has been alleged by [redacted] to move socially in Communist circles. b6 b7C b7D

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"The Master Race"

This picture was written and directed by Herbert Biberman, described hereinbefore. [redacted] has reported this picture to be significant in that it was written and directed by Biberman, whom [redacted] describes as one of the most fanatical of Communists. b6 b7C b7D

GENERAL

Recently two articles have appeared in the press, one in PM and the other in the Daily Worker, which have indicated feelings that RKO cooperates with "Fascists." In the July 28, 1944, issue of PM, in the column by McManus, entitled "Speaking of Movies", RKO is referred to in the following manner:

> "Most recently, however, it has accepted the unique and unenviable stigma, being the only American film company willing and anxious to distribute Fascist-made films in the USA. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the USA as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Winchell attacked on the radio Sunday night."

It was further stated in this article:

> "Apart from a mounting indignation and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists."

The article then refers, however, to the fact that RKO has, in the duced anti-Fascist films, such as "This Land is Mine" and "Tender

With regard to its future releases, the article states that RKO fifty or more feature-length "Escapist and comedy themes" predominately, exception of one or two "prestige pictures." The article states,

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CONFIDENTIAL

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States Department of

Angeles, 13, Califor

November 23, 1944

CONFIDENTIAL

Director, FBI

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Reference is made to Bureau teletype dated November 15, 1944, directing that a report be submitted in letter form detailing the extent of Communist infiltration into RKO Radio Pictures.

To indicate the relative importance of RKO in the motion picture industry, it may be stated that it ranks sixth in size and importance in the motion picture studios in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length feature pictures. In addition, it produced and released many short subjects which will not be treated in this survey.

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For convenience, this report is being divided into the following titles:

I. Executive Organization of RKO
II. Producers at RKO
III. Directors at RKO
IV. Writers at RKO
V. Actors and Actresses at RKO
VI. Motion Pictures Produced or Released by RKO
VII. RKO Feature Pictures Which Are Known to Contain Communist Propaganda
VIII. Miscellaneous
(1) RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films
(2) Miscellaneous Complaints to the Los Angeles Bureau Office

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Declassify on: ORIGINAL
20 MAY 31 1974

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## EXECUTIVE ORGANIZATION OF RKO

RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and managing of the national and international features of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and a motion picture exchange is also located in Los Angeles, where all pictures of all producers are marketed. This report deals only with the production end of the business.

6/3/82 RECORDED & INDEXED

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REASON-FCIM II, 1.4 (c)
DATE OF REVIEW 6/3/82

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DEC 5 1944

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Director

November 23, 1944

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY -C-

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The following are the production executives in the Hollywood RKO studios; an asterisk is being placed before the names of those whose Communist affiliations and connections are being set out at the end of this list, and this procedure will be followed throughout this letter.

| | |
|---|---|
| *CHARLES W. KOERNER | - Executive Vice President in Charge of Production Dead. |
| *WILLIAM DOZIER | - General Production Aide to Mr. Koerner |
| *JAMES CROW | - Assistants to Mr. Dozier |
| MANNY WOLFE | |
| JACK GROSS | - Executive Producer |
| J. J. NOLAN | - In charge of commitments |
| LEON GOLDBERG | - Studio Manager |
| SID ROGELL | - Production Executive |
| *BEN PIAZZA | - Casting Director |
| EARL RETTIG | - Studio Treasurer |
| WALTER DANIELS | - Production Manager |
| DAVE WISE | - Plant Superintendent |
| W. R. STONE | - Labor Relations |
| PERRY LIEBER | - Publicity Director |
| G. B. HOWE | - Comptroller (just resigned) |
| SIDNEY LIPSITCH | - Legal |
| *C. BAKALEINIKOFF | - Musical Director |
| AL D'AGOSTINO | - Art Director |
| JAMES WILKINSON | - Cutting |
| WILLIAM EGLINTON | - Camera |
| WILLIAM NUTT | - Story |
| DARREL SILVERA | - Property |
| WILLIAM GORDON | - Censorship |
| STEPHEN DUNN | - Sound |
| CLAIRE CRAMER | - Wardrobe |
| VERN WALKER | - Special Effects |
| RENIE | - Designer |
| EDWARD STEVENSON | - Designer |
| MARTY MARTIN | - Miniature |
| Capt. CARL COOK | - Research |
| DICK WILDE | - Purchasing |
| MAURICE SEIDERMAN | - Make-up |
| LOU SHAPIRO | - Location |
| EARL MILLER | - Electric |
| LILLIAN ALBERTSON | - Talent Coach |

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DON DILLAWAY - Talent Scout
HAROLD BARRY - Construction
FRANK MILLINGTON - Drapery
HOLT LINDSLEY - Paint
HARVEY LEAVITT - Transportation
J. R. CRONE - Studio Manager at RKO Pathe

Communist Affiliation

BAKALEINIKOFF, C., Musical Director. According to Confidential National Defense Informant [redacted] BAKALEINIKOFF is Russian born and is affiliated with the Russian American Club, which was reportedly organized by MICHAEL and CLARA WALDEN, who are presently members of the Northwest Section, Los Angeles County, Communist Political Association, and were formerly Communist Party, U.S.A., members in the Northwest Section. Informant described BAKALEINIKOFF as a "careful sympathizer," one who was not particularly active in political affairs but who had provided music for such affairs as the rally held by the Council on American Soviet Friendship and the Russian American Club. b7D

KOERNER, CHARLES W. According to CNDI [redacted] KOERNER must be aware of the Communist situation at RKO Pictures. Informant stated that KOERNER was a member of the Motion Picture Producers Association, which had discussed the Communist situation in the motion picture industry on many occasions, and he recalled that Congressman MARTIN DIES had discussed this situation with the Executive Board of the Motion Picture Producers Association some time ago. Informant said he did not believe that KOERNER is in sympathy with the Communist Party or the Communist Political Association, but that he could not be provoked to take action against them. Informant believes that the chief interest of KOERNER as head of production at RKO Studios is to release motion pictures with box office appeal in order that RKO may be financially successful, and he is not interested in fighting the Communists. b7D

CROW, JAMES, assistant to WILLIAM DOZIER. According to CNDI [redacted] CROW was formerly President of the Los Angeles Newspaper Guild. Prior to the Hollywood Citizen-News strike in 1938, CROW went along with the Communist fraction in the American Newspaper Guild, but during this strike he was critical of the Party program; however, he still socializes with the Communists. Informant stated that he would say that CROW went along with the Communist Party in some of its line, but did not follow the Communist line completely. b7D

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supported the North American Aviation, Inc. strike in June 1941, but changed his position immediately after Russia was attacked by Hitler. He sponsored the Fourth Writers' Congress in 1941 and was one of the chief speakers at the Writers' Congress at U.C.L.A. in October 1943. He was also a member of the Advisory Board of the Writers' Congress in 1943 and was made a member of the Continuations Committee of that Writers' Congress, and is carrying on the work of the Continuations Committee at the present time, although the writers claim that the League of American Writers has gone out of existence. He was active in the American League for Peace and Democracy in 1938 and 1939. He was also active in the Hollywood Anti-Nazi League and was a member of the Executive Board of the Hollywood Anti-Nazi League after the Stalin-Hitler pact. He supported the program known as "The Yanks are not Coming." He was active in the Contemporary Theater and also active in the New Theater League. He was also active in the International Union of Revolutionary Writers in 1932. He was a speaker at the International Union of Revolutionary Theaters. He signed the protest against the investigation of the Moscow trials which were demanded by JOHN DEWEY in 1937. He was a sponsor for the Hollywood Citizens Committee and for the Federal Theater in 1938. He supported the Loyalists' cause in Spain in 1937 and was on the Reception Committee for the reception of ANDRE MALRAUX, French Communist, who visited Hollywood on August 6, 1937. He was a member of the Sleepy Lagoon Defense Committee, the noted Los Angeles mass murder case. He sponsored the Los Angeles Council of American Soviet Friendship. He was also a member of the Citizens' Committee for Harry Bridges. He is Chairman of the Free World Association in Hollywood. He is also a member of the Screen Writers' Guild and the Hollywood Writers' Mobilization. He is also a member of the Hollywood Council of Guilds and Unions to fight the Motion Picture Alliance for the Preservation of American Ideals. He was one of the editors of "Hollywood Now," official publication of the Hollywood Anti-Nazi League. Positive proof of membership in the Communist Party is not available, but according to CNDI [redacted] he has been one of the most active supporters of the Communist movement in Hollywood for the past seven or eight years. b7D

ROBINSON, CASEY. According to CNDI [redacted] ROBINSON is the husband of TAMARA TOUMANOVA, who is a product of the New Theater League, a Communist controlled organization. She is Russian born and a dancer. Informant advised that he knew nothing of the activities of CASEY ROBINSON himself. b7D

SCOTT, ADRIAN. SCOTT was formerly a writer at Paramount Studios and was elevated to the rank of producer at Paramount by WILLIAM DOZIER. (See Communist affiliation of DOZIER under Title I.) When DOZIER left

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Paramount to become aide to CHARLES W. KOERNER, Vice President in Charge of Production at RKO, SCOTT followed him and became a producer at RKO. According to CNDI [redacted] ADRIAN SCOTT was a member of Branch A, Group 2 (Writers), Northwest Section, Los Angeles County Communist Party, U.S.A., in 1943, and held 1943 book #25289. He was also a member of this club in 1944 until it merged with Club A-1, Northwest Section, when he became a member of Club A-1. He is presently a member of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA book #46832. FLEETA PRESTON, in charge of the stenographic pool at RKO, has informed that PEARL KAMM is the secretary to ADRIAN SCOTT, the producer at RKO. KAMM is the wife of JEFF KIBRE, a well known West Coast labor leader, and is now International Representative of the Fishermen and Allied Industries, CIO, and has been a leading Communist on the Pacific Coast for the past seven or eight years, and is a key figure in the Los Angeles area. PEARL KAMM is a member of the Communist Party and was the Group Membership Director of Branch N-1, Northwest Section, Communist Party of Los Angeles County. In November 1943 she was Labor Chairman of Club I, Northwest Section, Communist Party, U.S.A. Her 1943 CP membership book number was 25127. Her 1944 membership book number was 48855.

b7D

WELLES, ORSON was born in the State of Wisconsin. He is not working at the present time, but he has been a director, actor, and writer. He was last employed by RKO as a director. CNDI [redacted] has informed that WELLES has been an active member of a large number of front organizations and groups, some of which are the following: New Theater Alliance, League of American Writers, Bridges Defense Committee, American Peace Mobilization, Theater Arts Committee (TAC), sponsored the Rescue Ship Mission to Spain, member of and active in the Joint Anti-Fascist Refugee Committee, Chairman of the Sleepy Lagoon Defense Committee (the notorious mass murder case in Los Angeles), sponsored the Los Angeles Council of Soviet American Friendship, and is a member of the Hollywood Democratic Committee. Membership in the Communist Party is not available.

b7D

III. DIRECTORS AT RKO

The director of the motion picture is in charge of the actual making and shooting of the film. He in turn is directly responsible to the producer. He has complete charge of the set, the actors, camera men, and other employees on the lot. He is in a position to inject Communist propaganda into a motion picture, subject only to revision by the producer.

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A review of the motion pictures produced or released by RKO Pictures since January 1, 1942, reveals that there were forty-two different directors used. As of November 1, 1944, there were eighteen directors on the pay roll at RKO. Following is a list of those who have Communist affiliations. Those on whom the Los Angeles Office has no Communist record or activity are not being included in the list.

BIBERMAN, HERBERT. (For details, see under title IV, Writers.)

BORZAGE, FRANK. According to CNDI [redacted] BORZAGE is mildly sympathetic to the Communist cause, but the informant did not know of any Communist organizations to which he belonged. He described BORZAGE as one who "goes along" with the Communist fraction in the Screen Directors' League. b7D

CLURMAN, HAROLD EDGAR. CLURMAN is a native-born citizen. He is a director-producer and writer at RKO Studios. His father and mother were born in Russia. CNDI [redacted] has informed that CLURMAN claims to have directed twenty-five Broadway successes, some of which were the following: "Men in White," "Awake and Sing," "Gentle People," "Golden Boy," "Deadline at Dawn." Informant further stated that CLURMAN is a friend and associate of FRANCHOT TONE, JOHN GARFIELD, and CLIFFORD ODETS. His wife, STELLA ADLER, is an actress. There is no definite record available to show that he is a member of the Communist Party, but informant advises that he has been active in the following front organizations: Group Theater, director of Marxist plays, International Union of Revolutionary Writers, member of New Theater League, active in Joint Anti-Fascist Refugee Committee. b7D

Informant further advises that CLURMAN has made several trips to Russia and at one time referred to the United States as "middle class crazy world." He directed "Waiting for Lefty," "Paradise Lost," both of which were written by CLIFFORD ODETS. He signed "The letter of 150," justifying the Moscow purges. He protested against the release of "Tennessee Johnson" picture. He lectures at the present time at the Hollywood Writers' School.

DMYTRYK, EDWARD. According to CNDI [redacted] DMYTRYK was a member of Club A-3 (Writers), Northwest Section, Los Angeles County Communist Party, in June 1944. He is an instructor at the People's Educational Center, which is the successor to the League of American Writers School for Writers in Hollywood. According to this informant, DMYTRYK has admitted to LELA ROGERS, RKO associate producer, that he is a Communist. b7D

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ESTABROOK, HOWARD: ESTABROOK is not a known Communist book holder. However, according to CNDI [redacted] he is a member of the League of American Writers and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor in motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the League of American Writers School. He was active in the New Theater League and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, a reported Communist controlled organization. He is also a member of the Continuations Committee of the 1943 Writers' Congress. He has recently been named Secretary of the Council of Hollywood Guilds and Unions, which was reportedly set up on the instigation of the Communists to combat the Motion Picture Alliance, an anti-Communist organization. ESTABROOK is a member of the Executive Council of the Hollywood Democratic Committee and has been very active therein. He is also a California sponsor of the American Youth for Democracy, the successor to the Young Communist League. b7D

LANG, FRITZ. According to CNDI [redacted] LANG is a German refugee who came to the United States in about 1936. He produced "Fury" and became the hero of the New Theater League as a result of this production. LANG has been currently active in the Free Germany Movement. He is reported to be an acquaintance of OTTO KATZ, reported Communist leader now in Mexico. b7D

MENZIES, WILLIAM CAMERON. (For details, see under title II, Producers.)

MILESTONE, LEWIS. MILESTONE was born in Russia and claims that he was naturalized in New York City. He came to Hollywood in 1919, according to CNDI [redacted] The informant further states that MILESTONE was active in the New Theater League and the Contemporary Theater in 1936. In 1929 he directed the picture, "All Quiet on the Western Front." He sent a telegram supporting the play, "Bury the Dead," by IRWIN SHAW. MILESTONE served on the committee to honor ANDRE MALRAUX, a French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed the letter defending the "purges in Soviet Russia." Informant advised that he is a member of the Executive Board of the Motion Picture Artists Committee; that he sponsored the Hollywood Anti-Nazi League, and was a member of the Hollywood Theater Alliance. He directed a picture called "Our Russian Front" with JORIS IVENS, which was sponsored by ARTKINO. MILESTONE sponsored Medical Aid to Russia and aided HERBERT BIBERMAN, an outstanding Communist in the Los Angeles area, in organizing Russian War Relief, the original reception for which was held at his home. MILESTONE directed "North Star," a Samuel Goldwyn picture written by LILLIAN HELLMAN. He was a speaker at the Russian Relief Rally at the Shrine Auditorium in November 1942. He also supported the "Sleepy Lagoon Murder Defense," notorious b7D

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mass murder case in Los Angeles. He is an active member of the Hollywood Democratic Committee and he sponsored the reception for MIKHAIL KALATOZOV, Russian film director, at the Mocambo Cafe on August 12, 1943.

MOGUY, LEONIDE. According to CNDI [redacted] MOGUY is a Russian refugee who mixes socially with the Hollywood Communists. Informant knew of no Communist organizations to which he belonged, but he advised that the Communists like MOGUY. b7D

NICHOLS, DUDLEY. (For details, see under title II above.)

ODETS, CLIFFORD. ODETS is a native born citizen, according to CNDI [redacted] He has been a writer and is now a director and producer. He has recently produced "None But the Lonely Heart" for RKO. He wrote the plays "Waiting for Lefty" and "Till the Day I Die" during 1934 and 1935. These two plays were considered Communist propaganda as they glorified the role of the Communist Party in the underground work and in labor unions. Informant further stated that ODETS has been active in the following fronts and groups: New Theater League; National Advisory Council of that league in 1935, which was affiliated with the Union of Revolutionary Theaters, the headquarters of which were at Moscow, Russia. He was a teacher in the New Theater School in New York and was a member of the Theater Arts Committee (TAC). He was a member of the National Advisory Council of TAC, which supported the American Peace Mobilization Auxiliary. He was one of the original organizers of the League of American Writers and was a member of the National Council of that league, which was affiliated with the International Union of Revolutionary Writers. He was Chairman of the delegation of young Communists who went to Cuba in 1936 to protest the arrest of workers, and was himself arrested there along with CELESTE STRACK, President of the California Young Communist League, who was in the delegation. He wrote the booklet, "Rifle Rule in Cuba," in conjunction with CARLSTON BEALS, which was pure Communist propaganda. He was a sponsor of the benefit in 1939 for the anti-Nazi writers and the Abraham Lincoln Brigade. He was a speaker at a symposium held by the Contemporary Theater in Hollywood on March 8, 1939. In June 1941 he attended the Fourth Writers' Congress in New York and was elected a member of the National Executive Board of the League of American Writers. He was on the Reception Committee to honor MIKHAIL KALATOZOV, Russian film director, at the Mocambo Cafe on August 21, 1943. JOHN G. HONEYCOMBE, a Communist Party member, has informed that he has sat in Communist Party meetings with CLIFFORD ODETS. b7D

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QUINN, DON. According to CNDI [redacted] QUINN was originally a publicist and later a writer. He described QUINN as one who goes along with the Communist policy in the industry. He stated that QUINN was active in the Hollywood Writers' Mobilization and was one of the members on the panel entitled "Humor and the War" in the 1943 Writers' Congress which was sponsored by the Hollywood Writers' Mobilization and which was reportedly Communist instigated and controlled. He collaborated with HOWARD ESTABROOK in the preparation of the screen play, "Heavenly Days." b7D

RENOIR, JEAN. CNDI [redacted] has informed that RENOIR came to the United States about two years ago as a refugee from France. He is not a citizen. He directed the screen play, "Our Native Land," which was written by DUDLEY NICHOLS. This was a propaganda picture depicting that the middle class could not be depended upon to defeat fascism and that only the workers could be trusted. The "People's World" for April 30, 1940, stated that the Civil Rights Defense Committee sponsored a picture shown at the Ebell Club, "People of France," directed by JEAN RENOIR. This picture was made in conjunction with the Communist Party of France. Appearing in the picture were MAURICE THOREZ, the Earl Browder of France, and MARCEL CACHIN, who was one of the leaders of the Communist Party in France and the editor of "Humanite." He is very active in Russian War Relief and moves in Communist groups in Hollywood, but he is very careful, not being a citizen. He attended the reception for MIKHAIL KALATOZOV, Russian Film director, at the Mocambo Cafe on August 12, 1943. He sponsored the Los Angeles Council for American Soviet Friendship. b7D

SEITER, WILLIAM A. According to CNDI [redacted] SEITER was active in the 1943 Writers' Congress held under the auspices of the Hollywood Writers' Mobilization, which Congress was reportedly Communist instigated and controlled. Informant stated that SEITER was a newcomer and appeared to be developing in the Communist movement. He had no information that SEITER was actually a Communist Party member or a member of the Communist Political Association. b7D

TOURNEUR, JACQUES. CNDI [redacted] stated that TOURNEUR is a French refugee who socializes with the Hollywood Communists, and he had no other information on him. b7D

IV. WRITERS AT RKO

There are two types of writers in the studios, the original sto[illegible] writer and the scenario writer. The scenario writer writes the dialog[illegible] an original story; therefore propaganda might be injected either into

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original story or by the scenario writer. One thing is certain; it is the writer who actually injects Communist propaganda into a picture because he writes the script upon which the production of the picture is based. It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. There are approximately eighty-five screen writers in the two writers' clubs of the Communist Party in the Northwest Section of the Los Angeles County Communist Party, now known as the Communist Political Association. It also appears that the Communists have recognized the basic value of the writer in the production of the picture, as will be seen from the large number of Communist writers appearing on the list of RKO writers. From January 1, 1942, to the present time, approximately 120 writers were employed on the ninety-odd full length pictures produced or released through RKO Studios. As of November 1, 1944, there were fifty-three writers at RKO, sixteen of which are contract writers and the remainder are hired only for individual pictures.

Following is a list of those writers who have Communist records or affiliations as noted. Those writers on whom no Communist record or activity was found in the Los Angeles files are not being set out.

AKINS, ZOE, according to records of the Los Angeles Office, was an official of the Pasadena Book Panel for Allied Relief in 1942. This panel was organized by known Communists.

BARZMAN, BEN. According to the records of CNDI [redacted] BEN BARZMAN was a member of Branch A, Group 2, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held 1943 membership book #48291. He was transferred to the Cultural Section, New York City, on January 18, 1943. Later he returned to New York and is now assigned to Club A-1, Northwest Section. BARZMAN, according to informant, was one of the writers of the original "Meet the People" play. This play was against national preparedness, and the producers are reported Communists in the Northwest Section. BARZMAN is presently active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. b7D

BAUM, VICKI. According to CNDI [redacted] BAUM is also a novelist and was born in Austria. She has signed many petitions sponsored by the Communist controlled organizations and has been a follower of the Communist line continually, but informant had no evidence that she is an actual Party member. b7D

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BIBERMAN, HERBERT. CNDI [redacted] advised that BIBERMAN is presently attached to Club A-3, Northwest Section, Los Angeles County Communist Political Association. He held 1943 Communist Party, U.S.A. book #25073, and 1944 CP-USA book #48671. He was formerly Organizer of Branch B, Northwest Section, Los Angeles County CP-USA, in 1943. BIBERMAN was the former West Coast Director of the American Peace Mobilization, was active in the Group Theater League, and was one of the founders of Russian War Relief. In 1942 he was reported to be the co-leader of the motion picture industry Communists. b7D

BORETZ, ALLEN. According to CNDI [redacted] BORETZ was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP book #25109 and 1944 CP book #48621. There is no record of his current activity in the Communist Political Association, according to this source. b7D

BUCHMAN, HAROLD. CNDI [redacted] advised that BUCHMAN is the Literature Director of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA card #46802. He held 1943 Communist Party, U.S.A. book #25100, and 1944 CP-USA book #48621. He has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization. His wife, KAY BUCHMAN, was a former functionary in Club C, Northwest Section, CP-USA. b7D

BURTON, VAL. CNDI [redacted] advised that VAL BURTON is a member of Club A-3, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46808. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. b7D

CHODOROV, EDWARD. CHODOROV is a playwright and screen writer. CNDI [redacted] advised that CHODOROV was a member of Branch Y (composed of people currently out of the city), Northwest Section, Los Angeles County Communist Party, U.S.A., and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944. According to this informant, the Northwest Section Membership Director did not have his Communist Party book. CNDI [redacted] advised that CHODOROV was a member of the League of American Writers and signed the call to the Fourth League of American Writers Congress in 1941. b7D

DRATLER, JAY. According to CNDI [redacted] DRATLER was one of the editors of "Communique," published by the Hollywood Writers' Mobilization b7D

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in 1942, which followed the Communist Party line. He has been active in the Hollywood Writers' Mobilization, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which, according to this informant, are controlled by the Communist Party.

ESTABROOK, HOWARD. (For details, see under title II, Producers.)

FANTE, JOHN is an Italian by birth and is believed to be a naturalized citizen. He is a member of the League of American Writers and is very close to ORSON WELLES, and collaborates with him in scenario writing. ORSON WELLES has been very active in many front organizations in the Los Angeles area and has written and produced a number of screen plays with much Communist propaganda in them.

FROELICH, ANNE. According to CNDI [redacted], FROELICH was a member of Club A-3, Northwest Section, Communist Party, U.S.A., and had 1943 CP-USA membership book #30332 and 1944 CP-USA membership book #48673. Her 1944 CPA membership card number is not available, but she has been observed in attendance at a Club A-3 meeting of the CPA recently by Bureau agents. Her husband, PHILIP TAYLOR, was a member of Club K, Northwest Section, CP-USA, recently. b7D

GARRETT, OLIVER H. P. According to CNDI [redacted] GARRETT is a former novelist. He is a member of the League of American Writers, the Hollywood Writers' Mobilization, and active in the Hollywood Council of Guilds and Unions, which was formed to combat the Motion Picture Alliance, an organization set up to combat communism. He has also been active in the Hollywood Democratic Committee, has signed numerous petitions in the Communist cause, and is a member of the Executive Board of the Screen Writers' Guild. CNDI [redacted] advised that on June 28, 1944, GARRETT was one of the principal speakers at a meeting of the Council of Hollywood Guilds and Unions, at which nine hundred people were present, and gave what the informant described the most subtle Communist speech of the evening. b7D

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GIBNEY, SHERIDAN. According to CNDI [redacted] GIBNEY was formerly President of the Screen Writers' Guild, is a member of the League of American Writers, and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. In 1943 he held a reception at his home for PAUL ROBESON, Negro singer, and MAX YERGAN, national official of the Council on African Affairs, at which the Communist element in Hollywood was well represented. b7D

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GOODRICH, FRANCES. According to the Screen Guild Bulletin, official publication of the Screen Writers' Guild, of October 1944, GOODRICH was on the Nominating Committee of the Screen Writers' Guild and was nominated to run for the Executive Board of the Screen Writers' Guild. She is the wife of ALBERT HACKETT, who is a member of the League of American Writers and who, according to CNDI [redacted] has been active in a number of organizations controlled by the Communists, but who was never a leader in them. This informant described GOODRICH as very sympathetic to the Communist aim. b7D

GRANT, MORTON. CNDI [redacted] advised that MORTON GRANT was recently a member of Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 CP-USA book #25204 and 1944 CP-USA book #50542. He undoubtedly continues as a member of this club in the Communist Political Association setup, but his membership card number is not available. GRANT, according to CNDI [redacted] is a member of the League of American Writers and participated in the Writers' Congress and is active in the Hollywood Writers' Mobilization. The records of the Los Angeles Office reflect that GRANT was one of those who participated in a very secretive meeting with ALEXANDER GOLDBERGER, alias J. PETERS, reported former Comintern representative in the United States. This meeting occurred on May 2, 1942. His wife is ELIZABETH GRANT, a former functionary of Branch K, Northwest Section, Communist Party, U.S.A., and their house has been a meeting place for the Communists. b7D

HACKETT, ALBERT. CNDI [redacted] advised that HACKETT has been long active in the Communist movement in Hollywood, is a member of the League of American Writers, was active in the Hollywood Writers' Mobilization and Writers' Congress of 1943, and was nominated to the Executive Board of the Screen Writers' Guild in October 1944. This informant stated that HACKETT was never a leader in any of these movements, nor does he have any proof that HACKETT is an actual member of the Party. b7D

HARTMAN, DON. (For details, see under title II, Producers.)

HELLMAN, LILLIAN, alias MRS. ARTHUR KOBER. Her home is at Hardscrabble Farm, Pleasantville, New York. CNDI [redacted] has informed that she is an author and is listed as a member of the National Committee for the Defense of Political Prisoners and the Committee for People's Rights. She is an associate of JORIS IVENS, JOHN DOS PASSOS, ERNEST HEMINGWAY, and ARCHIBALD MacLEISH. Her husband, ARTHUR KOBER, has been active in the Communist movement for many years. According to "The Red Decade," she is an associate of such leaders in the Communist movement as DONALD OGDEN STEWART, DUDLEY NICHOLS, DALTON TRUMBO, IRWIN SHAW, TESS SCHLESSINGER, SAM ORNITZ, FRANK SCULLY, JOHN HOWARD LAWSON, LESTER COLE, MADELINE RUTHVEN and others of the intellectual group. b7D

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LILLIAN HELLMAN is the author of "Watch on the Rhine," which is considered a strong propaganda film. She is also connected with the Joint Anti-Fascist Refugee Committee, the Free World Movement, and the Free World Theater Program. She was on the Reception Committee for MIKHAIL KALATOZOV, Russian film producer, at the Mocambo Cafe on August 22, 1943. She also wrote "The Little Foxes" and "North Star." "North Star" is also considered a strong propaganda picture. She signed the call for the Third and Fourth Congresses of the League of American Writers, and signed the "Letter of 150."

She sponsored a dinner given for the benefit of "anti-Fascist fighters who went to Spain." She has been sponsor and supporter of a large number of front groups, many of which were distinctly Communist. She is now working on her play, "The Searching Wind." She has a long record as a sympathizer of the Communist cause, and CNDI [redacted] states that she is officially connected with the national headquarters of the Communist Party in New York City. b7D

JOHNSON, NUNNALLY. (For details, see under title II, Producers.)

KANDEL, AVEN. CNDI [redacted] described KANDEL as a mild Communist sympathizer. He said that KANDEL rationalizes a great deal and does not follow the Communist Party line completely. He knew of no organizations to which KANDEL belonged, and said that KANDEL was not a Party member. b7D

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KLINE, HERBERT. CNDI [redacted] advised that HERBERT KLINE on July 21, 1938, was a member of the American Newspaper Guild and a member of the Newspaper Unit of the Los Angeles County Communist Party, U.S.A. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. HARBURG, 191 North Bentley Avenue, West Los Angeles. He has been an instructor, according to CNDI [redacted] in the League of American Writers School for Writers, and presently teaches at the People's Educational Center, successor to the League of American Writers School. b7D

KURNITZ, HARRY. According to CNDI [redacted] KURNITZ is a member of the League of American Writers and formerly taught in the Hollywood League of American Writers School. He was active in the American Peace Mobilization and is now active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization, and is an instructor in the People's Education Center, Hollywood Extension, the successor to the League of American Writers School. b7D

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LANDAU, RICHARD. According to CNDI [redacted] LANDAU is the husband of LEANNE ZUGSMITH, a writer at Twentieth Century-Fox Studios, who he said he had heard was a member of the Communist Party for years, who has written for "New Masses" magazine, and was a member of the League of American Writers and the American Peace Mobilization. He had no specific activity on RICHARD LANDAU, however. b7D

LAUREN, S. K. CNDI [redacted] advised that LAUREN has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee, and was very closely associated with, though he was not sure if he was a member of, the League of American Writers. b7D

LAVERY, EMMET. According to CNDI [redacted] LAVERY was recently elected President of the Screen Writers' Guild and also the Hollywood Writers' Mobilization. The Hollywood Writers' Mobilization was currently one of the most important reported Communist controlled organizations in Hollywood. LAVERY himself is not a known Communist, but according to this informant he is sympathetic with them, and the Communists are using him as a front because he is not known as a Communist at the studio. He is comparatively new and the Communists can use him successfully. LAVERY was active in the 1943 Writers' Congress, sponsored by the Hollywood Writers' Mobilization, and has been active in the Council of Hollywood Guilds and Unions, which was set up to fight the Motion Picture Alliance, an anti-Communist organization. When LESTER COLE, former President of the Screen Writers' Guild, was nominated for reelection, COLE withdrew in order that LAVERY would have no opposition, the reason, according to CNDI [redacted] CONF. INFT. being that the Communists did not want to split the progressive vote. The Communists strongly backed LAVERY in the election, although it is to be noted that he had no opposition, he being the only one nominated for the position. b7D

MANOFF, ARNOLD. According to CNDI [redacted] MANOFF was recently Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP-USA book #10909 and was a delegate to the Los Angeles County CP-USA convention held on October 31, 1943, at Los Angeles. According to CNDI [redacted] MANOFF admitted activities in the following organizations: Western Writers' Congress, League of American Writers, Screen Writers' Guild, instructor at People's Educational Center. He is also a subscriber to the "People's World," "The Daily Worker," and is a regular reader of "The Communist." His wife, RUTH MANOFF, is also a member of the Northwest Section, according to CNDI [redacted] and a functionary therein. b7D

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MELTZER, LEWIS, according to CNDI [redacted] joined the Communist Party, U.S.A. in 1943 under the name of LEWIS CALLAHAN. He held 1943 CP-USA book #36025. b7D

McCOY, HORACE. According to CNDI [redacted] McCOY is a member of the League of American Writers, taught at the League of American Writers School for Writers, and has been active in the Hollywood Writers Mobilization. This informant had no evidence that McCOY is an actual Party member.

MISCHEL, JOSEF. According to CNDI [redacted] MISCHEL was formerly a member of Branch B, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 book #27851. In 1943 he was assigned to Club A-3, Northwest Section. He held 1944 CP-USA book #48885. His wife, FLORENCE MISCHEL, is President of the Screen Story Analysts' Guild and is also a member of Branch B, Northwest Section. b7D

MITTLER, LEO. The records of the Los Angeles Office reflect that MITTLER is an associate of reported German Communist sympathizers. He has been a contributor to the Free German Movement and was present at a reception tendered by the Council on American Soviet Friendship, a reported Communist dominated propaganda organization, for MIKHAIL KALATOZOV, Soviet film representative in Hollywood, which was held on August 22, 1943. There is no indication that he is an actual Party member.

MURFIN, JANE, according to CNDI [redacted] is not a Communist Party member or a member of the Communist Political Association. Her activities have been chiefly in the Screen Writers' Guild, where she is a member of the Executive Board, and in the Writers' Congress, where she was Chairman of the Ticket Committee, and also a member of the Seminar Panel. She is a member of the Continuations Committee of the Hollywood Writers' Mobilization. She, like EMMET LAVERY, apparently is being used by the Communists, according to this informant. b7D

MYERS, HENRY, according to CNDI [redacted] was a former Educational Director of Branch A, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP-USA book #25065. He was a member of the League of American Writers and taught at their Hollywood school. He attended a meeting with ALEXANDER TRACHTENBERG on February 7, 1943, at the League of American Writers School, according to a surveillance by Bureau agents. He was one of the authors of "Meet the People," staged in 1940, which reportedly was against lend-lease, against the draft, and against war. He was also one of the three authors of the CIO stage show entitled "Marching with Johnny," which played b7D

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in the East in 1943. BARBARA MYERS, when she was still living with her husband, HENRY MYERS, was for a time Northwest Section Membership Director. Recently they have separated.

NICHOLS, DUDLEY. (For details, see under title II above.)

OBOLER, ARCH. According to CNDI [redacted] OBOLER, who is former Western Regional Vice President of the Radio Writers' Guild and who is alternate to the Executive Council of the Radio Directors' Guild, Hollywood Chapter, is a member of the League of American Writers, and was active in the New Theater Guild and the Motion Picture Cooperative Buyers' Guild. He was also active in the 1943 Writers' Congress and is a member of the Continuations Committee thereof. In 1943 he was elected to a two-year term on the Western Regional Council of the Radio Writers' Guild, and he is the Western Representative of the Authors' League of America. On April 15, 1944, a car registered to ARCH OBOLER was observed at the Hollywood Mobile Theater, 1791 North Sycamore, Hollywood, where JOHN HOWARD LAWSON was addressing new recruits to the Northwest Section. This was a strictly invitational meeting, and agents observed a man who may have been OBOLER enter this address after leaving OBOLER's car. b7D

ODETS, CLIFFORD. (For details, see under title III.)

QUINN, DON. (For details, see under title III.)

ROBERTS, STANLEY. A car registered to STANLEY ROBERTS was observed by Bureau agents at a "People's World" benefit party at the home of E. Y. HARBURG on July 16, 1944. Furthermore, CNDI [redacted] advised that JOHN HOWARD LAWSON had told him that ROBERTS was the kind of person who would go along with the others but who was not important. The informant interpreted this as meaning that ROBERTS would go along in the Communist cause when he had other supporters, but who was not considered an important person by the Communists. b7D

ROBINSON, CASEY. (For details, see under title II, Producers.)

ROBISON, DAVID. ROBISON is a reader and a writer at RKO. According to CNDI [redacted] he is Treasurer of the Screen Story Analysts' Guild and was a member of Club B, Northwest Section, Communist Party, U.S.A., having been transferred to this club on October 18, 1943, from Branch L, Northwest Section. He is still active in Branch B, Communist Political Association, his 1944 CPA membership card number is 46889. His wife, NAOMI ROBISON, is Northwest Section Financial Director, where she handles apparently all mo in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section. b7D

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SALT, WALDO MILLER, is a native born citizen and a free lance screen writer. He was recently the Organizer of Branch A (Writers), Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #48263, and 1944 CP-USA book #48986. When J. PETERS visited Los Angeles in May 1942, he stayed at WALDO SALT's home. PETERS has been identified as former Comintern representative in the United States. SALT has been described by ELIZABETH LEACH, Organizer of the Northwest Section, as one of the twelve leading writers in the Party. He has been active in the League of American Writers, the Hollywood Democratic Committee, and the Hollywood Writers' Mobilization, as well as the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberty, alleged Communist dominated organization. On September 24, 1944, he attended a birthday party at the home of CARL WINTER, President, Los Angeles County Communist Political Association, and on numerous occasions has been observed by Bureau agents at meetings with key functionaries of the Party and the CPA. His wife, MARY SALT, is a member of Branch F (Actors), Northwest Section, and is an instructor in the Actors' Laboratory, reported Communist actors' work shop. U

SCOTT, ADRIAN. (For details, see under title II above.)

SCOTT, ALLAN. According to CNDI [redacted] ALLAN SCOTT is a member of the League of American Writers and was active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. He formerly taught at the League of American Writers' School for Writers in Hollywood and has been closely associated with the Communists and fraternizes with them. His wife's sister, JANE MEAD, who has lived with them, was recently the Educational Director of Club K, Northwest Section, Communist Party, U.S.A., and was formerly the Southern California Field Organizer for Russian War Relief, which she formed under the leadership of HERBERT BIBERMAN. One of ALLAN SCOTT's screen plays entitled "So Proudly We Hail" was strictly Communist in theme, which theme was that this war is a people's war. The "People's World" liked the theme (as expressed in a letter read in the film) so well that they printed it and commended it. SCOTT is not a known Party member. He is a brother of ADRIAN SCOTT, RKO producer. (For details on ADRIAN SCOTT, see under title II, Producers.) b7D

SCHULBERG, BUD WILSON was born in New York and is presently an Ensign in the United States Navy, assigned to the Office of Strategic Services. He was previously a screen writer and alternated between Hollywood and Mexico City. He is reported to be a Communist Party member, by a former Los Angeles County Communist Party Organizer and CNDI [redacted] He was active in many b7D



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front organizations in the Hollywood area while residing in Hollywood, such as the American League for Peace and Democracy, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Hollywood Peace Forum, Motion Picture Democratic Committee, American Peace Mobilization, Hollywood Theater Alliance, Contemporary Theater, United Spanish Aid Committee, Joint Anti-Fascist Refugee Committee, New Theater League, and the Motion Picture Artists' Committee. VIRGINIA SCHULBERG, wife of BUD SCHULBERG, was a member of Club C, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held membership book #30304. At that time she was classed as a new member. She is currently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association and holds membership card #46828.

SIODMAK, CURT. CNDI [redacted] described SIODMAK as a refugee who is regarded favorably by the Hollywood Communists and who fraternizes with them. This informant had no record showing any organizations of a Communist nature to which SIODMAK belongs. b7D

SMITH, HAROLD J. (HAL). The records of CNDI [redacted] reflect that SMITH was a former Membership Director of Club A-3, Northwest Section, Communist Party, U.S.A., and held 1943 membership book #25216. He held 1944 CP-USA membership book #48677. CNDI [redacted] advised that SMITH was one of the writers of a pageant to be presented at a rally for WILLIAM Z. FOSTER under the auspices of the Los Angeles Communist Party Executive Committee in July 1943. His wife, SYLVIA SMITH, is also a reported member of the Communist Party, Northwest Section, and a former functionary. b7D

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SPENCER, RAY. According to records of the Los Angeles Office, SPENCER was a former reader at Paramount Studios, who was elevated to a writer while at Paramount by WILLIAM DOZIER. (For details regarding DOZIER, see under title I, Executives.) According to CNDI [redacted] SPENCER is a member of Club B, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #25219 and 1944 CP-USA membership book #48910. He now holds 1944 CPA card #46885. His wife, professionally known as HELEN McGREGOR, is also a member of Club B, Northwest Section. b7D

SPIEGELGASS, MAJOR LEONARD. According to CNDI [redacted] SPIEGELGASS, a Major in the Army, is a member of the League of American Writers, was active in the Motion Picture Cooperative Buyers' Guild, and participated in the 1943 Writers' Congress, which was sponsored by the Hollywood Writers' Mobilization. b7D

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SWERLING, JOE. According to CNDI [redacted] SWERLING was an instructor in the League of American Writers School for Writers in Hollywood, was active in the Joint Anti-Fascist Refugee Committee, and participated in Communist Party open meetings. He is currently very active in the Hollywood Democratic Committee. b7D

TARLOFF, FRANK. CNDI [redacted] advised that FRANK TARLOFF was a new member of the Communist Party, U.S.A. in 1943, and was assigned to Club A-3, Northwest Section. He held 1943 membership book #36008 and 1944 Communist Party, U.S.A. membership book #48663. His wife, LEE BARRIE TARLOFF, is also a reported Communist, and according to CNDI [redacted] is very active in the Hollywood Democratic Committee. b7D

TAFFEL, BESS. CNDI [redacted] advised that BESS TAFFEL was assigned to Group 2, Branch A, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held 1943 membership book #48133 and 1944 CP-USA book #48645. She is presently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46818. She was formerly a club functionary. b7D

TRIVERS, BARRY. CNDI [redacted] stated that TRIVERS is reported to be the brother of PAUL TRIVERS (member of Club A-3, Northwest Section, CP-USA). He is comparatively new in Hollywood, is not a member of any known Communist affiliated organization, but informant knows him to be a sympathizer and one who fraternizes with the Communists. b7D

TRUMBO, DALTON. According to CNDI [redacted] DALTON TRUMBO in 1943 was classified as a new member of the Communist Party, U.S.A., and was assigned to Group 3, Club A, Northwest Section, and held 1943 membership book #36082 and 1944 membership book #48654. He is presently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association. TRUMBO, according to CNDI [redacted] was a member of the League of American Writers, participated in the 1943 Writers' Congress, and is currently active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. He was one of the principal West Coast speakers in the American Peace Mobilization and the National Federation for Constitutional Liberties. He was the author of the book entitled "Johnny Got His Gun," an anti-war novel in line with the Communist line when it was published in about 1939 or 1940. In 1942 he wrote a pamphlet advocating the immediate opening of the second front, published under the auspices of many labor unions in Hollywood. He wrote a pamphlet in defense of HARRY BRIDGES and has written many articles which have appeared in the "People's World." He is very active b7D



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at the present time against the Motion Picture Alliance for the Preservation of American Ideals. His wife, CLEO TRUMBO, is also a reported member of the Northwest Section.

VON CUBE, IRMGARD. According to information in the Los Angeles Office, VON CUBE is an associate of the German Communist sympathizers, such as FRITZ LANG and LEO MITTLER. She is also believed to be an acquaintance of OTTO KATZ, reported Communist leader now in Mexico. 51

WEISBERG, BRENDA. [CNDI [redacted] advised that WEISBERG had been active in the Hollywood Anti-Nazi League, the Joint Anti-Fascist Refugee Committee, and is currently active in the Hollywood Democratic Committee. He described her as a rank-and-file person who had never been a leader in any of these organizations. He did not know if WEISBERG is an actual Party member. 55. b7D

WEXLEY, JOHN. "Variety" (daily trade publication), November 15, 1944, issue, reflects that WEXLEY had just returned from military service and was assigned by RKO to handle the screen play, "Cornered," for Producer ALLAN SCOTT. [According to CNDI [redacted] WEXLEY was a member of Branch A, Group 2, Northwest Section, Los Angeles County Communist Party, U.S.A., in 1943, and held 1943 membership book #36005 and 1944 CP-USA book #48640. He was given special leave by the Party to go into the United States Army. He made a trip to Europe, and according to dispatches in the "People's World," was in Russia but returned about the first of November 1944 and is now in Hollywood and has been discharged from the United States Army. His wife, known as COOKIE WEXLEY, is a member of Club C, Northwest Section. She is foreign born but was recently naturalized.] 56 b7D

V. ACTORS AND ACTRESSES AT RKO.

It should be stated here that RKO has no contract "star players," but the studio employs what are known as stock players generally hired for a period of six months, and as a result the players' roster is continually changing.

The "star players," when used in an RKO release, are signed only for the picture and are not regular contract players of RKO. A review of the RKO feature pictures released from January 1, 1942, to date reveals approximately 160 different actors and actresses in leading roles. As of November 1, 1944, RKO had 55 stock players on its roster. There are being listed below the actors and actresses who have taken the leading picture parts produced or released by RKO from January 1, 1942, to date, who have

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Communist connections as indicated below; also those stock players presently on the RKO roster who have Communist connections. Those actors and actresses on whom no Communist records have been found are not being included in this list.

BALL, LUCILLE, motion picture actress, was born in Montana. According to CNDI [redacted] she is a member of the Screen Actors' Guild, and to his personal knowledge she has taken an active part in and supported Communists and Communist controlled fronts in the Hollywood area over a period of six or seven years. She was a registered Communist voter in 1936. Her mother and two uncles living at the same address were also registered Communist voters. Informant also stated that she was appointed a member of the State Control Committee of the Communist Party of Los Angeles County in 1936. The official records of the Registrar of Voters show that she sponsored Communist candidates for office in 1936. When a voter sponsors a candidate, the voter must swear that he is a member of the Party of the candidate whom he sponsors. CNDI [redacted] has informed that she attended Communist Party new members' classes at the home of LUCILLE BALL on North Ogden Drive. This informant also has stated that since LUCILLE BALL has become prominent, she has not been taking an open stand in Communist activities. b7D

BRIDGES, LLOYD (BUD). According to CNDI [redacted] BRIDGES joined the Communist Party in 1943, was assigned to Branch K, and held 1944 CP-USA membership book #102346 and 1944CPA book #46950. He is also active in the Actors' Laboratory, alleged Communist actors' work shop. His wife, DOROTHY BRIDGES, was also a member of Branch F, CP-USA, and is now a member of Branch F, CPA. b7D

BROOKS, JEAN. CNDI [redacted] advised that JEAN BROOKS was a member of Branch F (Actors), Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #48194 and 1944 CP-USA book #48972. She is also a subscriber to the "People's World." Her husband, DICK BROOKS, a former screen writer, is now reportedly in the United States Army and was on special leave from Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A. b7D

BRUCE, VIRGINIA, a motion picture actress, was born in Minnesota. CNDI [redacted] informed that she became active in Communist affairs in 1938, to his personal knowledge; also that she is a member of the Screen Actors' Guild. Informant further advised that she was a member of the Hollywood Anti-Nazi League after the Stalin-Hitler pact and was very active in its affairs until it was dissolved. She was a member of the Emergency Committee b7D

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of the Hollywood Anti-Nazi League to save that organization, as many deserted the cause of the Stalin-Hitler pact. She was a member of the Motion Picture Democratic Committee and the American Peace Mobilization. She was also a member of the Motion Picture Artists' Committee (Spanish Aid Committee). She is also a sponsor for the Free World Association of Hollywood and is a member of the Executive Council of the Hollywood Democratic Committee. She joined in a telegram by the Hollywood Democratic Committee to the United States Senate Judiciary Committee relating to the poll tax legislation then pending. Proof of membership in the Communist Party is not available.

CARNOVSKY, MORRIS. According to CNDI [redacted] CARNOVSKY and his wife, known professionally as PHOEBE BRAND, were transferred from New York to the Northwest Section, Los Angeles County Communist Party, U.S.A., in early 1944, and were assigned to Branch F, Northwest Section. He held 1944 CP-USA membership book #48975 and now holds 1944 CPA membership card #46951, and is attached to Branch F, Northwest Section. b7D

CARRADINE, JOHN. According to CNDI [redacted] CARRADINE was active in the Committee of Foreign Agricultural Workers and contributed money to this organization, which this informant described as a Communist controlled organization. He knew of no other activity of a Communist nature in which CARRADINE had participated, stating he believed CARRADINE was neither a Communist nor a Communist sympathizer, and his activity in this committee was because of his sympathetic interest in the particular group involved. CARRADINE, it is to be noted, is a Shakespearean actor. b7D

COPLAND, AARON, a musicion, and according to CNDI [redacted] was a member of the League of American Writers and a former instructor in the League of American Writers School for Writers. He was active in the 1944 Musicians' Congress, reportedly organized and controlled by the Communists, and has contributed to various other Communist sponsored rallies in a musical way. He was also active in the Harry Bridges Defense Committee. b7D

COTTON, JOSEPH. According to CNDI [redacted] COTTON is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member of the Party. He has lent his name to many front organization rallies, is a member of the Joint Anti-Fascist Refugee Committee, and spoke at the Philharmonic Auditorium for the Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, reported Communist work shop, and is currently active in the Hollywood Democratic Committee. b7D

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DE HAVILLAND, OLIVIA is a motion picture actress, born in Japan. Her citizenship is unknown. CNDI [redacted] has informed that to his personal knowledge she began showing sympathy for the Communist cause in Hollywood in 1942, and since that time has taken an active part in various Communist front activities, such as the Hollywood Committee for Writers in Exile, Free People's Dinner honoring PAUL ROBESON, attended the reception at the Soviet Vice Consulate in 1942 in Los Angeles, which was attended by many Communists, is a sponsor for the Joint Anti-Fascist Refugee Committee. She signed the protest which was sent to the State Department protesting the detention of JESUS HERNANDES TOMAS, Spanish Communist held by the Immigration authorities at Seattle, Washington, in 1943. She attended the celebration of the 26th anniversary of the Russian Revolution. She also attended the reception in honor of MIKHAIL KALATOZOV, Soviet motion picture representative, at the Mocambo Cafe on August 22, 1943. She is sponsor for the Los Angeles Council for American Soviet Friendship, a member of and active in the Russian American Club in Hollywood, a sponsor of the Free World Association of Hollywood, a member of the Executive Council of the Hollywood Democratic Committee, and is very active in that organization. She was prohibited, along with ORSON WELLES and REX INGRAM, from making a speech during the Los Angeles Street Railway strike in August 1944, on the grounds that "they were too red." b7D

DEL RIO, DOLORES. According to CNDI [redacted] DEL RIO, a Mexican actress, was involved in the Salinas, California, strike in 1934 or 1935, along with ELIA WINTER, notorious cultural Communist. Informant stated that he believed DEL RIO was just duped into lending financial aid to this strike because of the Mexican laborers involved, and he knew of no other instances of activity by DEL RIO indicating any Communist sympathy. b7D

Dead

GARFIELD, JOHN, alias JACOB GARFINKEL. CNDI [redacted] has informed that GARFIELD is a citizen and had his name officially changed to JOHN GARFIELD. He is a screen actor and a member of the Screen Actors' Guild. He has been very active in Communist front activities, to his personal knowledge, for the past six or seven years, and he teaches at the Hollywood Writers' School. Informant further advised that he is a sponsor for or active in the following Communist front groups: Hollywood Committee for Writers in Exile, Hollywood Anti-Nazi League, New Theater League, Hollywood League for Democratic Action, Russian War Relief, Hollywood Canteen, Hollywood Democratic Committee; also he was a sponsor for the reception to MIKHAIL KALATOZOV, Soviet film director, at the Mocambo Cafe on August 12, 1943. Informant further advised that GARFIELD returned about May 1 from the Italian front, where he had been on an entertainment tour. At this time GARFIELD gave out the information that he had interviewed "TITO" while over there and eulogized b7D

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TITO for his great efforts, which eulogy appeared in the "People's World," reported Communist publication on the West Coast. According to CNDI [redacted] b7D GARFIELD was a former YCL organizer in the eastern United States, possibly Chicago or New York. His wife, ROBERTA GARFIELD, was an active member of Branch H, Northwest Section, Los Angeles County Communist Party, U.S.A., and continues active in the Communist Political Association.

GERSHWINE, IRA. According to CNDI [redacted] GERSHWINE is a member of the League of American Writers, a former instructor at the Writers School, active in the Musicians' Congress, and the Hollywood Democratic Committee, and a sponsor for the Harry Bridges Defense Committee. b7D

GRANT, CARY: CNDI [redacted] said that he knew GRANT to be a Communist sympathizer, but he knew of no Communist organizations to which GRANT had belonged. Informant said that the Communists make a great deal of GRANT, although he did not know that GRANT fraternized with them. b7D

GUILFOYLE, PAUL. CNDI [redacted] advised that GUILFOYLE is an Actors' Lab product, active in the Hollywood Theater Alliance, and was an actor in the stage musical, "Meet the People," which was an anti-war show in 1940, and was produced by reported Communist Party members. He did not know that GUILFOYLE is an actual Party member. b7D

HENREID, PAUL. According to CNDI [redacted] HENREID was reportedly born in Austria. He is a product of the Actors' Laboratory, reported Communist work shop, and a sympathizer with the Communists. He is not a known Communist, and the informant knew of no other organizations of a Communist nature to which he belonged.

HOWE, JAMES WONG. According to the records of the Los Angeles Office, HOWE, a Chinese cameraman, was a former instructor in the Hollywood League of American Writers School for Writers, and presently is an instructor in the People's Educational Center, successor to the League of American Writers School. He was a sponsor of the Soviet American Friendship rally held on November 16, 1943, in Los Angeles, and is active in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. He is reportedly currently residing with SONORA BABB, former contributor to the "Clipper," official publication of the League of American Writers. BABB, according to CNDI [redacted] was a member of the Communist Party, U.S.A., and is currently a member of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46824. HOWE is not a known CP member. b7D

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HUSTON, WALTER, a native born American citizen, is an actor and is a member of the League of American Actors. He played the leading role of Ambassador Davies in the picture, "Mission to Moscow." [CNDI [redacted]] b7D informs that membership in the Communist Party is lacking, but he stated that to his personal knowledge HUSTON has supported Communists and Communist controlled front activities, such as sponsoring the 25th anniversary of the Soviet Republic, a salute to our Russian allies; that he was on the Invitation Committee and was a member of the program and arrangements committee for this function; that he is a member of the Executive Board of the Hollywood Democratic Committee, the leading Communist front organization in Hollywood at the present time; that he was a member of the Motion Picture Democratic Committee; that he is a close friend and associate of JAY LEYDA and JORIS IVENS, Communists who are leaders in the production of documentary propaganda films. He is associated with the League of American Writers, Hollywood Writers' Mobilization, and Russian War Relief. He was the narrator of "Our Russian Front." He was an actor in "Edge of Darkness." He has met many times with leading Communists in open meetings. He also played the leading role in the picture, "The North Star" by LILLIAN HELLMAN.

JAGGER, DEAN. According to [CNDI [redacted]] he knows this individual b7D to be sympathetic to the Communists, but not active in the Communist movement.

NELSON, RUTH. According to CNDI [redacted] RUTH NELSON was recruited into the Communist Party in 1943 and assigned to Club F, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #47965 and 1944 CP-USA book #58491. She is presently assigned to Club F, Northwest Section of the Communist Political Association, and holds CPA membership card #41773. According to [CNDI [redacted]] she is a product of b7D the Actors' Laboratory, reported Communist work shop, and of the Hollywood Theater Alliance, another Communist controlled organization. She is considered by the Communists to be one of their best developments and she is receiving the Communist buildup. It is to be noted that she has an important role in the motion picture, "Wilson," produced by DARRYL ZANUCK for Twentieth Century-Fox.

RUSSELL, ROSALIND is regularly in the employ of Warner Brothers Studio. According to "The Red Network" by EUGENE LYONS, she was one of the b7D signers of the "New Declaration of Independence as of 1938," which was "just another fund raising and propaganda stunt." [CNDI [redacted]] has informed that RUSSELL is a member of or sponsor for a large number of front organizations.

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among which were the following: Hollywood Anti-Nazi League, Hollywood League for Democratic Action, "Committee of Fifty-Six," an organization set up advocating severance of relations with Germany before Stalin signed the pact with Hitler; member of the Motion Picture Democratic Committee; member of the Free World Association of Hollywood; and a member of the Executive Board of that organization. She was associated with DUDLEY NICHOLS, WALTER WANGER, SAM GOLDWYN, HOWARD ESTABROOK, CHARLES BOYER, and SOL LESSER in the Free World Association. She is a member of the Committee on Picture Arts and Sciences with JAMES WONG HOWE, JORIS IVENS, and FRANK TUTTLE. She is a very active member of the Hollywood Democratic Committee and a member of the Executive Board of that committee. Record of membership in the Communist Party is not available.

SANDERS, GEORGE. According to CNDI [redacted] SANDERS is an Actors' Laboratory produce who was born in Russia. He is a member of the Screen Actors' Guild and was described by the informant as a Communist sympathizer, but the informant could advise of no other Communist controlled organizations to which he belonged. He said that SANDERS was definitely not a leader, and he had no evidence that SANDERS was actually a Party member. b7D

TOUMANOVA, TAMARA. According to CNDI [redacted] she is the wife of CASEY ROBINSON, producer at RKO. She is a Russian born dancer who is a product of the New Theater League, a Communist controlled organization. It is not known that she is an actual Communist Party member. b7D

WELLES, ORSON. (For details, see under title II, Producers.)

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VI. FEATURE PICTURES PRODUCED BY OR RELEASED THROUGH RKO RADIO PICTURES

A review of the motion pictures of RKO Radio Pictures from January 1, 1942, to the present time reveals that a total of approximately ninety full length or so-called feature pictures have been produced by or released through RKO. A number of these pictures as will be noted from a perusal of the list of pictures appearing below are "Western" films and "Mystery" films which, according to Confidential National Defense Informant [redacted] are not suitable vehicles for Communist propaganda. This informant also advised that the Communists do not expect that every picture or even a majority of pictures produced by a studio be a Communist vehicle and he advised that from his experience in the Communist movement the Communists consider themselves successful if even one of twenty-five pictures contains important Communist propaganda. He stated that this propaganda may be in the spoken word, the actions or even in implications in the film. b7D

It is believed appropriate to state here that Communist propaganda does not remain static. In explanation of what is meant by this statement it will be remembered that prior to June 22, 1941, the Communists declared that the present war was an imperialist war and therefore they were 100% against Lend Lease, Selective Service, Rearmament and the whole preparedness program of the United States Government. Since June 22, 1941, and continuing to the present date the Communists have completely reversed themselves and have through varying stages fallen in line with the United States Government's program of "win the war and the peace" until today they consider themselves the leaders in the war program and proclaim themselves to be "super patriots". This pretended position, according to Confidential National Defense Informant [redacted] is a sham pretext with which the Communists have cloaked themselves in order to deceive the general public, gain prestige and leadership, and by this pretext having gained strength in government and industry will endeavor to direct the policies of the country in every way possible to the benefit of the Soviet Union, so that the propaganda today is wholly different from what it was three years ago. b7D

Confidential National Defense Informant [redacted] has stated that the present tactics of the Communist movement in respect to using the b7D



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motion picture as a means of propaganda for the Communist Party line is to refrain from any direct advocacy of Communism but on the contrary to create sympathy for the Soviet Union and picture the Communist as a patriotic and loyal supporter of democracy and democratic processes and free enterprise. This position is deemed necessary to carry out the foreign policy of the Soviet Union in its relation to the rest of the world.

For these reasons Communist propaganda in motion pictures may be extremely difficult to detect and brand with its appropriate label; however, this situation, that of the appearance of support by Communists for patriotic causes, is being utilized to the fullest extent in penetrating the industry by Communists and followers of the Communist Party line. The purpose of this intensive penetration into key positions in the industry, particularly executives, directors, writers and actors, is to prepare for the future because the powerful influence of the motion picture must be used in the interests of Internationalism according to the basic Marxist-Leninist philosophy of Internationalism.

Informant further stated that the Communist forces of the United States are anticipating that at some time in the future there may be another change in the Communist Party line and if and when this does occur they want to be so well entrenched not only in the motion picture industry but in all sections of American life that they can assume their duties called for by the Soviet Union, at that time, whatever they may be.

For these reasons the Communists now profess, in effect, not to be Communists but good American patriots even to the extent of supporting free enterprise and even capitalism itself.

The pictures listed below are those produced by or released through RKO Radio Pictures since January 1, 1942; the only possible way to determine the extent of the Communist propaganda in these pictures would be to review the scripts which are not available or to view them on the screen after release; therefore, all the pictures released by RKO since January 1, 1942, are being listed below with the names of those active in the production underscored where they have Communist affiliation.



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It will be noted that some of these pictures appear to be "loaded" with Communists and it would be natural to expect to find propaganda in pictures produced by persons imbued with Communist principles of philosophy.

The Following Are the Pictures Produced or Released From January 1, 1942, to November 20, 1944

1. MEXICAN SPITFIRE AT SEA. January 5, 1942. RKO production. Comedy

Producer: WALTER MOROSCO Screenplay: LEE LOEB
Director: RAY McCAREY HAROLD BUCHMAN

Stars: CAROL LANDIS
CAESAR ROMERO
MILTON BERLE

2. CALL OUT THE MARINES. January 5, 1942. RKO production. Comedy

Producer: HOWARD BENEDICT Screenplay: FRANK RYAN
Director: FRANK RYAN WILLIAM HAMILTON
WILLIAM HAMILTON

Stars: VICTOR McLAUGHLAN
EDMUND LOWE
BINNIE BARNES

3. JOAN OF PARIS. January 6, 1942. RKO production. Melodrama.

Producer: DAVID HEMPSTEAD Screenplay: CHARLES BENNETT
Director: ROBERT STEVENSON ELLIS ST. JOSEPH

Stars: MICHELE MORGAN
PAUL HENREID

4. SING YOUR WORRIES AWAY. January 6, 1942. RKO production. Musical

Producer: CLIFF REID Screenplay: ERWIN GELSEY
Director: A. EDWARD SUTHERLAND CHARLES E. ROBERTS

Stars: BERT LAHR
JUNE HAVOC

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5. VALLEY OF THE SUN. January 7, 1942. RKO release. Melodrama

Producer: GRAHAM BAKER Screenplay: HORACE McCOY
Director: GEORGE MARSHALL Star: LUCILLE BALL

6. THE TUTTLES OF TAHITI. March 16, 1942. RKO release. Comedy

Producer: SOL LESSER Screenplay: LEWIS MELTZER
Director: CHARLES VIDOR and adaptation by JAMES HILTON

Stars: CHARLES LAUGHTON
JON HALL
PEGGY DRAKE

7. THE BASHFUL BACHELOR. March 16, 1942. RKO production. Comedy

Producer: JACK WILLIAM VOTION Screenplay: CHANDLER SPRAGUE
Director: MALCOLM ST. CLAIR

Stars: CHESTER LAUCK
NORRIS GOFF

8. THE MAYOR OF 44TH STREET. March 17, 1942. RKO production. Drama

Producer: CLIFF REID Screenplay: LEWIS R. FOSTER
Director: ALFRED E. GREEN FRANK RYAN

Stars: GEORGE MURPHY
ANNE SHIRLEY

9. SCATTERGOOD RIDES HIGH. March 17, 1942. RKO release. Comedy drama

Producer: JERROLD T. BRANDT Screenplay: MICHAEL L. SIMMONS
Director: CHRISTY CABANNE Star: GUY KIBBEE

10. MEXICAN SPITFIRE SEES A GHOST. May 4, 1942. RKO production. Comedy

Producer: CLIFF REID Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS

STARS: LUPE VELEZ
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11. MY FAVORITE SPY. May 4, 1942. RKO release. Farce melodrama

Producer: HAROLD LLOYD productions Screenplay: SIG HERZIG
Director: TAY GARNETT WILLIAM BOWERS

Star: KAY KYSER

12. SYNCOPATION. May 5, 1942. RKO production. Musical drama

Producer: WILLIAM DIETERLE. Screenplay: PHILLIP YORDAN
Director: WILLIAM DIETERLE. FRANK CAVETT
Associate Producer: CHAS. L. GLETT

Stars: JACKIE COOPER
BONITA GRANVILLE

13. THE FALCON TAKES OVER. May 5, 1942. RKO production. Mystery

Producer: HOWARD BENEDICT Screenplay: FRANK FENTON
Director: IRVING REIS LYNN ROOT

Stars: GEORGE SANDERS
LYNN BARI

14. POWDER TOWN May 6, 1942. RKO production. Melodrama

Producer: CLIFF REID Screenplay: DAVID BOEHM
Director: ROWLAND V. LEE Original idea VICKI BAUM

Stars: VICTOR McLAGLEN
EDMOND O'BRIEN
JUNE HAVOC

15. THE MAGNIFICENT AMBERSONS. June 30, 1942. RKO release. Drama

Producer: ORSON WELLES Screenplay: ORSON WELLES
Director: ORSON WELLES

Star: JOSEPH COTTEN
DOLORES COSTELLO



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16. THE PRIDE OF THE YANKEES. July 15, 1942. RKO release. Drama

Producer: SAMUEL GOLDWYN Screenplay: HERMAN J. MANKIEWICZ
Director: SAM WOOD Star: GARY COOPER

17. WINGS AND THE WOMAN. August 3, 1942. RKO release. Drama

Producer: HERBERT WILCOX Screenplay: MILES MALLESON
Director: HERBERT WILCOX

Stars: ANNA NEAGLE
ROBERT NEWTON

18. MEXICAN SPITFIRE'S ELEPHANT. August 3, 1942. RKO production. Comedy.

Producer: BERT GILROY Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS

Stars: LUPE VELEZ
LEON ERROL

19. JOURNEY INTO FEAR. August 4, 1942. RKO release. Melodrama

Producer: ORSON WELLES Screenplay: ORSON WELLES
Director: NORMAN FOSTER JOSEPH COTTON

Stars: JOSEPH COTTEN
DOLORES DEL RIO

20. THE BIG STREET. August 4, 1942. RKO release. Drama

Producer: DAMON RUNYAN Productions Screenplay: LEONARD SPIGELGASS
Director: IRVING REIS

Stars: LUCILLE BALL
HENRY FONDA

21. HIGHWAYS BY NIGHT. August 5, 1942. RKO production. Melodrama

Producer: Not named Screenplay: LYNN ROOT
Director: PETER GODFREY FRANK FENTON

Star: No stars stock cast.



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22. HERE WE GO AGAIN. August 25, 1942. RKO production. Comedy drama

Producer: ALLAN DWAN Screenplay: PAUL GERARD SMITH
Director: ALLAN DWAN JOE BIGELOW

Stars: FIBBER McGEE and MOLLY (MARION and JAMES MORGAN)
EDGAR BERGEN

23. BANDIT RANGER. September 10, 1942. RKO production. Western

Producer: BERT GILROY Screenplay: BENNETT H. COHEN
Director: LESLEY SELANDER Star: TIM HOLT

24. THE FALCON'S BROTHER September 28, 1942. RKO production. Melodrama

Producer: MAURICE GERAGHTY Screenplay: STUART PALMER
Director: STANLEY LOGAN CRAIG RICE

Stars: GEORGE SANDERS
TOM CONWAY

25. PIRATES OF THE PRAIRIE. October 8, 1942. RKO production. Western

Producer: BERT GILROY Screenplay: DORIS SCHROEDER
Director: HOWARD BRETHERTON J. BENTON CHENEY

Star: TIM HOLT

26. SEVEN DAYS LEAVE. October 12, 1942. RKO release. Musical

Producer: TIM WHELAN
Director: TIM WHELAN
Screenplay: WILLIAM BOWERS RALPH SPENCE
CURTIN KENYON KENNETH EARL

Stars: VICTOR MATURE
LUCILLE BALL



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27. SCATTERGOOD SURVIVES A MURDER. October 12, 1942. RKO release. Melodrama

Producer: JERROLD BRANDT Screenplay: MICHAEL L. SIMMONS
Director: CHRISTY CABANNE Star: GUY KIBBEE

28. THE NAVY COMES THROUGH. October 13, 1942. RKO release. Drama

Producer: ISLIN AUSTER Screenplay: ROY CHANSLER
Director: A. EDWARD SUTHERLAND AENEAS MacKENZIE

Stars: PAT O'BRIEN
GEORGE MURPHY
JANE WYATT

29. ARMY SURGEON October 22, 1942. RKO production. Drama

Producer: BERT GILROY Screenplay: HARRY TRIVERS
Director: A. EDWARD SUTHERLAND EMMETT LAVERY

Star: Stock Cast.

30. ONCE UPON A HONEYMOON. October 29, 1942. RKO release. Tragi-Comedy

Producer: LEO McCAREY Screenplay: SHERIDAN GIBNEY
Director: LEO McCAREY Stars: GINGER ROGERS
CARY GRANT

31. RED RIVER ROBIN HOOD. November 4, 1942. RKO production. Melodrama

Producer: HERMAN SCHLOM Screenplay: JOSEPH KRUMGOLD
Director: EDWARD DMYTRYK

Stars: JAMES CRAIG
BONITA GRANVILLE

32. THE GREAT GILDERSLEEVE. November 10, 1942. RKO production. Comedy drama

Producer: HERMAN SCHLOM Screenplay: JACK TOWNLEY
Director: GORDON DOUGLAS JULIAN JOSEPHSON

Star: HAROLD PEARY



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33. CAT PEOPLE. November 12, 1942. RKO release. Melodrama.

Producer: VAL LEWTON Screenplay: DEWITT BODEEN
Director: JACQUES TOURNEUR Star: SIMONE SIMON

34. SAGEBRUSH LAW. December 17, 1942. RKO production. Western

Producer: BERT GILROY Screenplay: BENNETT H. COHEN
Director: SAM NELSON Star: TIM HOLT

35. HITLER'S CHILDREN. December 28, 1942. RKO production. Drama

Producer: EDWARD A. GOLDEN Screenplay: ELMETT LAVERY
Director: EDWARD DMYTRYK Star: TIM HOLT
BONITA GRANVILLE

36. THEY GOT ME COVERED. December 29, 1942. RKO release. Comedy

Producer: SAMUEL GOLDWYN Screenplay: HARRY KURNITZ
Director: DAVID BUTLER

Stars: BOB HOPE
DOROTHY LAMOUR

37. THE AVENGING RIDER. January 28, 1943. RKO production.

Picture known as a "Western"

Producer: BERT GILROY Screenplay: HARRY O. HOYT
Director: SAM NELSON MORTON GRANT

Star: TIM HOLT

38. FLIGHT FOR FREEDOM. February 1, 1943. RKO production.

Picture classes as "romantic drama".

Producer: DAVID HEMPSTEAD Original story by HORACE McCOY
Screenplay: OLIVER H. P. GARRETT Stars: ROSALIND RUSSELL
S. K. LAUREN FRED MacMURRAY
Adaptation: JANE MURFIN Director: LOTHAR MENDES

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39. I WALKED WITH A ZOMBIE. March 15, 1943. RKO Production.

Picture classed as "melodrama"

Producer: VAL LEWTON
Director: JACQUES TOURNEUR
Screenplan: CURT SIODMAK
ARDEL WRAY

No outstanding stars in cast. Leads: JAMES ELLISON
FRANCES DEE

40. LADIES DAY March 15, 1943. RKO Production. (Comedy)

Producer: BERT GILROY Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS DANE LUSSIER

Stars: LUPE VELEZ
EDDIE ALBERT

41. THE FALCON STRIKES BACK. March 16, 1943. RKO production. Mystery

Producer: MAURICE GERAGHTY Screenplay: EDWARD DEIN
Director: EDWARD DMYTRYK GERALD GERAGHTY

No stars; stock players.

42. MR. LUCKY May 3, 1943. RKO release. Mystery

Producer: DAVID HEMPSTEAD Screenplay: MILTON HOLMES
Director: H. C. POTTER ADRIAN SCOTTA
Production design: WILLIAM CAMERON MENZIES

Star: CARY GRANT

43. GILDERSLEEVE'S BAD BOY. May 5, 1943. RKO production Comedy.

Producer: HERMAN SCHLOM Screenplay: JACK TOWNLEY
Director: GORDON DOUGLAS No stars; stock cast.

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44. BOMBADIER. May 10, 1943. RKO release Drama

Producer: ROBERT FELLOWS Screenplay: JOHN TWIST
Director: RICHARD WALLACE MARTIN RACKIN

Star: PAT O'BRIEN

45. PETTICOAT LARCENY July 12, 1943. RKO production. Comedy Drama

Producer: BERT GILROY Screenplay: JACK TOWNLEY
Director: CLIFF CLARK STUART PALMER

Star: JOAN CARROLL

46. BEHIND THE RISING SUN July 13, 1943. RKO production Drama

Producer: Not named. Screenplay: EMMETT LAVERY
Director: EDWARD DMYTRYK

Cast: No star

Leads: MARGO
TOM NEAL
J. CARROLL NAISCH

Picture based on racial psychology - Japanese subject.

47. MEXICAN SPITFIRE'S BLESSED EVENT. July 14, 1943. Farce Comedy RKO Prod.

Producer: BERT GILROY Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS DANE LUSSIER

Stars: LUPE VELEZ
LEON ERROL

48. FALCON IN DANGER. July 12, 1943. RKO production. Melodrama

Producer: MAURICE GERAGHTY Screenplay: FRED NIBLO, JR.
Director: WILLIAM CLEMENS CRAIG RICE

No stars: Stock cast



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49. A LADY TAKES A CHANCE August 16, 1943. RKO production Romantic Comedy

Producer: FRANK ROSS Screenplay: ROBERT ARDREY
Director: WILLIAM A. SEITER from original by JOE SWERLING

Stars: JEAN ARTHUR
JOHN WAYNE

50. SO THIS IS WASHINGTON August 16, 1943. RKO production. Comedy

Producer: BEN HERSH Screenplay: LEONARD PRASKINS -
Director: RAYMOND McCAREY ROSWELL ROGERS

Stars: CHESTER LAUCK
NORRIS GOFF
(LUM and ABNER of the radio)

51. ADVENTURES OF A ROOKIE August 17, 1943. RKO production. Comedy

Producer: BERT GILROY Screenplay: EDWARD JAMES
Director: BYRON FOULGER

Stars: WALLY BROWN
ALAN CARNEY

52. THE FALLEN SPARROW. August 17, 1943. RKO production. Spy drama.

Producer: ROBERT FELLOWS Screenplay: WARREN DUFF
Director: RICHARD WALLACE

Stars: JOHN GARFIELD
MAUREEN O'HARA

Picture deals with Loyalist Spain and consequences.

53. THE SEVENTH VICTIM August 17, 1943. RKO production. Mystery drama.

Producer: VAL LEWTON Screenplay: CHARLES O'NEAL
Director: MARK ROBSON DEWITT BODEEN

No stars: Stock cast.

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54. THE NORTH STAR October 12, 1943. SAMUEL GOLDWYN production; released through RKO. War drama.

Producer: SAMUEL GOLDWYN
Director: LEWIS MILESTONE
Associate Producer: WILLIAM CAMERON MENZIES
Screen play and original story: LILLIAN HELLMAN
Music: AARON COPLAND
Lyrics: IRA GERSHWIN
Photography: JAMES WONG HOWE

Cast: WALTER HUSTON
ANNE BAXTER
DEAN JAGGER
RUTH NELSON
PAUL GUILFOYLE

Propaganda picture.

55. THE IRON MAJOR. October 20, 1943. RKO production Drama

Producer: ROBERT FELLOWS Screenplay: AREN KANDEL
Director: RAY ENRIGHT WARREN DUFF

Star: PAT O'BRIEN

56. GILDERSLEEVE ON BROADWAY October 21, 1943. RKO production. Comedy

Producer: HERMAN SCHLOM Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS Star: HAROLD PEARY

57. GANGWAY FOR TOMORROW November 2, 1943. RKO production Drama

Producer: JOHN H. AUER Screenplay: ARCH OBOLER
Director: JOHN H. AUER

STARS: MARGO
JOHN CARRADINE



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58. GOVERNMENT GIRL. November 4, 1943. RKO release. Comedy

Producer: DUDLEY NICHOLS
Associate Producer: EDWARD DONAHOE Screenplay: DUDLEY NICHOLS
Director: DUDLEY NICHOLS BUDD WILSON SCHULBERG

Cast: OLIVIA DE HAVILAND

59. THE FALCON AND THE CO-EDS. November 5, 1943. RKO production. Melodrama

Producer: MAURICE GERAGHTY Screenplay: ARDEL WRAY
Director: WILLIAMS CLEMENS GERALD GERAGHTY

No stars: stock cast

60. AROUND THE WORLD November 24, 1943. RKO release. Musical

Producer: ALAN DWAN Screenplay: RALPH SPENCE
Director: ALAN DWAN

Stars: KAY KYSER
MISCHA AUER
JOAN DAVIS

61. THE GHOST SHIP December 7, 1943. RKO production. Melodrama

Producer: VAL LEWTON Screenplay: LEO MITTLER
Director: MARK ROBSON Star: RICHARD DIX.

62. ROOKIES IN BURMA. December 8, 1943. RKO release. Comedy.

Producer: BERT GILROY Screenplay: EDWARD T. LOWE
Director: LESLIE GOODWINS No stars: stock cast

63. HIGHER AND HIGHER. December 9, 1943. RKO release. Musical

Producer: TIM WHELAN Screenplay: JAY DRATLER
Director: TIM WHELAN RALPH SPENCE

Stars: MICHELE MORGAN
JACK HALEY
FRANK SINATRA
LEON ERROL



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64. TENDER COMRADE December 29, 1943. RKO production. Drama

Producer: DAVID HEMPSTEAD Screenplay: DALTON TRUMBO
Director: EDWARD DMYTRYK Star: GINGER ROGERS

65. SIX GUN GOLD January 7, 1944. RKO release. Western

Producer: BERT GILROY Screenplay: NORTON S. PARKER
Director: DAVID HOWARD Star: TIM HOLT

66. PASSPORT TO ADVENTURE. January 28, 1944. RKO production. Drama.

Producer: HERMAN SCHLOM Screenplay: VAL BURTON
Director: RAY McCAREY MURIEL ROY BOLTON

Cast: No stars; stock cast

67. UP IN ARMS February 7, 1942. RKO release. Musical comedy

Producer: SAMUEL GOLDWYN Screenplay: DON HARTMAN
Associate Producer: DON HARTMAN ALLEN BORETZ
Director: ELLIOTT NUGENT ROBERT PIROSH

Star: DANNY KAYE

68. ACTION IN ARABIA February 16, 1944. RKO production Melodrama

Producer: MAURICE GERAGHTY Screenplay: HERBERT BIBERMAN
Director: LEONIDE MOGUY PHILLIP MacDONALD

Stars: VIRGINIA BRUCE
GEORGE SANDERS

69. THE CURSE OF THE CAT PEOPLE February 17, 1944. RKO production.
Melodrama

Producer: VAL LEWTON Screenplay: DEWITT BODEEN
Director: GUNTHER V. FRITSCH Star: SIMONE SIMON

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70. THE FALCON OUT WEST March 3, 1944. RKO production Mystery

Producer: MAURICE GERAGHTY Screenplay: BILLY JONES
Director: WILLIAM CLEMENS MORTON GRANT

Star: TIM HOLT

71. DAYS OF GLORY April 18, 1944. RKO release Drama

Producer: CASEY ROBINSON Screenplay: CASEY ROBINSON
Director: JACQUES TOURNEUR from story by MELCHIOR LENGYEL

Star: TAMARA TOUMANOVA (wife of ROBINSON).

72. SHOW BUSINESS April 19, 1944. RKO production. Musical

Producer: EDDIE CANTOR Screenplay: JOSEPH QUILLEN
Director: EDWARD L. MARIS DOROTHY BENNETT

73. SEVEN DAYS ASHORE April 20, 1944. RKO production. Musical

Producer: JOHN H. AUER
Director: JOHN H. AUER
Screenplay: EDWARD VERDIER IRVING PHILLIPPS
LAWRENCE KIMBALL

Cast: No star; stock.

74. A NIGHT OF ADVENTURE June 1, 1944. RKO release Mystery

Producer: HERMAN SCHLOM Screenplay: CRANE WILBUR
Director: GORDON DOUGLAS

No star; stock.

75. MARINE RAIDERS June 20, 1944. RKO release. War drama

Producer: ROBERT FELLOWS Screenplay: WARREN DUFF
Director: HAROLD SCHUSTER
Stars: PAT O'BRIEN
ROBERT RYAN
RUTH HUSSEY



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76. GILDERSLEEVE'S GHOST. June 20, 1944. RKO release. Comedy melodrama

Producer: HERMAN SCHLOM Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS Star: HAROLD PEARY

77. STEP LIVELY. June 21, 1944. RKO release. Musical

Producer: ROBERT FELLOWS Screenplay: JOHN MURRAY
Director: TIM WHELAN ALLEN BORETZ

Stars: FRANK SINATRA
GEORGE MURPHY
ADOLPHE MENJOU
GLORIA DEHAVEN

78. YOUTH RUNS WILD. June 22, 1944. RKO release. Drama

Producer: VAL LEWTON Screenplay: JOHN FANTE
Director: MARK ROBSON HERBERT KLINE

Star: BONITA GRANVILLE

79. MUSIC IN MANHATTAN July 26, 1944. RKO production. Musical

Producer: JOHN H. AUER Screenplay: LAWRENCE KIMBALL
Director: JOHN H. AUER

Stars: ANNE SHIRLEY
DENNIS DAY
PHILLIP TERRY

80. MADEMOISELLE FIFI. July 27, 1944. RKO release. War drama.

Producer: VAL LEWTON Screenplay: JOSEF MISCHEL
Director: ROBERT WISE PETER RURIC

Star: SIMONE SIMON



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81. BRIDE BY MISTAKE. July 19, 1944. RKO production. Comedy drama

Producer: BERT GRANET Screenplay: HENRY and PHOEBE EPHRON
Director: RICHARD WALLACE

Stars: LORAINE DAY
ALAN MARSHALL

82. HEAVENLY DAYS October 28, 1944. RKO production. Comedy.

Producer: ROBERT FELLOWS Screenplay: HOWARD ESTABROOK
Director: HOWARD ESTABROOK DON QUINN

Stars: FIBBER McGEE
and MOLLY
(JIM and MARIAN JORDAN).

83. CASANOVA BROWN. August 1, 1944. RKO release. Comedy

Producer: NUNNALLY JOHNSON Screenplay: NUNNALLY JOHNSON
Director: SAM WOOD

Stars: GARY COOPER
TERESA WRIGHT

84. TALL IN THE SADDLE. September 20, 1944 Romantic drama

Producer: ROBERT FELLOWS Screenplay: MICHAEL HOGAN
Director: EDWARD L. MARIN PAUL P. FIX

Stars: JOHN WAYNE
ELLA RAINES

85. NONE BUT THE LONELY HEART. October 2, 1944. RKO production. Drama

Producer: DAVID HEMPSTEAD Screenplay: CLIFFORD ODETS
Director: CLIFFORD ODETS Stars: CARY GRANT



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86. THE WOMAN IN THE WINDOW October 10, 1944. RKO release Drama

Producer: NUNNALLY JOHNSON Screenplay: NUNNALLY JOHNSON
Director: FRITZ LANG

Stars: EDWARD G. ROBINSON
JOAN BENNETT

87. THE PRINCESS AND THE PIRATE October 11, 1944. RKO release. Romantic travesty

Producer: SAMUEL GOLDWYN Screenplay: DON HARTMAN
Associate Producer: DON HARTMAN MELVILLE SHAVELSON
Director: DAVID BUTLER

Star: BOB HOPE

88. GIRL RUSH. October 19, 1944. RKO release. Comedy

Producer: SID ROGELL Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS

Stars: WALLY BROWN
ALAN CARNEY
FRANCES LANGFORD
VERA VAGUE

89. THE MASTER RACE

Producer: ROBERT GOLDEN Art Direction: ALBERT S. D'AGOSTINO
Director: HERBERT J. BIBERMAN JACK OKEY
Photography: RUSSELL METTY Edited by: ERNIE LEADLAY

Stars: GEORGE COULOURIS LLOYD BRIDGES
STANLEY RIDGES ERIC FELDARY
OSA MASSEN HELEN BEVERLY
CARL ESMOND GAVIN MUIR
NANCY GATES PAUL GUILFOYLE
MORRIS CARNOVSKY RICHARD NUGENT
LOUIS DONATH HERBERT RUDLEY
GHISLAINE PERREAU JASON ROBARDS
MERRILL RODEN



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VII. RKO PICTURES WHICH ARE KNOWN TO CONTAIN COMMUNIST PROPAGANDA

1. THE NORTH STAR War Drama
SAMUEL GOLDWYN PRODUCTION released through RKO

The theme of this picture is the glorification of the Soviet Union and its effect on the Russian people who live under that government, in other words a patriotic boost for the Communists and incidentally the wonders which the Soviet Government has brought to its people.

This is a SAMUEL GOLDWYN production dealing with the Russian question in a most favorable aspect. This picture has been recognized by most reviewers as strictly a propaganda picture. (The Communist connections of the cast of this picture are set out supra.)

Confidential National Defense Informant [redacted] has informed that this picture is a SAMUEL GOLDWYN production. WILLIAM CAMERON MENZIES, Associate Producer, produced the picture. He is a fellow traveller of the Communist Party. He works in cooperation with the LEAGUE OF AMERICAN WRITERS and is an instructor and lecturer in the HOLLYWOOD WRITERS SCHOOL. Both the League and this school, which is its offspring, are completely dominated by the influence of the Communist Party. b7D

LEWIS MILESTONE directed the picture. He has been active in Communist affairs over a period of ten to twelve years. He was born in Russia. He has been sponsor of and active in a great number of Communist front organizations. He is considered by the Communist Party to be one of its foremost supporters in Hollywood. He made a trip to Russia with LAWRENCE STALLINGS, author of "Red Square". He contributes liberally to the Communist cause and is a constant follower of the Communist Party line. He supported the New Theater League, which was affiliated with the International Union of Revolutionary Theaters, the headquarters of which were in Moscow, Russia. He wrote for the New Theater Magazine in 1937. He was a member of the Executive Board of the MOTION PICTURE SPANISH AID COMMITTEE, a Communist front. He signed the letter of "150" which was in protest against the Moscow purge trials. He is a sponsor of the HOLLYWOOD THEATER ALLIANCE, a Communist organization. He has engaged in many other Communist activities. He is a director of motion pictures and a fellow traveler and may be a member of the Communist Party. He is a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE and a member of the LEAGUE OF AMERICAN WRITERS.

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RE: COMMUNIST INFILTRATION OF
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Confidential National Defense Informant [redacted] advised on December 27, 1943, that an official of the LOS ANGELES WORKERS SCHOOL, which is operated by the Communist Party, was told by ROBERT (BOB) S. ROBINSON, Executive Secretary of the LOS ANGELES WORKERS SCHOOL, that "THE NORTH STAR" is the most wonderful picture he had ever seen, and that it was the best motion picture the Communist Party had ever sponsored.

b7D

ROBINSON further said that the pictures, "MISSION TO MOSCOW", "THE CITY THAT STOPPED HITLER" and "BATTLE OF RUSSIA" were exactly as they wanted them and portrayed the Communist Party line as it is presently revealed.

The "LOS ANGELES EXAMINER" for December 27, 1943, under the heading, "NORTH STAR INSIDIOUS PROPAGANDA", carried an article by NEIL RAU in substance as follows:

"SAMUEL GOLDWYN has a reputation for making fine pictures. He is famous for sparing no expense and for his meticulous attention to the smallest production detail. It is therefore hard for this reviewer to understand why he has squandered a cold $2,000,000 in the making of 'NORTH STAR'. It is a picture that should never have been made--especially by an American presumably as patriotic as SAMUEL GOLDWYN.

"Written by LILLIAN HELLMAN, whose interest in sovietism is well known, it should get more Communist converts among unthinking sophomoric minds than the late EMMA (GOLDMAN) tried to snare before her deportation. It is not that 'NORTH STAR' comes out boldly labeled as Soviet propaganda. It is too insidious for that. The danger is that someone may take the picture's musical comedy version of life in the Nazi invasion as the real thing.

"The HELLMAN screen play pictures a peaceful Russian village with cattle grazing, peasants living in a constant swing of delirious joy, and young people practically bewildered with ecstasy. The admirable fact that Russia is of necessity helping to win our war does not excuse the lack of verity in these scenes.



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"Then come the early days of the German putsch and a grim, harrowing tale of the ravishment of the village, the mistreatment of the women and children, and the need for the men to take to the hills. A scene of particular bad taste in a vehicle that is supposed to entertain is the one showing the bleeding of little children until they die from loss of blood.

"In these days when so many homes are desolate through war losses, the witnessing of such a clinical and studied bestiality does not help our American men and women to bear their losses any better.

"LEWIS MILESTONE, of Russian birth and ancestry, was a logical choice for making 'NORTH STAR'. It required a natural bias for the exploitation of life in the Soviet Union as conceived by Miss HELLMAN. Unfortunate that Mr. MILESTONE'S talent and Mr. GOLDWYN'S money were used in making a picture of this type. Why not American propaganda?"

The "HOLLYWOOD REPORTER" for November 8, 1943, carried an article by IRVING HOFFMAN relative to "THE NORTH STAR", which stated in substance that JOHN McMANUS has stated: "No matter what Mr. HEARST says, 'THE NORTH STAR' is a superfine film about Russia. It has unforgettable performances by WALTER HUSTON....and it brims over with rousing music mostly written by the American composer, AARON COPLAND, but also including the international air and children's anthem known to fanciers of Soviet folk music as the Russian 'GOD BLESS AMERICA'. It has a moving script by LILLIAN HELLMAN, all of whose films have been notably Hollywood's most literate and purposeful, a multi-million dollar production by SAMUEL GOLDWYN, perceptive, exciting, direction by LEWIS MILESTONE. In other words, 'NORTH STAR' is one hell of a wonderful movie; and the thing to start figuring out now is why the HEARSTS, the SOKOLSKYS, and others of America's blue legion have launched against it the most vicious and unprincipled smear campaign ever launched against a film in America, even more hateful than that against 'MISSION TO MOSCOW'.

"New York critic DAVID LARDNER noted: 'The picture is a honey, and Mr. GOLDWYN and Mr. MILESTONE ought to be complimented for having had



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anything to do with it at all. An award for meritorious script writing in this war had better be wrapped up right away and sent to LILLIAN HELLMAN'."

The "HOLLYWOOD REPORTER" for November 8, 1943, repeated an article which appeared in "PM", which stated that JOHN McMANUS of PM had exposed an alleged order by W. R. HEARST commanding that SAMUEL GOLDWYN's "NORTH STAR" be smeared as red propaganda. It stated: "The new SAMUEL GOLDWYN film, 'THE NORTH STAR', is by far the outstanding cinema effort dealing with any phase of the global conflict" or its "insidious, unadulterated Soviet propaganda." It stated that the review written by LAIT after orders from "the chief" (HEARST) is an out and out smear describing the picture as evil Red propaganda "which could not be worse if STALIN had paid for it."

"VARIETY" for November 8, 1943, under the heading, "NORTH STAR DRAWS COLD PRESS," stated, "HEARST BRANDS FILM AS RED PROPAGANDA", and under a New York dateline stated: "'NORTH STAR' ran into topnotch criticism following opening in New York last Thursday, with biggest storm brewing in HEARST newspapers, as publishers reportedly issued orders to all editors that he wanted film referred to as 'bolshevik propaganda' and that it could not be worse if it had been paid for by STALIN. The order went on to say that editors were to pay no attention to requests from GOLDWYN or his representatives for favorable criticism of the film."

The "LOS ANGELES EXAMINER" for December 9, 1943, under the heading, "EDITOR'S MAIL BOX", quoted a "soldier" as saying, "Many thanks to your stage and screen reviewer, who branded 'THE NORTH STAR' for exactly what it is--Bolshevik propaganda. With the swallowing of this, 'MISSION TO MOSCOW', and other pro-Russian sentiment, we can believe that the men who rule Russia today are a group of kindly old men whose only thought is for the betterment of humanity. We are told to please overlook the bloody purges, enslaved regiments, throttling of the press--all after the most shameful murder since the French Revolution, that of Czar NICHOLAS II--by the very men that are Russian leaders today. We can be forever grateful that Russia ison our side instead of with HITLER, but I don't think it necessary to kiss him on both cheeks and call him 'brother'. What a difference it is from the last days of 1939, when people were debating which was the worst, STALIN or HITLER.

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We can be thankful for our Allies, but we need not be asked to ignore the truth."

Confidential National Defense Informant [redacted] advised that LILLIAN HELLMAN was the writer of the script. Miss HELLMAN is the wife of ARTHUR KOBER, a writer and Communist who has long been active in Communist affairs. She is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other front organizations. She was one of the leading figures in the AMERICAN PEACE MOBILIZATION and frantically opposed the entry of the United States into the war until Russia was attacked by HITLER. She is a Communist Party member. b7D

JAY LEYDA was the technical director of this picture. He is a Communist of long standing. From 1932 to 1936 he was director of cultural propaganda in Moscow, Russia. In 1939 he was employed by the Rockefeller Foundation at New York City, Museum of Modern Art. He was discharged from that institution for Communist activity in 1940. He has a long record of Communist activity. He is a member of Branch A, Northwest Section, Communist Party of Los Angeles County. He transferred to Los Angeles from New York City on July 16, 1943.

JAMES WONG HOWE was the photographer on thispicture. He has a long record of activity in Communist affairs. He is a Chinaman and is considered a trustworthy member by the Communist Party.

WALTER HUSTON was the leading actor in this picture. He played the part of Ambassador DAVIES in "MISSION TO MOSCOW" and is fanatically devoted to the Communist cause. He was a member of the MOTION PICTURE DEMOCRATIC COMMITTEE and its successor, the HOLLYWOOD DEMOCRATIC COMMITTEE. He is also a member of other Communist-front organizations.

ANN HARDING played the part of Mrs. DAVIES in "MISSION TO MOSCOW".

DEAN JAGGER and ANNE BAXTER, actor and actress, played in



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"THE NORTH STAR".

Confidential National Defense Informant [redacted] further advised that this picture is loaded with Communist propaganda, and is so considered by Communists, who are instructed to boost it at all times, and particularly to solicit patronage. b7D

2. TENDER COMRADE — Drama
An RKO Production released December 29, 1943

Confidential National Defense Informant [redacted] has informed that LELA ROGERS, Associate Producer, RKO, and mother of GINGER ROGERS, star of the picture, had complained to CHARLES W. KOERNER, Executive Vice-President in Charge of Production, at the time that the picture was being made that the script writer, DALTON TRUMBO, had inserted in the script certain propaganda lines to be spoken by her daughter, GINGER ROGERS. Informant stated that LELA ROGERS had refused to allow her daughter to deliver the lines because of their propaganda nature; that TRUMBO then changed the script so that another actress in the cast spoke the objectionable propaganda lines. b7D

Informant stated that LELA ROGERS had stated that she was very much worried about this propaganda tendency in motion pictures and said that Communist influence in the motion picture industry in Hollywood is becoming really alarming. He further stated that LELA ROGERS stated that there had not seemed to be any way to stop this practice because the heads of the studios did not recognize the danger to the American people.

(See above for Communist connections and associations of producer DAVID HEMPSTEAD, director EDWARD DMYTRYK and screen play writer DALTON TRUMBO.)

3. THE MASTER RACE — War Drama
EDWARD A. GOLDEN Production released through RKO Studios

This picture was written by HERBERT BIBERMAN and ANNE FROELICH



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both members of Group A-3, Northwest Section, Los Angeles County Communist Party, USA, and presently active in the Communist Political Association, who are described previously. (For details on BIBERMAN and FROELICH see under titles III and IV respectively.)

The story of this film begins with the collapse of the German army and presents the plans of the German military caste to go underground even before the last shot is fired and plant the seeds for World War III. According to "HOLLYWOOD REPORTER", issue of September 21, 1944, the picture "has almost too many 'messages', but they are messages worth listening to".

According to LELA ROGERS and ROBERT FELLOWS, producers at RKO Studios, who were interviewed by Special Agent H. FRANK ANGELL recently, this picture contains many Communist messages, the exact nature of which to date have not been ascertained in view of the fact that it has not yet shown in Los Angeles and FELLOWS and LELA ROGERS had not seen the picture.

The scene of the story is laid in Belgium as it attempts to rise from its ashes under the guidance of an American officer of the AMG. After the German general staff decides that the Nazis have been a bad bargain specially selected officers are assigned to all parts of liberated Europe to blend unobtrusively into the background while they sow discontent and disunity to weaken the people for the next blitz. Actual Communist Party members and Communist Political Association members in the production include HERBERT BIBERMAN, MORRIS CARNOVSKY and LLOYD BRIDGES.

The picture was premiered in Dallas, Texas, and producer GOLDEN sent three women lecturers around the country praising this picture in order to insure its success. The picture is called a sequel to "HITLER'S CHILDREN", also produced by the GOLDENS.

VIII. MISCELLANEOUS

RKO CONTRACTS WITH SOYUZINTORGKINO (SOVIET MOVIE TRUST) FOR SALE OF FILMS

Director

November 23, 1944

RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
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The Bureau by letter dated September 11, 1944, advised that JOHN WHITAKER, one of the Vice-Presidents of RKO Studios, had discussed with the Foreign Agents Registration Section of the War Division of the Department of Justice, the matter of setting up a corporation composed of stockholders from RKO and SOYUZINTORGKINO, the Soviet motion picture combine, and investigation was begun to determine what the activities of this corporation are to be.

Mr. WHITAKER desired to ascertain whether such a corporation would be required to register under the Foreign Agents Act of 1938 as amended. WHITAKER informed that RKO and SOYUZINTORGKINO were contemplating the formation of a domestic corporation to engage in the business of distributing Russian films in the United States and elsewhere. The stocks of the company and the profits were to be divided equally between RKO and SOYUZINTORGKINO. Each of the two stockholders would elect an equal number of directors and the directors would elect one additional director. Mr. WHITAKER had never heard of ARTKINO PICTURES, INC. and had no idea whether each contract with SOYUZINTORGKINO was to be terminated or whether SOYUZINTORGKINO was to have in effect two distribution outlets in this country. WHITAKER later informed that no further progress had been made with respect to the formation of the proposed corporation. It was ascertained, however, at that time that the corporation would export RKO Films to Soviet Russia.

The October 9, 1944, issue of the "NEWSWEEK MAGAZINE" carried an article to the effect that RKO and SOYUZINTORGKINO (Soviet Movie Trust) had entered into an arrangement whereby RKO will distribute five films each year which cost $50,000.00 each to produce, and that in turn the Soviet Movie Trust would release a like number for RKO in Russia. It was stated that the Soviet Movie Trust would not make RKO the sole global distributor of Russian films.

MISCELLANEOUS COMPLAINTS TO THE LOS ANGELES BUREAU OFFICE

LELA ROGERS

On September 11, 1944, LELA ROGERS discussed with Special Agent



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LESLIE F. WARREN of the Los Angeles Field Division the influence of Communism in the motion picture industry. She stated that she had taken the position of Associate Producer at RKO of approving all scripts produced by RKO and the position of advisor to CHARLES W. KOERNER, Vice-President in Charge of Production at the Hollywood studio, with the understanding that Mr. KOERNER would give her a free hand in censoring anything which she did not believe best for the studio as well as for the country in general. She stated that she pointed out to Mr. KOERNER that the majority of the writers in Hollywood, California, were very closely allied with the Communist Party and many of them were thought to be members of the Communist Party. She stated that as a result these writers continually attempted to inject Communist propaganda in a very subtle form in the scripts they wrote.

Mrs. ROGERS stated that an agreement was made and placed on record providing that she had the right to reject any script submitted to RKO for production which contained any Communist propaganda and she stated that she had already rejected several scripts.

Mrs. ROGERS stated that she felt that she could identify most of the big Communists among the writers and directors at RKO but she stated that she did not feel that she was in a position to determine who were Communist Party members among the other employees at the studio. At that time Mrs. ROGERS offered to aid the Bureau in every manner possible.

Mrs. LELA ROGERS, Producer at RKO, mother of GINGER ROGERS, has been very active in the Motion Picture Alliance for the Preservation of American Ideals andhas stated that "by its very existence it was serving a good purpose". She further stated that the Communists in the Screen Writers Guild thought they could get away with anything they wanted but when the Motion Picture Alliance set itself up, by merely being in existence, it would combat the Communists.

Mrs. ROGERS referred to the picture "TENDER COMRADE", in which her daughter, GINGER ROGERS, starred and cited several parts which she, LELA ROGERS, had fought out with CHARLES W. KOERNER, Vice-President in Charge of Production at RKO. She stated that KOERNER is politically



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blind and that several "messages" which had been written into the script by DALTON TRUMBO she succeeded in killing but she stated not all of them were disposed of before the picture came out. She stated that she made many speeches critical of the picture. She further stated that Mr. KOERNER asked her if she thought it fair to campaign against the picture when her daughter was the star in it. She stated that she informed him that that made no difference if Communist propaganda was being spread.

Mrs. ROGERS stated that EDWARD DMYTRYK directed the picture "TENDER COMRADE" and she referred to DMYTRYK along with TRUMBO as being a Communist. She stated that she called DMYTRYK right in the presence of KOERNER and RATHVON, another RKO executive.

[Confidential National Defense Informant [redacted] has advised] that Mrs. ROGERS on this occasion accused DMYTRYK of being a Communist and that he did not deny it. Mrs. ROGERS further stated that it appeared to her that KOERNER was not at all concerned about Communism in RKO pictures. b7D

PEARL KAMM

[Confidential National Defense Informant [redacted] has advised] that PEARL KAMM has been an employee at RKO since April, 1936, and formerly was secretary to HOWARD BENEDICT, who was at that time Publicity Director for RKO and was later a Producer at RKO and is a Producer at Universal at the present time. b7D

FLEETA PRESTON

FLEETA PRESTON, who is in charge of the stenographic pool at RKO Studios, informed that she had known Miss KAMM for several years and had "looked upon her as a possible Communist". Miss PRESTON further informed that Miss KAMM at one time was Secretary to ADRIAN SCOTT, a producer at RKO, whose brother is ALLEN SCOTT, a member of the Screen Writers Guild and the LEAGUE OF AMERICAN WRITERS and the HOLLYWOOD WRITERS MOBILIZATION, who was an organizer in the industry. She also advised that Miss KAMM used to be very active in the SCREEN OFFICE EMPLOYEES GUILD.



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Director

November 23, 1944

RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - ~~C~~

Miss PRESTON also informed that Miss KAMM is the wife of JEFF KIBRE, a well-known West Coast labor leader. (The files of the Los Angeles Field Division office reflect that JEFF KIBRE is International Representative of the Fishermen and Allied Industries--CIO and has been a leading Communist on the Pacific Coast for the past seven or eight years and is a key figure in the Los Angeles area.)

Confidential National Defense Informant [redacted] has informed that PEARL KAMM is the maiden name of Mrs. JEFF KIBRE and that she is living at [redacted] and that she is a member of the Communist Party. The files of the Los Angeles Field Division office reflect that PEARL KAMM was the Group Membership Director of Branch N-1, Northwest Section, Communist Party, Los Angeles County, as of November 16, 1943. In 1944 she was Labor Chairman of Group I, Northwest Section, Communist Party, Los Angeles County, and her 1943 Membership Book was #25127. Her 1944 Membership Book was #48855. She is also a key figure in the Los Angeles area.

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b7C

Miss PRESTON further advised that PEARL KAMM is a very close friend of KATHRYN TROSPER, who in 1940 and 1941 was secretary to ORSON WELLES, who at that time was on the RKO lot in connection with his activities in his personally-owned Mercury Productions. She stated that KATHRYN is in New York at the present time. Miss PRESTON further stated that TROSPER had openly acknowledged that she was a member of the Communist Party.

Miss PRESTON also stated that KATHRYN TROSPER got ORSON WELLES to sign a petition which she was circulating "Not to Deport HARRY BRIDGES" and she also put on a testimonial dinner for HARRY BRIDGES in the spring of 1941 while he was on trial for deportation at San Francisco, California.

Very truly yours,

R. B. HOOD
SAC

JGF:KH:FKC
2-100-15732
1-94-232
AIR MAIL

100-138754



CONFIDENTIAL

100-38754-67

Los Angeles, 13, California
November 21, 1944

Director, FBI

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Reference is made to Bureau teletype dated November 15, 1944, directing that a report be submitted in letter form detailing the extent of Communist infiltration into RKO Radio Pictures.

To indicate the relative importance of RKO in the motion picture industry, it may be stated that it ranks sixth in size and importance in the motion picture studios in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length feature pictures. In addition, it produced and released many short subjects which will not be treated in this survey.

For convenience, this report is being divided into the following titles:

I. Executive Organization of RKO
II. Producers at RKO
III. Directors at RKO
IV. Writers at RKO
V. Actors and Actresses at RKO
VI. Motion Pictures Produced or Released by RKO
VII. RKO Feature Pictures Which Are Known to Contain Communist Propaganda
VIII. Miscellaneous
(1) RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films
(2) Miscellaneous Complaints to the Los Angeles Bureau Office

## I. EXECUTIVE ORGANIZATION OF RKO

RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and managing of the national and international features of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and a motion picture exchange is also located in Los Angeles, where all pictures of all producers are marketed. This report deals only with the production end of the business.

CLASS. & EXT. BY SP3 BCW/ALM
REASON-FCIM II. 1-4 (d)
DATE OF REVIEW 4-27-92

FOIPA # 260,860
100-138754-67

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Director

November 23, 1944

RE: COMMUNIST INFILTRATION OF THE
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The following are the production executives in the Hollywood RKO studios; an asterisk is being placed before the names of those whose Communist affiliations and connections are being set out at the end of this list, and this procedure will be followed throughout this letter.

| | |
|---|---|
| *CHARLES W. KOERNER | - Executive Vice President in Charge of Production |
| *WILLIAM DOZIER | - General Production Aide to Mr. Koerner |
| *JAMES CROW | ) - Assistants to |
| MANNY WOLFE | ) Mr. Dozier |
| JACK GROSS | - Executive Producer |
| J. J. NOLAN | - In charge of commitments |
| LEON GOLDBERG | - Studio Manager |
| SID ROGELL | - Production Executive |
| *BEN PIAZZA | - Casting Director |
| EARL RETTIG | - Studio Treasurer |
| WALTER DANIELS | - Production Manager |
| DAVE WISE | - Plant Superintendent |
| W. R. STONE | - Labor Relations |
| PERRY LIEDER | - Publicity Director |
| G. B. HOWE | - Comptroller (just resigned) |
| SIDNEY LIPSITCH | - Legal |
| *C. BAKALEINIKOFF | - Musical Director |
| AL D'AGOSTINO | - Art Director |
| JAMES WILKINSON | - Cutting |
| WILLIAM EGLINTON | - Camera |
| WILLIAM HUTT | - Story |
| DARREL SILVERA | - Property |
| WILLIAM GORDON | - Censorship |
| STEPHEN DUNN | - Sound |
| CLAIRE CRAMER | - Wardrobe |
| VERN WALKER | - Special Effects |
| RENIE | - Designer |
| EDWARD STEVENSON | - Designer |
| MARTY MARTIN | - Miniature |
| Capt. CARL COOK | - Research |
| DICK WILDE | - Purchasing |
| MAURICE SEIDERMAN | - Make-up |
| LOU SHAPIRO | - Location |
| EARL MILLER | - Electric |
| LILLIAN ALBERTSON | - Talent Coach |

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DON DILLAWAY - Talent Scout
HAROLD BARRY - Construction
FRANK MILLINGTON - Drapery
HOLT LINDSLEY - Paint
HARVEY LEAVITT - Transportation
J. R. CRONE - Studio Manager at RKO Pathe

Communist Affiliation

BAKALEINIKOFF, C., Musical Director. According to [Confidential National Defense Informant [redacted]] & u BAKALEINIKOFF is Russian born and is affiliated with the Russian American Club, which was reportedly organized by MICHAEL and CLARA WALDEN, who are presently members of the Northwest Section, Los Angeles County Communist Political Association, and were formerly Communist Party, U.S.A., members in the Northwest Section. Informant described BAKALEINIKOFF as a "careful sympathizer," one who was not particularly active in political affairs but who had provided music for such affairs as the rally held by the Council on American Soviet Friendship and the Russian American Club. b7D

KOERNER, CHARLES W. According to [CNDI [redacted]] & u KOERNER must be aware of the Communist situation at RKO Pictures. Informant stated that KOERNER was a member of the Motion Picture Producers Association, which had discussed the Communist situation in the motion picture industry on many occasions, and he recalled that Congressman MARTIN DIES had discussed this situation with the Executive Board of the Motion Picture Producers Association some time ago. Informant said he did not believe that KOERNER is in sympathy with the Communist Party or the Communist Political Association, but that he could not be provoked to take action against them. Informant believes that the chief interest of KOERNER as head of production at RKO Studios is to release motion pictures with box office appeal in order that RKO may be financially successful, and he is not interested in fighting the Communists. b7D

CROW, JAMES, assistant to WILLIAM DOZIER. According to [CNDI [redacted]] & u CROW was formerly President of the Los Angeles Newspaper Guild. Prior to the Hollywood Citizen-News strike in 1938, CROW went along with the Communist fraction in the American Newspaper Guild, but during this strike he was critical of the Party program; however, he still socializes with the Communists. Informant stated that he would say that CROW went along with the Communist Party in some of its line, but did not follow the Communist line completely. b7D

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DOZIER, WILLIAM, General Production Aide to CHARLES W. KOERNER. b7D
CNDI [redacted] advised that WILLIAM DOZIER was formerly the head of the Story Department at Paramount Studio. In this capacity he hired such known Communists as META REIS, BERNARD GORDON, and DON GORDON. Informant advised that there has been an affair between META REIS and DOZIER of many years' standing. META REIS, by way of identification, is presently a member of Club A-3, Northwest Section, Los Angeles County Communist Political Association, and held 1943 Communist Party, U.S.A. book #26227, and 1944 Communist Party, U.S.A. book #40941. "Variety" dated July 21, 1944, states that DOZIER had been made aide to CHARLES W. KOERNER, production head at RKO, and that he would act as general production supervisor to KOERNER to supervise all story purchases and be in charge of writers and writers' assignments, in addition to producing a number of important pictures. According to CNDI [redacted] DOZIER, b7D though not a known Communist Party member, has been active in Communist affairs during the past year and a half. Informant advised that DOZIER was active in the 1943 Writers' Congress as a member of the Advisory Committee, and was a member of the Feature Film Panel at this Congress, which was chaired by RICHARD COLLINS, member of Club A-1, Northwest Section, Los Angeles County CP-USA. It has further been reported that WILLIAM DOZIER, while at Paramount Studios, elevated ADRIAN SCOTT, member of Club A-1, Northwest Section, Los Angeles County Communist Party, U.S.A., from the rank of writer to the rank of associate producer. When DOZIER left Paramount and came to RKO, SCOTT followed him and is now at RKO. In his capacity as aide to KOERNER, DOZIER is the highest executive in the Hollywood RKO studio, next to KOERNER. In his capacity as supervisor of the Writing and Story Departments, he is in a position to pass on all Communist propaganda injected into any film made by RKO, subject to revision only by CHARLES KOERNER.

PIAZZA, BEN, Casting Director. According to CNDI [redacted] PIAZZA b7D is the uncle of BERN BERNARD, who was executive secretary of the Hollywood Anti-Nazi League in 1939. However, informant knew of no Communist affiliation or activities by PIAZZA.

II. PRODUCERS AT RKO

The producer in a studio is the official responsible for and in charge of the actual production of the picture. In many cases the producers are the heads of production companies, or units, which are practically independent of the studio management, although the completed pictures bear the label of the studio releasing them. This is true in the RKO Radio Pictures.

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The producers are principally interested in completing a picture for profit, and might be neither aware of nor interested in any Communist messages which might be injected into the picture by the writers or directors so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propaganda if he recognizes it or cares to do so. Similarly, if the producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who could override the producer would be the executive head in charge of production.

A review of the pictures released by RKO since January 1, 1942, to date reveals that there were thirty-five different producers on the approximately ninety pictures released. Some of these producers were the heads of independent production companies, which released their pictures through RKO, and others were regular RKO contract producers. As of November 1, 1944, RKO had fifteen producers, fourteen associate producers, and one short subject producer.

Following are listed the RKO producers who have the Communist affiliation indicated. Those producers on whom the Los Angeles Office has no Communist record are not being listed.

BUSCH, NIVEN. [CNDI [redacted] advised that BUSCH, who is also a writer, appears to be sympathetic to the Communist Party, and they support him because of his writings. He knew of no organizations of a Communist nature to which BUSCH has belonged, nor did he recall any specific pictures which the Communists liked that BUSCH had produced. He described BUSCH as a liberal writer. b7D

HARTMAN, DON, Associate Producer. According to [CNDI [redacted] HARTMAN is a member of the League of American Writers, taught in the League of American Writers School for Writers, was active in the 1943 Writers' Congress, and is presently active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. All of these organizations are reportedly controlled by the Communist Party or the Communist Political Association. HARTMAN has also written for Russian War Relief, which in Los Angeles was formed under the leadership of HERBERT BIBERMAN, Hollywood Communist and West Coast Director of the American Peace Mobilization. b7D

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HEMPSTEAD, DAVID. According to [CNDI [redacted]] &U HEMPSTEAD is a former screen director who he stated followed the line of the Communist fraction in the Screen Directors' Guild. He stated that HEMPSTEAD was a sympathizer of the Communist Party, but he had no evidence that he was an actual member of either the Communist Party, U.S.A. or the Communist Political Association, nor could he advise of any organization controlled by the Communists in which HEMPSTEAD has been active. b7D

JOHNSON, NUNNALLY. According to [CNDI [redacted]] &U JOHNSON was active in the Contemporary Theater in 1936 and 1937, which informant stated was organized and controlled by the Communist Party. He believed that JOHNSON was active in the New Theater League, which was also under the domination of the Communists. He called JOHNSON one who, by his activities, had shown a sympathy for the Communist Party, but described him as having a "spotty" record, that is, active only occasionally. b7D

LESSER, SOL. [CNDI [redacted] advised] &U that LESSER is one of ninety members of the Executive Council of the Hollywood Democratic Committee, which he said is Communist instigated and controlled. However, the informant stated that he did not believe LESSER was even a Communist sympathizer. b7D

MENZIES, WILLIAM CAMERON. [CNDI [redacted] advised] &U that MENZIES was a former instructor at the League of American Writers School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the League of American Writers School. He described MENZIES as one who follows the Communist Party line only "mildly" and who is not particularly active. He did not know that MENZIES was a Communist Party, U.S.A. or Communist Political Association member. b7D

NICHOLS, DUDLEY. [CNDI [redacted]] &U has informed that NICHOLS was born in Ohio, educated at Oxford University, England, and came to Hollywood in 1933, and soon became a member of the John Reed Club, and that in 1934 he was associated with JOHN HOWARD LAWSON, JOHN WEXLEY, ROBERT TASKER, and others in organizing the Hollywood Motion Picture Writers' Union, now the Screen Writers' Guild. He stated that in 1936 the Communists gained control of this guild and that NICHOLS has been very active in a large number of Communist front organizations, among which are the League of American Writers, the Hollywood Writers' School, in which he was a teacher and now is a teacher, and the People's Educational Center, which is a Communist operated institution. b7D

NICHOLS was a member of the American Peace Mobilization and opposed aid to England and France, and was opposed to the Selective Service Act. He

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supported the North American Aviation, Inc. strike in June 1941, but changed his position immediately after Russia was attacked by Hitler. He sponsored the Fourth Writers' Congress in 1941 and was one of the chief speakers at the Writers' Congress at U.C.L.A. in October 1943. He was also a member of the Advisory Board of the Writers' Congress in 1943 and was made a member of the Continuations Committee of that Writers' Congress, and is carrying on the work of the Continuations Committee at the present time, although the writers claim that the League of American Writers has gone out of existence. He was active in the American League for Peace and Democracy in 1938 and 1939. He was also active in the Hollywood Anti-Nazi League and was a member of the Executive Board of the Hollywood Anti-Nazi League after the Stalin-Hitler pact. He supported the program known as "The Yanks are not Coming." He was active in the Contemporary Theater and also active in the New Theater League. He was also active in the International Union of Revolutionary Writers in 1932. He was a speaker at the International Union of Revolutionary Theaters. He signed the protest against the investigation of the Moscow trials which were demanded by JOHN DEWEY in 1937. He was a sponsor for the Hollywood Citizens Committee and for the Federal Theater in 1938. He supported the Loyalists' cause in Spain in 1937 and was on the Reception Committee for the reception of ANDRE MALRAUX, French Communist, who visited Hollywood on August 6, 1937. He was a member of the Sleepy Lagoon Defense Committee, the noted Los Angeles mass murder case. He sponsored the Los Angeles Council of American Soviet Friendship. He was also a member of the Citizens' Committee for Harry Bridges. He is Chairman of the Free World Association in Hollywood. He is also a member of the Screen Writers' Guild and the Hollywood Writers' Mobilization. He is also a member of the Hollywood Council of Guilds and Unions to fight the Motion Picture Alliance for the Preservation of American Ideals. He was one of the editors of "Hollywood Now," official publication of the Hollywood Anti-Nazi League. Positive proof of membership in the Communist Party is not available, but according to CNDI [redacted] he has been one of the most active supporters of the Communist movement in Hollywood for the past seven or eight years. b7D

ROBINSON, CASEY. According to [CNDI [redacted]] ROBINSON is the husband of TAMARA TOUMANOVA, who is a product of the New Theater League, a Communist controlled organization. She is Russian born and a dancer. Informant advised that he knew nothing of the activities of CASEY ROBINSON himself. b7D

SCOTT, ADRIAN. SCOTT was formerly a writer at Paramount Studios and was elevated to the rank of producer at Paramount by WILLIAM DOZIER. (See Communist affiliation of DOZIER under Title I.) When DOZIER left

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Paramount to become aide to CHARLES W. KOERNER, Vice President in Charge of Production at RKO, SCOTT followed him and became a producer at RKO. According to CNDI [redacted] ADRIAN SCOTT was a member of Branch A, Group 2 (Writers), Northwest Section, Los Angeles County Communist Party, U.S.A., in 1943, and held 1943 book #25289. He was also a member of this club in 1944 until it merged with Club A-1, Northwest Section, when he became a member of Club A-1. He is presently a member of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA book #46832. FLEETA PRESTON, in charge of the stenographic pool at RKO, has informed that PEARL KAMM is the secretary to ADRIAN SCOTT, the producer at RKO. KAMM is the wife of JEFF KIBRE, a well known West Coast labor leader, and is now International Representative of the Fishermen and Allied Industries, CIO, and has been a leading Communist on the Pacific Coast for the past seven or eight years, and is a key figure in the Los Angeles area. PEARL KAMM is a member of the Communist Party and was the Group Membership Director of Branch N-1, Northwest Section, Communist Party of Los Angeles County. In November 1943 she was Labor Chairman of Club I, Northwest Section, Communist Party, U.S.A. Her 1943 CP membership book number was 25127. Her 1944 membership book number was 48855. J&U

b7D

WELLES, ORSON was born in the State of Wisconsin. He is not working at the present time, but he has been a director, actor, and writer. He was last employed by RKO as a director. CNDI [redacted] J&U has informed that WELLES has been an active member of a large number of front organizations and groups, some of which are the following: New Theater Alliance, League of American Writers, Bridges Defense Committee, American Peace Mobilization, Theater Arts Committee (TAC), sponsored the Rescue Ship Mission to Spain, member of and active in the Joint Anti-Fascist Refugee Committee, Chairman of the Sleepy Lagoon Defense Committee (the notorious mass murder case in Los Angeles), sponsored the Los Angeles Council of Soviet American Friendship, and is a member of the Hollywood Democratic Committee. Membership in the Communist Party is not available.

b7D

III. DIRECTORS AT RKO

The director of the motion picture is in charge of the actual making and shooting of the film. He in turn is directly responsible to the producer. He has complete charge of the set, the actors, camera men, and other employees on the lot. He is in a position to inject Communist propaganda into a motion picture, subject only to revision by the producer.

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A review of the motion pictures produced or released by RKO Pictures since January 1, 1942, reveals that there were forty-two different directors used. As of November 1, 1944, there were eighteen directors on the pay roll at RKO. Following is a list of those who have Communist affiliations. Those on whom the Los Angeles Office has no Communist record or activity are not being included in the list.

BIBERMAN, HERBERT. (For details, see under title IV, Writers.)

BORZAGE, FRANK. According to CNDI [redacted] BORZAGE is mildly sympathetic to the Communist cause, but the informant did not know of any Communist organizations to which he belonged. He described BORZAGE as one who "goes along" with the Communist fraction in the Screen Directors' League. b7D

CLURMAN, HAROLD EDGAR. CLURMAN is a native-born citizen. He is a director-producer and writer at RKO Studios. His father and mother were born in Russia. CNDI [redacted] has informed that CLURMAN claims to have directed twenty-five Broadway successes, some of which were the following: "Men in White," "Awake and Sing," "Gentle People," "Golden Boy," "Deadline at Dawn." Informant further stated that CLURMAN is a friend and associate of FRANCHOT TONE, JOHN GARFIELD, and CLIFFORD ODETS. His wife, STELLA ADLER, is an actress. There is no definite record available to show that he is a member of the Communist Party, but informant advises that he has been active in the following front organizations: Group Theater, director of Marxist plays, International Union of Revolutionary Writers, member of New Theater League, active in Joint Anti-Fascist Refugee Committee. b7D

Informant further advises that CLURMAN has made several trips to Russia and at one time referred to the United States as "middle class crazy world." He directed "Waiting for Lefty," "Paradise Lost," both of which were written by CLIFFORD ODETS. He signed "The letter of 150," justifying the Moscow purges. He protested against the release of "Tennessee Johnson" picture. He lectures at the present time at the Hollywood Writers' School.

DMYTRYK, EDWARD. According to CNDI [redacted] DMYTRYK was a member of Club A-3 (Writers), Northwest Section, Los Angeles County Communist Party, in June 1944. He is an instructor at the People's Educational Center, which is the successor to the League of American Writers School for Writers in Hollywood. According to this informant, DMYTRYK has admitted to LELA ROGERS, RKO associate producer, that he is a Communist. b7D

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ESTABROOK, HOWARD. ESTABROOK is not a known Communist book holder. However, according to [CNDI [redacted]] he is a member of the League of American Writers and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor in motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the League of American Writers School. He was active in the New Theater League and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, a reported Communist controlled organization. He is also a member of the Continuations Committee of the 1943 Writers' Congress. He has recently been named Secretary of the Council of Hollywood Guilds and Unions, which was reportedly set up on the instigation of the Communists to combat the Motion Picture Alliance, an anti-Communist organization. ESTABROOK is a member of the Executive Council of the Hollywood Democratic Committee and has been very active therein. He is also a California sponsor of the American Youth for Democracy, the successor to the Young Communist League. b7D

LANG, FRITZ. According to [CNDI [redacted]] LANG is a German refugee who came to the United States in about 1936. He produced "Fury" and became the hero of the New Theater League as a result of this production. LANG has been currently active in the Free Germany Movement. He is reported to be an acquaintance of OTTO KATZ, reported Communist leader now in Mexico. b7D

MENZIES, WILLIAM CAMERON. (For details, see under title II, Producers.)

MILESTONE, LEWIS. MILESTONE was born in Russia and claims that he was naturalized in New York City. He came to Hollywood in 1919, according to [CNDI [redacted]] The informant further states that MILESTONE was active in the New Theater League and the Contemporary Theater in 1936. In 1929 he directed the picture, "All Quiet on the Western Front." He sent a telegram supporting the play, "Bury the Dead," by IRWIN SHAW. MILESTONE served on the committee to honor ANDRE MALRAUX, a French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed the letter defending the "purges in Soviet Russia." Informant advised that he is a member of the Executive Board of the Motion Picture Artists Committee; that he sponsored the Hollywood Anti-Nazi League, and was a member of the Hollywood Theater Alliance. He directed a picture called "Our Russian Front" with JORIS IVENS, which was sponsored by ARTKINO. MILESTONE sponsored Medical Aid to Russia and aided HERBERT BIBERMAN, an outstanding Communist in the Los Angeles area, in organizing Russian War Relief, the original reception for which was held at his home. MILESTONE directed "North Star," a Samuel Goldwyn picture written by LILLIAN HELLMAN. He was a speaker at the Russian Relief Rally at the Shrine Auditorium in November 1942. He also supported the "Sleepy Lagoon Murder Defense," notorious b7D

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mass murder case in Los Angeles. He is an active member of the Hollywood Democratic Committee and he sponsored the reception for MIKHAIL KALATOZOV, Russian film director, at the Mocambo Cafe on August 12, 1943.

MOGUY, LEONIDE. According to CNDI [redacted] MOGUY is a Russian refugee who mixes socially with the Hollywood Communists. Informant knew of no Communist organizations to which he belonged, but he advised that the Communists like MOGUY. b7D

NICHOLS, DUDLEY. (For details, see under title II above.)

ODETS, CLIFFORD. ODETS is a native born citizen, according to CNDI [redacted] He has been a writer and is now a director and producer. He has recently produced "None But the Lonely Heart" for RKO. He wrote the plays "Waiting for Lefty" and "Till the Day I Die" during 1934 and 1935. These two plays were considered Communist propaganda as they glorified the role of the Communist Party in the underground work and in labor unions. Informant further stated that ODETS has been active in the following fronts and groups: New Theater League; National Advisory Council of that league in 1935, which was affiliated with the Union of Revolutionary Theaters, the headquarters of which were at Moscow, Russia. He was a teacher in the New Theater School in New York and was a member of the Theater Arts Committee (TAC). He was a member of the National Advisory Council of TAC, which supported the American Peace Mobilization Auxiliary. He was one of the original organizers of the League of American Writers and was a member of the National Council of that league, which was affiliated with the International Union of Revolutionary Writers. He was Chairman of the delegation of young Communists who went to Cuba in 1936 to protest the arrest of workers, and was himself arrested there along with CELESTE STRACK, President of the California Young Communist League, who was in the delegation. He wrote the booklet, "Rifle Rule in Cuba," in conjunction with CARLSTON BEALS, which was pure Communist propaganda. He was a sponsor of the benefit in 1939 for the anti-Nazi writers and the Abraham Lincoln Brigade. He was a speaker at a symposium held by the Contemporary Theater in Hollywood on March 8, 1939. In June 1941 he attended the Fourth Writers' Congress in New York and was elected a member of the National Executive Board of the League of American Writers. He was on the Reception Committee to honor MIKHAIL KALATOZOV, Russian film director, at the Mocambo Cafe on August 21, 1943. JOHN G. HONEYCOMBE, a Communist Party member, has informed that he has sat in Communist Party meetings with CLIFFORD ODETS. b7D

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QUINN, DON. According to [CNDI [redacted] &u QUINN was originally a publicist and later a writer. He described QUINN as one who goes along with the Communist policy in the industry. He stated that QUINN was active in the Hollywood Writers' Mobilization and was one of the members on the panel entitled "Humor and the War" in the 1943 Writers' Congress which was sponsored by the Hollywood Writers' Mobilization and which was reportedly Communist instigated and controlled. He collaborated with HOWARD ESTABROOK in the preparation of the screen play, "Heavenly Days." b7D

RENOIR, JEAN. [CNDI [redacted] &u has informed that RENOIR came to the United States about two years ago as a refugee from France. He is not a citizen. He directed the screen play, "Our Native Land," which was written by DUDLEY NICHOLS. This was a propaganda picture depicting that the middle class could not be depended upon to defeat fascism and that only the workers could be trusted. The "People's World" for April 30, 1940, stated that the Civil Rights Defense Committee sponsored a picture shown at the Ebell Club, "People of France," directed by JEAN RENOIR. This picture was made in conjunction with the Communist Party of France. Appearing in the picture were MAURICE THOREZ, the Earl Browder of France, and MARCEL CACHIN, who was one of the leaders of the Communist Party in France and the editor of "Humanite." He is very active in Russian War Relief and moves in Communist groups in Hollywood, but he is very careful, not being a citizen. He attended the reception for MIKHAIL KALATOZOV, Russian Film director, at the Mocambo Cafe on August 12, 1943. He sponsored the Los Angeles Council for American Soviet Friendship. b7D

SEITER, WILLIAM A. According to [CNDI [redacted] &u SEITER was active in the 1943 Writers' Congress held under the auspices of the Hollywood Writers' Mobilization, which Congress was reportedly Communist instigated and controlled. Informant stated that SEITER was a newcomer and appeared to be developing in the Communist movement. He had no information that SEITER was actually a Communist Party member or a member of the Communist Political Association. b7D

TOURNEUR, JACQUES. [CNDI [redacted] &u stated that TOURNEUR is a French refugee who socializes with the Hollywood Communists, and he had no other information on him. b7D

IV. WRITERS AT RKO

There are two types of writers in the studios, the original story writer and the scenario writer. The scenario writer writes the dialog from an original story; therefore propaganda might be injected either into the

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original story or by the scenario writer. One thing is certain; it is the writer who actually injects Communist propaganda into a picture because he writes the script upon which the production of the picture is based. It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. There are approximately eighty-five screen writers in the two writers' clubs of the Communist Party in the Northwest Section of the Los Angeles County Communist Party, now known as the Communist Political Association. It also appears that the Communists have recognized the basic value of the writer in the production of the picture, as will be seen from the large number of Communist writers appearing on the list of RKO writers. From January 1, 1942, to the present time, approximately 120 writers were employed on the ninety-odd full length pictures produced or released through RKO Studios. As of November 1, 1944, there were fifty-three writers at RKO, sixteen of which are contract writers and the remainder are hired only for individual pictures.

Following is a list of those writers who have Communist records or affiliations as noted. Those writers on whom no Communist record or activity was found in the Los Angeles files are not being set out.

AKINS, ZOE, according to records of the Los Angeles Office, was an official of the Pasadena Book Panel for Allied Relief in 1942. This panel was organized by known Communists.

BARZMAN, BEN. According to the records of CNDI [redacted] BEN BARZMAN was a member of Branch A, Group 2, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held 1943 membership book #48291. He was transferred to the Cultural Section, New York City, on January 18, 1943. Later he returned to New York and is now assigned to Club A-1, Northwest Section. BARZMAN, according to informant, was one of the writers of the original "Meet the People" play. This play was against national preparedness, and the producers are reported Communists in the Northwest Section. BARZMAN is presently active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. b7D

BAUM, VICKI. According to CNDI [redacted] BAUM is also a novelist and was born in Austria. She has signed many petitions sponsored by the Communist controlled organizations and has been a follower of the Communist line continually, but informant had no evidence that she is an actual Party member. b7D

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BIBERMAN, HERBERT. CNDI [redacted] advised that BIBERMAN is presently attached to Club A-3, Northwest Section, Los Angeles County Communist Political Association. He held 1943 Communist Party, U.S.A. book #25073, and 1944 CP-USA book #48671. He was formerly Organizer of Branch B, Northwest Section, Los Angeles County CP-USA, in 1943. BIBERMAN was the former West Coast Director of the American Peace Mobilization, was active in the Group Theater League, and was one of the founders of Russian War Relief. In 1942 he was reported to be the co-leader of the motion picture industry Communists. b7D

BORETZ, ALLEN. According to CNDI [redacted] BORETZ was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP book #25109 and 1944 CP book #48621. There is no record of his current activity in the Communist Political Association, according to this source. b7D

BUCHMAN, HAROLD. CNDI [redacted] advised that BUCHMAN is the Literature Director of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA card #46802. He held 1943 Communist Party, U.S.A. book #25100, and 1944 CP-USA book #48621. He has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization. His wife, KAY BUCHMAN, was a former functionary in Club C, Northwest Section, CP-USA. b7D

BURTON, VAL. CNDI [redacted] advised that VAL BURTON is a member of Club A-3, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46808. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. b7D

CHODOROV, EDWARD. CHODOROV is a playwright and screen writer. CNDI [redacted] advised that CHODOROV was a member of Branch Y (composed of people currently out of the city), Northwest Section, Los Angeles County Communist Party, U.S.A., and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944. According to this informant, the Northwest Section Membership Director did not have his Communist Party book. CNDI [redacted] advised that CHODOROV was a member of the League of American Writers and signed the call to the Fourth League of American Writers Congress in 1941. b7D

DRATLER, JAY. According to CNDI [redacted], DRATLER was one of the editors of "Communique," published by the Hollywood Writers' Mobilization

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in 1942, which followed the Communist Party line. He has been active in the Hollywood Writers' Mobilization, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which, according to this informant, are controlled by the Communist Party.

ESTABROOK, HOWARD. (For details, see under title II, Producers.)

FANTE, JOHN is an Italian by birth and is believed to be a naturalized citizen. He is a member of the League of American Writers and is very close to ORSON WELLES, and collaborates with him in scenario writing. ORSON WELLES has been very active in many front organizations in the Los Angeles area and has written and produced a number of screen plays with much Communist propaganda in them.

FROELICH, ANNE. According to CNDI [redacted] FROELICH was a member of Club A-3, Northwest Section, Communist Party, U.S.A., and had 1943 CP-USA membership book #30332 and 1944 CP-USA membership book #48673. Her 1944 CPA membership card number is not available, but she has been observed in attendance at a Club A-3 meeting of the CPA recently by Bureau agents. Her husband, PHILIP TAYLOR, was a member of Club K, Northwest Section, CP-USA, recently. b7D

GARRETT, OLIVER H. P. According to CNDI [redacted] GARRETT is a former novelist. He is a member of the League of American Writers, the Hollywood Writers' Mobilization, and active in the Hollywood Council of Guilds and Unions, which was formed to combat the Motion Picture Alliance, an organization set up to combat communism. He has also been active in the Hollywood Democratic Committee, has signed numerous petitions in the Communist cause, and is a member of the Executive Board of the Screen Writers' Guild. CNDI [redacted] advised that on June 28, 1944, GARRETT was one of the principal speakers at a meeting of the Council of Hollywood Guilds and Unions, at which nine hundred people were present, and gave what the informant described as the most subtle Communist speech of the evening. b7D

GIBNEY, SHERIDAN. According to CNDI [redacted] GIBNEY was formerly President of the Screen Writers' Guild, is a member of the League of American Writers, and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. In 1943 he held a reception at his home for PAUL ROBESON, Negro singer, and MAX YERGAN, national official of the Council on African Affairs, at which the Communist element in Hollywood was well represented. b7D

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GOODRICH, FRANCES. According to the Screen Guild Bulletin, official publication of the Screen Writers' Guild, of October 1944, GOODRICH was on the Nominating Committee of the Screen Writers' Guild and was nominated to run for the Executive Board of the Screen Writers' Guild. She is the wife of ALBERT HACKETT, who is a member of the League of American Writers and who, according to CNDI [redacted] has been active in a number of organizations controlled by the Communists, but who was never a leader in them. This informant described GOODRICH as very sympathetic to the Communist aim. b7D

GRANT, MORTON. CNDI [redacted] advised that MORTON GRANT was recently a member of Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 CP-USA book #25204 and 1944 CP-USA book #50542. He undoubtedly continues as a member of this club in the Communist Political Association setup, but his membership card number is not available. GRANT, according to CNDI [redacted] is a member of the League of American Writers and participated in the Writers' Congress and is active in the Hollywood Writers' Mobilization. The records of the Los Angeles Office reflect that GRANT was one of those who participated in a very secretive meeting with ALEXANDER GOLDBERGER, alias J. PETERS, reported former Comintern representative in the United States. This meeting occurred on May 2, 1942. His wife is ELIZABETH GRANT, a former functionary of Branch K, Northwest Section, Communist Party, U.S.A., and their house has been a meeting place for the Communists. b7D

HACKETT, ALBERT. CNDI [redacted] advised that HACKETT has been long active in the Communist movement in Hollywood, is a member of the League of American Writers, was active in the Hollywood Writers' Mobilization and Writers' Congress of 1943, and was nominated to the Executive Board of the Screen Writers' Guild in October 1944. This informant stated that HACKETT was never a leader in any of these movements, nor does he have any proof that HACKETT is an actual member of the Party. b7D

HARTMAN, DON. (For details, see under title II, Producers.)

HELLMAN, LILLIAN, alias MRS. ARTHUR KOBER. Her home is at Hardscrabble Farm, Pleasantville, New York. CNDI [redacted] has informed that she is an author and is listed as a member of the National Committee for the Defense of Political Prisoners and the Committee for People's Rights. She is an associate of JORIS IVENS, JOHN DOS PASSOS, ERNEST HEMINGWAY, and ARCHIBALD MacLEISH. Her husband, ARTHUR KOBER, has been active in the Communist movement for many years. According to "The Red Decade," she is an associate of such leaders in the Communist movement as DONALD OGDEN STEWART, DUDLEY NICHOLS, DALTON TRUMBO, IRWIN SHAW, TESS SCHLESSINGER, SAM ORNITZ, FRANK SCULLY, JOHN HOWARD LAWSON, LESTER COLE, MADELINE RUTHVEN, and others of the intellectual group. b7D

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LILLIAN HELLMAN is the author of "Watch on the Rhine," which is considered a strong propaganda film. She is also connected with the Joint Anti-Fascist Refugee Committee, the Free World Movement, and the Free World Theater Program. She was on the Reception Committee for MIKHAIL KALATOZOV, Russian film producer, at the Mocambo Cafe on August 22, 1943. She also wrote "The Little Foxes" and "North Star." "North Star" is also considered a strong propaganda picture. She signed the call for the Third and Fourth Congresses of the League of American Writers, and signed the "Letter of 150."

She sponsored a dinner given for the benefit of "anti-Fascist fighters who went to Spain." She has been sponsor and supporter of a large number of front groups, many of which were distinctly Communist. She is now working on her play, "The Searching Wind." She has a long record as a sympathizer of the Communist cause, and CNDI [redacted] b7D states that she is officially connected with the national headquarters of the Communist Party in New York City.

JOHNSON, NUNNALLY. (For details, see under title II, Producers.)

KANDEL, AVEN. CNDI [redacted] described KANDEL as a mild Communist sympathizer. He said that KANDEL rationalizes a great deal and does not follow the Communist Party line completely. He knew of no organizations to which KANDEL belonged, and said that KANDEL was not a Party member. b7D

KLINE, HERBERT. CNDI [redacted] advised that HERBERT KLINE on July 21, 1938, was a member of the American Newspaper Guild and a member of the Newspaper Unit of the Los Angeles County Communist Party, U.S.A. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. HARBURG, 191 North Bentley Avenue, West Los Angeles. He has been an instructor, according to CNDI [redacted] the League of American Writers School for Writers, and presently teaches at the People's Educational Center, successor to the League of American Writers School.

KURNITZ, HARRY. According to CNDI [redacted] KURNITZ is a member of the League of American Writers and formerly taught in the Hollywood League of American Writers School. He was active in the American Peace Mobilization and is now active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization, and is an instructor in the People's Education Center, Hollywood Extension, the successor to the League of American Writers School. b7D

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LANDAU, RICHARD. According to CNDI [redacted] LANDAU is the husband of LEANNE ZUGSMITH, a writer at Twentieth Century-Fox Studios, who he said he had heard was a member of the Communist Party for years, who has written for "New Masses" magazine, and was a member of the League of American Writers and the American Peace Mobilization. He had no specific activity on RICHARD LANDAU, however. b7D

LAUREN, S. K. CNDI [redacted] advised that LAUREN has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee, and was very closely associated with, though he was not sure if he was a member of, the League of American Writers.

LAVERY, EMMET. According to CNDI [redacted] LAVERY was recently elected President of the Screen Writers' Guild and also the Hollywood Writers' Mobilization. The Hollywood Writers' Mobilization was currently one of the most important reported Communist controlled organizations in Hollywood. LAVERY himself is not a known Communist, but according to this informant he is sympathetic with them, and the Communists are using him as a front because he is not known as a Communist at the studio. He is comparatively new and the Communists can use him successfully. LAVERY was active in the 1943 Writers' Congress, sponsored by the Hollywood Writers' Mobilization, and has been active in the Council of Hollywood Guilds and Unions, which was set up to fight the Motion Picture Alliance, an anti-Communist organization. When LESTER COLE, former President of the Screen Writers' Guild, was nominated for reelection, COLE withdrew in order that LAVERY would have no opposition, the reason, according to CNDI [redacted] being that the Communists did not want to split the progressive vote. The Communists strongly backed LAVERY in the election, although it is to be noted that he had no opposition, he being the only one nominated for the position. b7D

MANOFF, ARNOLD. According to CNDI [redacted] MANOFF was recently Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP-USA book #10909 and was a delegate to the Los Angeles County CP-USA convention held on October 31, 1943, at Los Angeles. According to CNDI [redacted] MANOFF admitted activities in the following organizations: Western Writers' Congress, League of American Writers, Screen Writers' Guild, instructor at People's Educational Center. He is also a subscriber to the "People's World," "The Daily Worker," and is a regular reader of "The Communist." His wife, RUTH MANOFF, is also a member of the Northwest Section, according to CNDI [redacted] and a functionary therein. b7D

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MELTZER, LEWIS, according to CNDI [redacted] &U joined the Communist Party, U.S.A. in 1943 under the name of LEWIS CALLAHAN. He held 1943 CP-USA book #36025.

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McCOY, HORACE. According to CNDI [redacted] &U McCOY is a member of the League of American Writers, taught at the League of American Writers School for Writers, and has been active in the Hollywood Writers Mobilization. This informant had no evidence that McCOY is an actual Party member.

MISCHEL, JOSEF. According to CNDI [redacted] MISCHEL was formerly a member of Branch B, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 book #27851. In 1943 he was assigned to Club A-3, Northwest Section. He held 1944 CP-USA book #48885. His wife, FLORENCE MISCHEL, is President of the Screen Story Analysts' Guild and is also a member of Branch B, Northwest Section. &U

b7D

MITTLER, LEO. The records of the Los Angeles Office reflect that MITTLER is an associate of reported German Communist sympathizers. He has been a contributor to the Free German Movement and was present at a reception tendered by the Council on American Soviet Friendship, a reported Communist dominated propaganda organization, for MIKHAIL KALATOZOV, Soviet film representative in Hollywood, which was held on August 22, 1943. There is no indication that he is an actual Party member.

MURFIN, JANE, according to CNDI [redacted] &U is not a Communist Party member or a member of the Communist Political Association. Her activities have been chiefly in the Screen Writers' Guild, where she is a member of the Executive Board, and in the Writers' Congress, where she was Chairman of the Ticket Committee, and also a member of the Seminar Panel. She is a member of the Continuations Committee of the Hollywood Writers' Mobilization. She, like EMMET LAVERY, apparently is being used by the Communists, according to this informant.

b7D

MYERS, HENRY, according to CNDI [redacted] was a former Educational Director of Branch A, Northwest Section, Los Angeles County Communist Party, U.S.A. He held 1943 CP-USA book #25065. &U He was a member of the League of American Writers and taught at their Hollywood school. He attended a meeting with ALEXANDER TRACHTENBERG on February 7, 1943, at the League of American Writers School, according to a surveillance by Bureau agents. He was one of the authors of "Meet the People," staged in 1940, which reportedly was against lend-lease, against the draft, and against war. He was also one of the three authors of the CIO stage show entitled "Marching with Johnny," which played

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in the East in 1943. BARBARA MYERS, when she was still living with her husband, HENRY MYERS, was for a time Northwest Section Membership Director. Recently they have separated.

NICHOLS, DUDLEY. (For details, see under title II above.)

OBOLER, ARCH. According to CNDI [redacted] OBOLER, who is former Western Regional Vice President of the Radio Writers' Guild and who is alternate to the Executive Council of the Radio Directors' Guild, Hollywood Chapter, is a member of the League of American Writers, and was active in the New Theater Guild and the Motion Picture Cooperative Buyers' Guild. He was also active in the 1943 Writers' Congress and is a member of the Continuations Committee thereof. In 1943 he was elected to a two-year term on the Western Regional Council of the Radio Writers' Guild, and he is the Western Representative of the Authors' League of America. On April 15, 1944, a car registered to ARCH OBOLER was observed at the Hollywood Mobile Theater, 1791 North Sycamore, Hollywood, where JOHN HOWARD LAWSON was addressing new recruits to the Northwest Section. This was a strictly invitational meeting, and agents observed a man who may have been OBOLER enter this address after leaving OBOLER's car. b7D

ODETS, CLIFFORD. (For details, see under title III.)

QUINN, DON. (For details, see under title III.)

ROBERTS, STANLEY. A car registered to STANLEY ROBERTS was observed by Bureau agents at a "People's World" benefit party at the home of E. Y. HARBURG on July 16, 1944. Furthermore, CNDI [redacted] advised that JOHN HOWARD LAWSON had told him that ROBERTS was the kind of person who would go along with the others but who was not important. The informant interpreted this as meaning that ROBERTS would go along in the Communist cause when he had other supporters, but who was not considered an important person by the Communists. b7D

ROBINSON, CASEY. (For details, see under title II, Producers.)

ROBISON, DAVID. ROBISON is a reader and a writer at RKO. According to CNDI [redacted] he is Treasurer of the Screen Story Analysts' Guild and was a member of Club B, Northwest Section, Communist Party, U.S.A., having been transferred to this club on October 18, 1943, from Branch L, Northwest Section. He is still active in Branch B, Communist Political Association, and his 1944 CPA membership card number is 46869. His wife, NAOMI ROBISON, is Northwest Section Financial Director, where she handles apparently all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section. b7D

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SALT, WALDO MILLER, is a native born citizen and a free lance screen writer. He was recently the Organizer of Branch A (Writers), Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #48263, and 1944 CP-USA book #48986. When J. PETERS visited Los Angeles in May 1942, he stayed at WALDO SALT's home. PETERS has been identified as former Comintern representative in the United States. SALT has been described by ELIZABETH LEACH, Organizer of the Northwest Section, as one of the twelve leading writers in the Party. He has been active in the League of American Writers, the Hollywood Democratic Committee, and the Hollywood Writers' Mobilization, as well as the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberty, alleged Communist dominated organization. On September 24, 1944, he attended a birthday party at the home of CARL WINTER, President, Los Angeles County Communist Political Association, and on numerous occasions has been observed by Bureau agents at meetings with key functionaries of the Party and the CPA. His wife, MARY SALT, is a member of Branch F (Actors), Northwest Section, and is an instructor in the Actors' Laboratory, reported Communist actors' work shop.

SCOTT, ADRIAN. (For details, see under title II above.)

SCOTT, ALLAN. According to CNDI [redacted] ALLAN SCOTT is a member of the League of American Writers and was ~~active in~~ the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. He formerly taught at the League of American Writers' School for Writers in Hollywood and has been closely associated with the Communists and fraternizes with them. His wife's sister, JANE MEAD, who has lived with them, was recently the Educational Director of Club K, Northwest Section, Communist Party, U.S.A., and was formerly the Southern California Field Organizer for Russian War Relief, which she formed under the leadership of HERBERT BIBERMAN. One of ALLAN SCOTT's screen plays entitled "So Proudly We Hail" was strictly Communist in theme, which theme was that this war is a people's war. The "People's World" liked the theme (as expressed in a letter read in the film) so well that they printed it and commended it. SCOTT is not a known Party member. He is a brother of ADRIAN SCOTT, RKO producer. (For details on ADRIAN SCOTT, see under title II, Producers.)

b7D

SCHULBERG, BUD WILSON was born in New York and is presently an Ensign in the United States Navy, assigned to the Office of Strategic Services. He was previously a screen writer and alternated between Hollywood and Mexico City. He is reported to be a Communist Party member, by a former Los Angeles County Communist Party Organizer and CNDI [redacted] He was active in many

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front organizations in the Hollywood area while residing in Hollywood, such as the American League for Peace and Democracy, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Hollywood Peace Forum, Motion Picture Democratic Committee, American Peace Mobilization, Hollywood Theater Alliance, Contemporary Theater, United Spanish Aid Committee, Joint Anti-Fascist Refugee Committee, New Theater League, and the Motion Picture Artists' Committee. VIRGINIA SCHULBERG, wife of BUD SCHULBERG, was a member of Club C, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held membership book #30304. At that time she was classed as a new member. She is currently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association and holds membership card #46828.

SIODMAK, CURT. CNDI [redacted] described SIODMAK as a refugee who is regarded favorably by the Hollywood Communists and who fraternizes with them. This informant had no record showing any organizations of a Communist nature to which SIODMAK belongs. b7D

SMITH, HAROLD J. (HAL). The records of CNDI [redacted] reflect that SMITH was a former Membership Director of Club A-3, Northwest Section, Communist Party, U.S.A., and held 1943 membership book #25216. He held 1944 CP-USA membership book #48677. CNDI [redacted] advised that SMITH was one of the writers of a pageant to be presented at a rally for WILLIAM Z. FOSTER under the auspices of the Los Angeles Communist Party Executive Committee in July 1943. His wife, SYLVIA SMITH, is also a reported member of the Communist Party, Northwest Section, and a former functionary. b7D

SPENCER, RAY. According to records of the Los Angeles Office, SPENCER was a former reader at Paramount Studios, who was elevated to a writer while at Paramount by WILLIAM DOZIER. (For details regarding DOZIER, see under title I, Executives.) According to CNDI [redacted] SPENCER is a member of Club B, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #25219 and 1944 CP-USA membership book #48910. He now holds 1944 CPA card #46885. His wife, professionally known as HELEN McGREGOR, is also a member of Club B, Northwest Section. b7D

SPIEGELGASS, MAJOR LEONARD. According to CNDI [redacted] SPIEGELGASS, a Major in the Army, is a member of the League of American Writers, was active in the Motion Picture Cooperative Buyers' Guild, and participated in the 1943 Writers' Congress, which was sponsored by the Hollywood Writers' Mobilization.

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SWERLING, JOE. According to CNDI [redacted] SWERLING was an instructor in the League of American Writers School for Writers in Hollywood, was active in the Joint Anti-Fascist Refugee Committee, and participated in Communist Party open meetings. He is currently very active in the Hollywood Democratic Committee. b7D

TARLOFF, FRANK. CNDI [redacted] advised that FRANK TARLOFF was a new member of the Communist Party, U.S.A. in 1943, and was assigned to Club A-3, Northwest Section. He held 1943 membership book #36008 and 1944 Communist Party, U.S.A. membership book #48663. His wife, LEE BARRIE TARLOFF, is also a reported Communist, and according to CNDI [redacted] is very active in the Hollywood Democratic Committee. b7D

TAFFEL, BESS. CNDI [redacted] advised that BESS TAFFEL was assigned to Group 2, Branch A, Northwest Section, Los Angeles County Communist Party, U.S.A. in 1943, and held 1943 membership book #48133 and 1944 CP-USA book #48645. She is presently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46818. She was formerly a club functionary. b7D

TRIVERS, BARRY. CNDI [redacted] stated that TRIVERS is reported to be the brother of PAUL TRIVERS (member of Club A-3, Northwest Section, CP-USA). He is comparatively new in Hollywood, is not a member of any known Communist affiliated organization, but informant knows him to be a sympathizer and one who fraternizes with the Communists. b7D

TRUMBO, DALTON. According to CNDI [redacted] DALTON TRUMBO in 1943 was classified as a new member of the Communist Party, U.S.A., and was assigned to Group 3, Club A, Northwest Section, and held 1943 membership book #36082 and 1944 membership book #48654. He is presently assigned to Club A-1, Northwest Section, Los Angeles County Communist Political Association. TRUMBO, according to CNDI [redacted] was a member of the League of American Writers, participated in the 1943 Writers' Congress, and is currently active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization. He was one of the principal West Coast speakers in the American Peace Mobilization and the National Federation for Constitutional Liberties. He was the author of the book entitled "Johnny Got His Gun," an anti-war novel in line with the Communist line when it was published in about 1939 or 1940. In 1942 he wrote a pamphlet advocating the immediate opening of the second front, published under the auspices of many labor unions in Hollywood. He wrote a pamphlet in defense of HARRY BRIDGES and has written many articles which have appeared in the "People's World." He is very active b7D

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at the present time against the Motion Picture Alliance for the Preservation of American Ideals. His wife, CLEO TRUMBO, is also a reported member of the Northwest Section.

VON CUBE, IRMGARD. According to information in the Los Angeles Office, VON CUBE is an associate of the German Communist sympathizers, such as FRITZ LANG and LEO MITTLER. She is also believed to be an acquaintance of OTTO KATZ, reported Communist leader now in Mexico.

WEISBERG, BRENDA. [CNDI [redacted] advised] that WEISBERG had been active in the Hollywood Anti-Nazi League, the Joint Anti-Fascist Refugee Committee, and is currently active in the Hollywood Democratic Committee. He described her as a rank-and-file person who had never been a leader in any of these organizations. He did not know if WEISBERG is an actual Party member. b7D

WEXLEY, JOHN. "Variety" (daily trade publication), November 15, 1944, issue, reflects that WEXLEY had just returned from military service and was assigned by RKO to handle the screen play, "Cornered," for Producer ALLAN SCOTT. [According to CNDI [redacted] WEXLEY was a member of Branch A, Group 2, Northwest Section, Los Angeles County Communist Party, U.S.A., in 1943, and held 1943 membership book #36005 and 1944 CP-USA book #48640. He was given special leave by the Party to go into the United States Army. He made a trip to Europe, and according to dispatches in the "People's World," was in Russia but returned about the first of November 1944 and is now in Hollywood and has been discharged from the United States Army. His wife, known as COOKIE WEXLEY, is a member of Club C, Northwest Section. She is foreign born but was recently naturalized.] b7D

V. ACTORS AND ACTRESSES AT RKO

It should be stated here that RKO has no contract "star players," but the studio employs what are known as stock players generally hired for a period of six months, and as a result the players' roster is continually changing.

The "star players," when used in an RKO release, are signed only for the picture and are not regular contract players of RKO. A review of the RKO feature pictures released from January 1, 1942, to date reveals approximately 160 different actors and actresses in leading roles. As of November 1, 1944, RKO had 55 stock players on its roster. There are being listed below the actors and actresses who have taken the leading picture parts produced or released by RKO from January 1, 1942, to date, who have

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Communist connections as indicated below; also those stock players presently on the RKO roster who have Communist connections. Those actors and actresses on whom no Communist records have been found are not being included in this list.

BALL, LUCILLE, motion picture actress, was born in Montana. According to CNDI [redacted] she is a member of the Screen Actors' Guild, and to his personal knowledge she has taken an active part in and supported Communists and Communist controlled fronts in the Hollywood area over a period of six or seven years. She was a registered Communist voter in 1936. Her mother and two uncles living at the same address were also registered Communist voters. Informant also stated that she was appointed a member of the State Control Committee of the Communist Party of Los Angeles County in 1936. The official records of the Registrar of Voters show that she sponsored Communist candidates for office in 1936. When a voter sponsors a candidate, the voter must swear that he is a member of the Party of the candidate whom he sponsors. CNDI [redacted] has informed that she attended Communist Party new members' classes at the home of LUCILLE BALL on North Ogden Drive. This informant also has stated that since LUCILLE BALL has become prominent, she has not been taking an open stand in Communist activities. b7D

BRIDGES, LLOYD (BUD). According to CNDI [redacted] BRIDGES joined the Communist Party in 1943, was assigned to Branch K, and held 1944 CP-USA membership book #102346 and 1944CPA book #46950. He is also active in the Actors' Laboratory, alleged Communist actors' work shop. His wife, DOROTHY BRIDGES, was also a member of Branch F, CP-USA, and is now a member of Branch F, CPA. b7D

BROOKS, JEAN. CNDI [redacted] advised that JEAN BROOKS was a member of Branch F (Actors), Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #48194 and 1944 CP-USA book #48972. She is also a subscriber to the "People's World." Her husband, DICK BROOKS, a former screen writer, is now reportedly in the United States Army and was on special leave from Club A-3, Northwest Section, Los Angeles County Communist Party, U.S.A. b7D

BRUCE, VIRGINIA, a motion picture actress, was born in Minnesota. CNDI [redacted] informed that she became active in Communist affairs in 1938, to his personal knowledge; also that she was a member of the Screen Actors' Guild. Informant further advised that she was a member of the Hollywood Anti-Nazi League after the Stalin-Hitler pact and was very active in its affairs until it was dissolved. She was a member of the Emergency Committee b7D

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of the Hollywood Anti-Nazi League to save that organization, as many deserted the cause of the Stalin-Hitler pact. She was a member of the Motion Picture Democratic Committee and the American Peace Mobilization. She was also a member of the Motion Picture Artists' Committee (Spanish Aid Committee). She is also a sponsor for the Free World Association of Hollywood and is a member of the Executive Council of the Hollywood Democratic Committee. She joined in a telegram by the Hollywood Democratic Committee to the United States Senate Judiciary Committee relating to the poll tax legislation then pending. Proof of membership in the Communist Party is not available.

CARNOVSKY, MORRIS. According to CNDI [redacted] CARNOVSKY and his wife, known professionally as PHOEBE BRAND, were transferred from New York to the Northwest Section, Los Angeles County Communist Party, U.S.A., in early 1944, and were assigned to Branch F, Northwest Section. He held 1944 CP-USA membership book #48975 and now holds 1944 CPA membership card #46951, and is attached to Branch F, Northwest Section. b7D

CARRADINE, JOHN. According to CNDI [redacted] CARRADINE was active in the Committee of Foreign Agricultural Workers and contributed money to this organization, which this informant described as a Communist controlled organization. He knew of no other activity of a Communist nature in which CARRADINE had participated, stating he believed CARRADINE was neither a Communist nor a Communist sympathizer, and his activity in this committee was because of his sympathetic interest in the particular group involved. CARRADINE, it is to be noted, is a Shakespearean actor. b7D

COPLAND, AARON, a musicion, and according to CNDI [redacted] was a member of the League of American Writers and a former instructor in the League of American Writers School for Writers. He was active in the 1944 Musicians' Congress, reportedly organized and controlled by the Communists, and has contributed to various other Communist sponsored rallies in a musical way. He was also active in the Harry Bridges Defense Committee. b7D

COTTON, JOSEPH. According to CNDI [redacted] COTTON is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member of the Party. He has lent his name to many front organization rallies, is a member of the Joint Anti-Fascist Refugee Committee, and spoke at the Philharmonic Auditorium for the Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, reported Communist work shop, and is currently active in the Hollywood Democratic Committee. b7D

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DE HAVILLAND, OLIVIA is a motion picture actress, born in Japan. Her citizenship is unknown. [CNDI [redacted] &u] has informed that to his personal knowledge she began showing sympathy for the Communist cause in Hollywood in 1942, and since that time has taken an active part in various Communist front activities, such as the Hollywood Committee for Writers in Exile, Free People's Dinner honoring PAUL ROBESON, attended the reception at the Soviet Vice Consulate in 1942 in Los Angeles, which was attended by many Communists, is a sponsor for the Joint Anti-Fascist Refugee Committee. She signed the protest which was sent to the State Department protesting the detention of JESUS HERNANDES TOMAS, Spanish Communist held by the Immigration authorities at Seattle, Washington, in 1943. She attended the celebration of the 26th anniversary of the Russian Revolution. She also attended the reception in honor of MIKHAIL KALATOZOV, Soviet motion picture representative, at the Mocambo Cafe on August 22, 1943. She is sponsor for the Los Angeles Council for American Soviet Friendship, a member of and active in the Russian American Club in Hollywood, a sponsor of the Free World Association of Hollywood, a member of the Executive Council of the Hollywood Democratic Committee, and is very active in that organization. She was prohibited, along with ORSON WELLES and REX INGRAM, from making a speech during the Los Angeles Street Railway strike in August 1944, on the grounds that "they were too red." b7D

DEL RIO, DOLORES. According to [CNDI [redacted] &u] DEL RIO, a Mexican actress, was involved in the Salinas, California, strike in 1934 or 1935, along with ELLA WINTER, notorious cultural Communist. Informant stated that he believed DEL RIO was just duped into lending financial aid to this strike because of the Mexican laborers involved, and he knew of no other instances of activity by DEL RIO indicating any Communist sympathy. b7D

GARFIELD, JOHN, alias JACOB GARFINKEL. [CNDI [redacted] &u] has informed that GARFIELD is a citizen and had his name officially changed to JOHN GARFIELD. He is a screen actor and a member of the Screen Actors' Guild. He has been very active in Communist front activities, to his personal knowledge, for the past six or seven years, and he teaches at the Hollywood Writers' School. Informant further advised that he is a sponsor for or active in the following Communist front groups: Hollywood Committee for Writers in Exile, Hollywood Anti-Nazi League, New Theater League, Hollywood League for Democratic Action, Russian War Relief, Hollywood Canteen, Hollywood Democratic Committee; also he was a sponsor for the reception to MIKHAIL KALATOZOV, Soviet film director, at the Mocambo Cafe on August 12, 1943. Informant further advised that GARFIELD returned about May 1 from the Italian front, where he had been on an entertainment tour. At this time GARFIELD gave out the information that he had interviewed "TITO" while over there and eulogized b7D

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TITO for his great efforts, which eulogy appeared in the "People's World," reported Communist publication on the West Coast. According to CNDI [redacted] b7D GARFIELD was a former YCL organizer in the eastern United States, possibly Chicago or New York. His wife, ROBERTA GARFIELD, was an active member of Branch H, Northwest Section, Los Angeles County Communist Party, U.S.A., and continues active in the Communist Political Association. C

GERSHWINE, IRA. According to CNDI [redacted], GERSHWINE is a member of the League of American Writers, a former instructor at the Writers School, active in the Musicians' Congress, and the Hollywood Democratic Committee, and a sponsor for the Harry Bridges Defense Committee. b7D

GRANT, CARY. CNDI [redacted] said that he knew GRANT to be a Communist sympathizer, but he knew of no Communist organizations to which GRANT had belonged. Informant said that the Communists make a great deal of GRANT, although he did not know that GRANT fraternized with them.

GUILFOYLE, PAUL. CNDI [redacted] advised that GUILFOYLE is an Actors' Lab product, active in the Hollywood Theater Alliance, and was an actor in the stage musical, "Meet the People," which was an anti-war show in 1940, and was produced by reported Communist Party members. He did not know that GUILFOYLE is an actual Party member. b7D

HENREID, PAUL. According to CNDI [redacted] HENREID was reportedly born in Austria. He is a product of the Actors' Laboratory, reported Communist work shop, and a sympathizer with the Communists. He is not a known Communist, and the informant knew of no other organizations of a Communist nature to which he belonged. b7D

HOWE, JAMES WONG. According to the records of the Los Angeles Office, HOWE, a Chinese cameraman, was a former instructor in the Hollywood League of American Writers School for Writers, and presently is an instructor in the People's Educational Center, successor to the League of American Writers School. He was a sponsor of the Soviet American Friendship rally held on November 16, 1943, in Los Angeles, and is active in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. He is reportedly currently residing with SONORA BABB, former contributor to the "Clipper," official publication of the League of American Writers. BABB, according to CNDI [redacted] was a member of the Communist Party, U.S.A., and is currently a member of Club A-1, Northwest Section, Los Angeles County Communist Political Association, and holds 1944 CPA membership card #46824. HOWE is not a known CP member. b7D

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22. HERE WE GO AGAIN. August 25, 1942. RKO production. Comedy drama

Producer: ALLAN DWAN
Director: ALLAN DWAN
Screenplay: PAUL GERARD SMITH
JOE BIGELOW

Stars: FIBBER McGEE and MOLLY (MARION and JAMES MORGAN)
EDGAR BERGEN

23. BANDIT RANGER. September 10, 1942. RKO production. Western

Producer: BERT GILROY
Director: LESLEY SELANDER
Screenplay: BENNETT H. COHEN
Star: TIM HOLT

24. THE FALCON'S BROTHER September 28, 1942. RKO production. Melodrama

Producer: MAURICE GERAGHTY
Director: STANLEY LOGAN
Screenplay: STUART PALMER
CRAIG RICE

Stars: GEORGE SANDERS
TOM CONWAY

25. PIRATES OF THE PRAIRIE. October 8, 1942. RKO production. Western

Producer: BERT GILROY
Director: HOWARD BRETHERTON
Screenplay: DORIS SCHROEDER
J. BENTON CHENEY

Star: TIM HOLT

26. SEVEN DAYS LEAVE. October 12, 1942. RKO release. Musical

Producer: TIM WHELAN
Director: TIM WHELAN
Screenplay: WILLIAM BOWERS
CURTIN KENYON
RALPH SPENCE
KENNETH EARL

Stars: VICTOR MATURE
LUCILLE BALL



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HUSTON, WALTER, a native born American citizen, is an actor and is a member of the League of American Actors. He played the leading role of Ambassador Davies in the picture, "Mission to Moscow." CNDI [redacted] & u informs that membership in the Communist Party is lacking, but he stated that to his personal knowledge HUSTON has supported Communists and Communist controlled front activities, such as sponsoring the 25th anniversary of the Soviet Republic, a salute to our Russian allies; that he was on the Invitation Committee and was a member of the program and arrangements committee for this function; that he is a member of the Executive Board of the Hollywood Democratic Committee, the leading Communist front organization in Hollywood at the present time; that he was a member of the Motion Picture Democratic Committee; that he is a close friend and associate of JAY LEYDA and JORIS IVENS, Communists who are leaders in the production of documentary propaganda films. He is associated with the League of American Writers, Hollywood Writers' Mobilization, and Russian War Relief. He was the narrator of "Our Russian Front." He was an actor in "Edge of Darkness." He has met many times with leading Communists in open meetings. He also played the leading role in the picture, "The North Star" by LILLIAN HELLMAN. b7D

JAGGER, DEAN. According to CNDI [redacted] & u he knows this individual to be sympathetic to the Communists, but not active in the Communist movement. b7D

NELSON, RUTH. According to CNDI [redacted] RUTH NELSON was recruited into the Communist Party in 1943 and assigned to Club F, Northwest Section, Los Angeles County Communist Party, U.S.A., and held 1943 membership book #47965 and 1944 CP-USA book #58491. She is presently assigned to Club F, Northwest Section of the Communist Political Association, and holds CPA membership card #41773. & According to CNDI [redacted] & u she is a product of the Actors' Laboratory, reported Communist work shop, and of the Hollywood Theater Alliance, another Communist controlled organization. She is considered by the Communists to be one of their best developments and she is receiving the Communist buildup. It is to be noted that she has an important role in the motion picture, "Wilson," produced by DARRYL ZANUCK for Twentieth Century-Fox. b7D

RUSSELL, ROSALIND is regularly in the employ of Warner Brothers Studio. According to "The Red Network" by EUGENE LYONS, she was one of the signers of the "New Declaration of Independence as of 1938," which was "just another fund raising and propaganda stunt." CNDI [redacted] & u has informed that RUSSELL is a member of or sponsor for a large number of front organizations, b7D

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among which were the following: Hollywood Anti-Nazi League, Hollywood League for Democratic Action, "Committee of Fifty-Six," an organization set up advocating severance of relations with Germany before Stalin signed the pact with Hitler; member of the Motion Picture Democratic Committee; member of the Free World Association of Hollywood; and a member of the Executive Board of that organization. She was associated with DUDLEY NICHOLS, WALTER WANGER, SAM GOLDWYN, HOWARD ESTABROOK, CHARLES BOYER, and SOL LESSER in the Free World Association. She is a member of the Committee on Picture Arts and Sciences with JAMES WONG HOWE, JORIS IVENS, and FRANK TUTTLE. She is a very active member of the Hollywood Democratic Committee and a member of the Executive Board of that committee. Record of membership in the Communist Party is not available.

SANDERS, GEORGE. According to CNDI [redacted] SANDERS is an Actors' Laboratory produce who was born in Russia. He is a member of the Screen Actors' Guild and was described by the informant as a Communist sympathizer, but the informant could advise of no other Communist controlled organizations to which he belonged. He said that SANDERS was definitely not a leader, and he had no evidence that SANDERS was actually a Party member. b7D

TOUMANOVA, TAMARA. According to CNDI [redacted] She is the wife of CASEY ROBINSON, producer at RKO. She is a Russian born dancer who is a product of the New Theater League, a Communist controlled organization. It is not known that she is an actual Communist Party member. b7D

WELLES, ORSON. (For details, see under title II, Producers.)

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VI. FEATURE PICTURES PRODUCED BY OR RELEASED THROUGH RKO RADIO PICTURES

A review of the motion pictures of RKO Radio Pictures from January 1, 1942, to the present time reveals that a total of approximately ninety full length or so-called feature pictures have been produced by or released through RKO. A number of these pictures as will be noted from a perusal of the list of pictures appearing below are "Western" films and "Mystery" films which, according to Confidential National Defense Informant [redacted] are not suitable vehicles for Communist propaganda. This informant also advised that the Communists do not expect that every picture or even a majority of pictures produced by a studio be a Communist vehicle and he advised that from his experience in the Communist movement the Communists consider themselves successful if even one of twenty-five pictures contains important Communist propaganda. He stated that this propaganda may be in the spoken word, the actions or even in implications in the film. b7D

It is believed appropriate to state here that Communist propaganda does not remain static. In explanation of what is meant by this statement it will be remembered that prior to June 22, 1941, the Communists declared that the present war was an imperialist war and therefore they were 100% against Lend Lease, Selective Service, Rearmament and the whole preparedness program of the United States Government. Since June 22, 1941, and continuing to the present date the Communists have completely reversed themselves and have through varying stages fallen in line with the United States Government's program of "win the war and the peace" until today they consider themselves the leaders in the war program and proclaim themselves to be "super patriots". This pretended position, according to Confidential National Defense Informant [redacted] is a sham pretext with which the Communists have cloaked themselves in order to deceive the general public, gain prestige and leadership, and by this pretext having gained strength in government and industry will endeavor to direct the policies of the country in every way possible to the benefit of the Soviet Union, so that the propaganda today is wholly different from what it was three years ago. b7D

Confidential National Defense Informant [redacted] has stated that the present tactics of the Communist movement in respect to using the b7D



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motion picture as a means of propaganda for the Communist Party line is to refrain from any direct advocacy of Communism but on the contrary to create sympathy for the Soviet Union and picture the Communist as a patriotic and loyal supporter of democracy and democratic processes and free enterprise. This position is deemed necessary to carry out the foreign policy of the Soviet Union in its relation to the rest of the world.

For these reasons Communist propaganda in motion pictures may be extremely difficult to detect and brand with its appropriate label; however, this situation, that of the appearance of support by Communists for patriotic causes, is being utilized to the fullest extent in penetrating the industry by Communists and followers of the Communist Party line. The purpose of this intensive penetration into key positions in the industry, particularly executives, directors, writers and actors, is to prepare for the future because the powerful influence of the motion picture must be used in the interests of Internationalism according to the basic Marxist-Leninist philosophy of Internationalism.

Informant further stated that the Communist forces of the United States are anticipating that at some time in the future there may be another change in the Communist Party line and if and when this does occur they want to be so well entrenched not only in the motion picture industry but in all sections of American life that they can assume their duties called for by the Soviet Union, at that time, whatever they may be.

For these reasons the Communists now profess, in effect, not to be Communists but good American patriots even to the extent of supporting free enterprise and even capitalism itself.

The pictures listed below are those produced by or released through RKO Radio Pictures since January 1, 1942; the only possible way to determine the extent of the Communist propaganda in these pictures would be to review the scripts which are not available or to view them on the screen after release; therefore, all the pictures released by RKO since January 1, 1942, are being listed below with the names of those active in the production <u>underscored</u> where they have Communist affiliation.

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It will be noted that some of these pictures appear to be "loaded" with Communists and it would be natural to expect to find propaganda in pictures produced by persons imbued with Communist principles of philosophy.

The Following Are the Pictures Produced or Released From January 1, 1942, to November 20, 1944

1. MEXICAN SPITFIRE AT SEA. January 5, 1942. RKO production. Comedy

Producer: WALTER MOROSCO
Director: RAY McCAREY
Screenplay: LEE LOEB
HAROLD BUCHMAN

Stars: CAROL LANDIS
CAESAR ROMERO
MILTON BERLE

2. CALL OUT THE MARINES. January 5, 1942. RKO production. Comedy

Producer: HOWARD BENEDICT
Director: FRANK RYAN
WILLIAM HAMILTON
Screenplay: FRANK RYAN
WILLIAM HAMILTON

Stars: VICTOR McLAUGHLAN
EDMUND LOWE
BINNIE BARNES

3. JOAN OF PARIS. January 6, 1942. RKO production. Melodrama.

Producer: DAVID HEMPSTEAD
Director: ROBERT STEVENSON
Screenplay: CHARLES BENNETT
ELLIS ST. JOSEPH

Stars: MICHELE MORGAN
PAUL HENREID

4. SING YOUR WORRIES AWAY. January 6, 1942. RKO production. Musical

Producer: CLIFF REID
Director: A. EDWARD SUTHERLAND
Screenplay: ERWIN GELSEY
CHARLES E. ROBERTS

Stars: BERT LAHR
JUNE HAVOC

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5. VALLEY OF THE SUN. January 7, 1942. RKO release. Melodrama

Producer: GRAHAM BAKER Screenplay: HORACE McCOY
Director: GEORGE MARSHALL Star: LUCILLE BALL

6. THE TUTTLES OF TAHITI. March 16, 1942. RKO release. Comedy

Producer: SOL LESSER Screenplay: LEWIS MELTZER
Director: CHARLES VIDOR and adaptation by JAMES HILTON

Stars: CHARLES LAUGHTON
JON HALL
PEGGY DRAKE

7. THE BASHFUL BACHELOR. March 16, 1942. RKO production. Comedy

Producer: JACK WILLIAM VOTION Screenplay: CHANDLER SPRAGUE
Director: MALCOLM ST. CLAIR

Stars: CHESTER LAUCK
NORRIS GOFF

8. THE MAYOR OF 44TH STREET. March 17, 1942. RKO production. Drama

Producer: CLIFF REID Screenplay: LEWIS R. FOSTER
Director: ALFRED E. GREEN FRANK RYAN

Stars: GEORGE MURPHY
ANNE SHIRLEY

9. SCATTERGOOD RIDES HIGH. March 17, 1942. RKO release. Comedy drama

Producer: JERROLD T. BRANDT Screenplay: MICHAEL L. SIMMONS
Director: CHRISTY CABANNE Star: GUY KIBBEE

10. MEXICAN SPITFIRE SEES A GHOST. May 4, 1942. RKO production. Comedy

Producer: CLIFF REID Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS

STARS: LUPE VELEZ
LEON ERROL



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11. MY FAVORITE SPY. May 4, 1942. RKO release. Farce melodrama

Producer: HAROLD LLOYD productions Screenplay: SIG HERZIG
Director: TAY GARNETT WILLIAM BOWERS

Star: KAY KYSER

12. SYNCOPATION. May 5, 1942. RKO production. Musical drama

Producer: WILLIAM DIETERLE. Screenplay: PHILLIP YORDAN
Director: WILLIAM DIETERLE. FRANK CAVETT
Associate Producer: CHAS. L. GLETT

Stars: JACKIE COOPER
BONITA GRANVILLE

13. THE FALCON TAKES OVER. May 5, 1942. RKO production. Mystery

Producer: HOWARD BENEDICT Screenplay: FRANK FENTON
Director: IRVING REIS LYNN ROOT

Stars: GEORGE SANDERS
LYNN BARI

14. POWDER TOWN May 6, 1942. RKO production. Melodrama

Producer: CLIFF REID Screenplay: DAVID BOEHM
Director: ROWLAND V. LEE Original idea VICKI BAUM

Stars: VICTOR McLAGLEN
EDMOND O'BRIEN
JUNE HAVOC

15. THE MAGNIFICENT AMBERSONS. June 30, 1942. RKO release. Drama

Producer: ORSON WELLES Screenplay: ORSON WELLES
Director: ORSON WELLES

Star: JOSEPH COTTEN
DOLORES COSTELLO



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16. THE PRIDE OF THE YANKEES. July 15, 1942. RKO release. Drama

Producer: SAMUEL GOLDWYN Screenplay: HERMAN J. MANKIEWICZ
Director: SAM WOOD Star: GARY COOPER

17. WINGS AND THE WOMAN. August 3, 1942. RKO release. Drama

Producer: HERBERT WILCOX Screenplay: MILES MALLESON
Director: HERBERT WILCOX

Stars: ANNA NEAGLE
ROBERT NEWTON

18. MEXICAN SPITFIRE'S ELEPHANT. August 3, 1942. RKO production. Comedy.

Producer: BERT GILROY Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS

Stars: LUPE VELEZ
LEON ERROL

19. JOURNEY INTO FEAR. August 4, 1942. RKO release. Melodrama

Producer: ORSON WELLES Screenplay: ORSON WELLES
Director: NORMAN FOSTER JOSEPH COTTON

Stars: JOSEPH COTTEN
DOLORES DEL RIO

20. THE BIG STREET. August 4, 1942. RKO release. Drama

Producer: DAMON RUNYAN Productions Screenplay: LEONARD SPIGELGASS
Director: IRVING REIS

Stars: LUCILLE BALL
HENRY FONDA

21. HIGHWAYS BY NIGHT. August 5, 1942. RKO production. Melodrama

Producer: Not named Screenplay: LYNN ROOT
Director: PETER GODFREY FRANK FENTON

Star: No stars stock cast.



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27. SCATTERGOOD SURVIVES A MURDER. October 12, 1942. RKO release. Melodrama

Producer: JERROLD BRANDT Screenplay: MICHAEL L. SIMMONS
Director: CHRISTY CABANNE Star: GUY KIBBEE

28. THE NAVY COMES THROUGH. October 13, 1942. RKO release. Drama

Producer: ISLIN AUSTER Screenplay: ROY CHANSLER
Director: A. EDWARD SUTHERLAND AENEAS MacKENZIE

Stars: PAT O'BRIEN
GEORGE MURPHY
JANE WYATT

29. ARMY SURGEON October 22, 1942. RKO production. Drama

Producer: BERT GILROY Screenplay: BARRY TRIVERS
Director: A. EDWARD SUTHERLAND EMMETT LAVERY

Star: Stock Cast.

30. ONCE UPON A HONEYMOON. October 29, 1942. RKO release. Tragi-Comedy

Producer: LEO McCAREY Screenplay: SHERIDAN GIBNEY
Director: LEO McCAREY Stars: GINGER ROGERS
CARY GRANT

31. RED RIVER ROBIN HOOD. November 4, 1942. RKO production. Melodrama

Producer: HERMAN SCHLOM Screenplay: JOSEPH KRUMGOLD
Director: EDWARD DMYTRYK

Stars: JAMES CRAIG
BONITA GRANVILLE

32. THE GREAT GILDERSLEEVE. November 10, 1942. RKO production. Comedy drama

Producer: HERMAN SCHLOM Screenplay: JACK TOWNLEY
Director: GORDON DOUGLAS JULIAN JOSEPHSON

Star: HAROLD PEARY



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33. CAT PEOPLE. November 12, 1942. RKO release. Melodrama.

Producer: VAL LEWTON Screenplay: DEWITT BODEEN
Director: JACQUES TOURNEUR Star: SIMONE SIMON

34. SAGEBRUSH LAW. December 17, 1942. RKO production. Western

Producer: BERT GILROY Screenplay: BENNETT H. COHEN
Director: SAM NELSON Star: TIM HOLT

35. HITLER'S CHILDREN. December 28, 1942. RKO production. Drama

Producer: EDWARD A. GOLDEN Screenplay: ELLETT LAVERY
Director: EDWARD DMYTRYK Star: TIM HOLT
BONITA GRANVILLE

36. THEY GOT ME COVERED. December 29, 1942. RKO release. Comedy

Producer: SAMUEL GOLDWYN Screenplay: HARRY KURNITZ
Director: DAVID BUTLER

Stars: BOB HOPE
DOROTHY LAMOUR

37. THE AVENGING RIDER. January 28, 1943. RKO production.

Picture known as a "Western"

Producer: BERT GILROY Screenplay: HARRY O. HOYT
Director: SAM NELSON MORTON GRANT

Star: TIM HOLT

38. FLIGHT FOR FREEDOM. February 1, 1943. RKO production.

Picture classes as "romantic drama".

Producer: DAVID HEMPSTEAD Original story by HORACE McCOY
Screenplay: OLIVER H. P. GARRETT Stars: ROSALIND RUSSELL
S. K. LAUREN FRED MacMURRAY
Adaptation: JANE MURFIN Director: LOTHAR MENDES

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39. I WALKED WITH A ZOMBIE. March 15, 1943. RKO Production.

Picture classed as "melodrama"

Producer: VAL LEWTON
Director: JACQUES TOURNEUR
Screenplay: CURT SIODMAK
ARDEL WRAY

No outstanding stars in cast. Leads: JAMES ELLISON
FRANCES DEE

40. LADIES DAY March 15, 1943. RKO Production. (Comedy)

Producer: BERT GILROY
Director: LESLIE GOODWINS
Screenplay: CHARLES E. ROBERTS
DANE LUSSIER

Stars: LUPE VELEZ
EDDIE ALBERT

41. THE FALCON STRIKES BACK. March 16, 1943. RKO production. Mystery

Producer: MAURICE GERAGHTY
Director: EDWARD DMYTRYK
Screenplay: EDWARD DEIN
GERALD GERAGHTY

No stars; stock players.

42. MR. LUCKY May 3, 1943. RKO release. Mystery

Producer: DAVID HEMPSTEAD
Director: H. C. POTTER
Production design: WILLIAM CAMERON MENZIES
Screenplay: MILTON HOLMES
ADRIAN SCOTTA

Star: CARY GRANT

43. GILDERSLEEVE'S BAD BOY. May 5, 1943. RKO production Comedy.

Producer: HERMAN SCHLOM
Director: GORDON DOUGLAS
Screenplay: JACK TOWNLEY
No stars; stock cast.



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44. BOMBADIER. May 10, 1943. RKO release Drama

Producer: ROBERT FELLOWS Screenplay: JOHN TWIST
Director: RICHARD WALLACE MARTIN RACKIN

Star: PAT O'BRIEN

45. PETTICOAT LARCENY July 12, 1943. RKO production. Comedy Drama

Producer: BERT GILROY Screenplay: JACK TOWNLEY
Director: CLIFF CLARK STUART PALMER

Star: JOAN CARROLL

46. BEHIND THE RISING SUN July 13, 1943. RKO production Drama

Producer: Not named. Screenplay: EMMETT LAVERY
Director: EDWARD DMYTRYK

Cast: No star

Leads: MARGO
TOM NEAL
J. CARROLL NAISCH

Picture based on racial psychology - Japanese subject.

47. MEXICAN SPITFIRE'S BLESSED EVENT. July 14, 1943. Farce Comedy RKO Prod.

Producer: BERT GILROY Screenplay: CHARLES E. ROBERTS
Director: LESLIE GOODWINS DANE LUSSIER

Stars: LUPE VELEZ
LEON ERROL

48. FALCON IN DANGER. July 12, 1943. RKO production. Melodrama

Producer: MAURICE GERAGHTY Screenplay: FRED NIBLO, JR.
Director: WILLIAM CLEMENS CRAIG RICE

No stars: Stock cast



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49. A LADY TAKES A CHANCE August 16, 1943. RKO production Romantic Comedy

Producer: FRANK ROSS Screenplay: ROBERT ARDREY
Director: WILLIAM A. SEITER from original by JOE SWERLING

Stars: JEAN ARTHUR
JOHN WAYNE

50. SO THIS IS WASHINGTON August 16, 1943. RKO production. Comedy

Producer: BEN HERSH Screenplay: LEONARD PRASKINS
Director: RAYMOND McCAREY ROSWELL ROGERS

Stars: CHESTER LAUCK
NORRIS GOFF
(LUM and ABNER of the radio)

51. ADVENTURES OF A ROOKIE August 17, 1943. RKO production. Comedy

Producer: BERT GILROY Screenplay: EDWARD JAMES
Director: BYRON FOULGER

Stars: WALLY BROWN
ALAN CARNEY

52. THE FALLEN SPARROW. August 17, 1943. RKO production. Spy drama.

Producer: ROBERT FELLOWS Screenplay: WARREN DUFF
Director: RICHARD WALLACE

Stars: JOHN GARFIELD
MAUREEN O'HARA

Picture deals with Loyalist Spain and consequences.

53. THE SEVENTH VICTIM August 17, 1943. RKO production. Mystery drama.

Producer: VAL LEWTON Screenplay: CHARLES O'NEAL
Director: MARK ROBSON DEWITT BODEEN

No stars: Stock cast.



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54. THE NORTH STAR October 12, 1943. SAMUEL GOLDWYN production; released through RKO. War drama.

Producer: SAMUEL GOLDWYN
Director: LEWIS MILESTONE
Associate Producer: WILLIAM CAMERON MENZIES
Screen play and original story: LILLIAN HELLMAN
Music: AARON COPLAND
Lyrics: IRA GERSHWIN
Photography: JAMES WONG HOWE

Cast: WALTER HUSTON
ANNE BAXTER
DEAN JAGGER
RUTH NELSON
PAUL GUILFOYLE

Propaganda picture.

55. THE IRON MAJOR. October 20, 1943. RKO production Drama

Producer: ROBERT FELLOWS Screenplay: ABEN KANDEL
Director: RAY ENRIGHT WARREN DUFF

Star: PAT O'BRIEN

56. GILDERSLEEVE ON BROADWAY October 21, 1943. RKO production. Comedy

Producer: HERMAN SCHLOM Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS Star: HAROLD PEARY

57. GANGWAY FOR TOMORROW November 2, 1943. RKO production Drama

Producer: JOHN H. AUER Screenplay: ARCH OBOLER
Director: JOHN H. AUER

STARS: MARGO
JOHN CARRADINE



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58. GOVERNMENT GIRL. November 4, 1943. RKO release Comedy

Producer: DUDLEY NICHOLS
Associate Producer: EDWARD DONAHOE Screenplay: DUDLEY NICHOLS
Director: DUDLEY NICHOLS BUDD WILSON SCHULBERG

Cast: OLIVIA DE HAVILAND

59. THE FALCON AND THE CO-EDS. November 5, 1943. RKO production. Melodrama

Producer: MAURICE GERAGHTY Screenplay: ARDEL WRAY
Director: WILLIAMS CLEMENS GERALD GERAGHTY

No stars: stock cast

60. AROUND THE WORLD November 24, 1943. RKO release. Musical

Producer: ALAN DWAN Screenplay: RALPH SPENCE
Director: ALAN DWAN

Stars: KAY KYSER
MISCHA AUER
JOAN DAVIS

61. THE GHOST SHIP December 7, 1943. RKO production. Melodrama

Producer: VAL LEWTON Screenplay: LEO MITTLER
Director: MARK ROBSON Star: RICHARD DIX

62. ROOKIES IN BURMA. December 8, 1943. RKO release. Comedy

Producer: BERT GILROY Screenplay: EDWARD T. LOWE
Director: LESLIE GOODWINS No stars: stock cast

63. HIGHER AND HIGHER. December 9, 1943. RKO release. Musical

Producer: TIM WHELAN Screenplay: JAY DRATLER
Director: TIM WHELAN RALPH SPENCE

Stars: MICHELE MORGAN
JACK HALEY
FRANK SINATRA
LEON ERROL



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64. TENDER COMRADE December 29, 1943. RKO production. Drama

Producer: DAVID HEMPSTEAD Screenplay: DALTON TRUMBO
Director: EDWARD DMYTRYK Star: GINGER ROGERS

65. SIX GUN GOLD January 7, 1944. RKO release. Western

Producer: BERT GILROY Screenplay: NORTON S. PARKER
Director: DAVID HOWARD Star: TIM HOLT

66. PASSPORT TO ADVENTURE. January 28, 1944. RKO production. Drama.

Producer: HERMAN SCHLOM Screenplay: VAL BURTON
Director: RAY McCAREY MURIEL ROY BOLTON

Cast: No stars; stock cast

67. UP IN ARMS February 7, 1942. RKO release. Musical comedy

Producer: SAMUEL GOLDWYN Screenplay: DON HARTMAN
Associate Producer: DON HARTMAN ALLEN BORETZ
Director: ELLIOTT NUGENT ROBERT PIROSH

Star: DANNY KAYE

68. ACTION IN ARABIA February 16, 1944. RKO production Melodrama

Producer: MAURICE GERAGHTY Screenplay: HERBERT BIBERMAN
Director: LEONIDE MOGUY PHILLIP MacDONALD

Stars: VIRGINIA BRUCE
GEORGE SANDERS

69. THE CURSE OF THE CAT PEOPLE February 17, 1944. RKO production.
Melodrama

Producer: VAL LEWTON Screenplay: DEWITT BODEEN
Director: GUNTHER V. FRITSCH Star: SIMONE SIMON



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70. THE FALCON OUT WEST March 3, 1944. RKO production Mystery

Producer: MAURICE GERAGHTY Screenplay: BILLY JONES
Director: WILLIAM CLEMENS MORTON GRANT

Star: TIM HOLT

71. DAYS OF GLORY April 18, 1944. RKO release Drama

Producer: CASEY ROBINSON Screenplay: CASEY ROBINSON
Director: JACQUES TOURNEUR from story by MELCHIOR LENGYL

Star: TAMARA TOUMANOVA (wife of ROBINSON)

72. SHOW BUSINESS April 19, 1944. RKO production. Musical

Producer: EDDIE CANTOR Screenplay: JOSEPH QUILLEN
Director: EDWARD L. MARIS DOROTHY BENNETT

73. SEVEN DAYS ASHORE April 20, 1944. RKO production. Musical

Producer: JOHN H. AUER
Director: JOHN H. AUER
Screenplay: EDWARD VERDIER IRVING PHILLIPPS
LAWRENCE KIMBALL

Cast: No star; stock.

74. A NIGHT OF ADVENTURE June 1, 1944. RKO release Mystery

Producer: HERMAN SCHLOM Screenplay: CRANE WILBUR
Director: GORDON DOUGLAS

No star; stock.

75. MARINE RAIDERS June 20, 1944. RKO release. War drama

Producer: ROBERT FELLOWS Screenplay: WARREN DUFF
Director: HAROLD SCHUSTER
Stars: PAT O'BRIEN
ROBERT RYAN
RUTH HUSSEY



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76. GILDERSLEEVE'S GHOST. June 20, 1944. RKO release. Comedy melodrama

Producer: HERMAN SCHLOM Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS Star: HAROLD PEARY

77. STEP LIVELY. June 21, 1944. RKO release. Musical

Producer: ROBERT FELLOWS Screenplay: JOHN MURRAY
Director: TIM WHELAN ALLEN BORETZ

Stars: FRANK SINATRA
GEORGE MURPHY
ADOLPHE MENJOU
GLORIA DEHAVEN

78. YOUTH RUNS WILD. June 22, 1944. RKO release. Drama

Producer: VAL LEWTON Screenplay: JOHN FANTE
Director: MARK ROBSON HERBERT KLINE

Star: BONITA GRANVILLE

79. MUSIC IN MANHATTAN July 26, 1944. RKO production. Musical

Producer: JOHN H. AUER Screenplay: LAWRENCE KIMBALL
Director: JOHN H. AUER

Stars: ANNE SHIRLEY
DENNIS DAY
PHILLIP TERRY

80. MADEMOISELLE FIFI. July 27, 1944. RKO release. War drama.

Producer: VAL LEWTON Screenplay: JOSEF MISCHEL
Director: ROBERT WISE PETER RURIC

Star: SIMONE SIMON



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81. BRIDE BY MISTAKE. July 19, 1944. RKO production. Comedy drama

Producer: BERT GRANET Screenplay: HENRY and PHOEBE EPHRON
Director: RICHARD WALLACE

Stars: LORAINE DAY
ALAN MARSHALL

82. HEAVENLY DAYS October 28, 1944. RKO production. Comedy.

Producer: ROBERT FELLOWS Screenplay: HOWARD ESTABROOK
Director: HOWARD ESTABROOK DON QUINN

Stars: FIBBER McGEE
and MOLLY
(JIM and MARIAN JORDAN)

83. CASANOVA BROWN. August 1, 1944. RKO release. Comedy

Producer: NUNNALLY JOHNSON Screenplay: NUNNALLY JOHNSON
Director: SAM WOOD

Stars: GARY COOPER
TERESA WRIGHT

84. TALL IN THE SADDLE. September 20, 1944 Romantic drama

Producer: ROBERT FELLOWS Screenplay: MICHAEL HOGAN
Director: EDWARD L. MARIN PAUL P. FIX

Stars: JOHN WAYNE
ELLA RAINES

85. NONE BUT THE LONELY HEART. October 2, 1944. RKO production. Drama

Producer: DAVID HEMPSTEAD Screenplay: CLIFFORD ODETS
Director: CLIFFORD ODETS Stars: CARY GRANT



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86. THE WOMAN IN THE WINDOW October 10, 1944. RKO release Drama

Producer: NUNNALLY JOHNSON Screenplay: NUNNALLY JOHNSON
Director: FRITZ LANG

Stars: EDWARD G. ROBINSON
JOAN BENNETT

87. THE PRINCESS AND THE PIRATE October 11, 1944. RKO release. Romantic travesty

Producer: SAMUEL GOLDWYN Screenplay: DON HARTMAN
Associate Producer: DON HARTMAN MELVILLE SHAVELSON
Director: DAVID BUTLER

Star: BOB HOPE

88. GIRL RUSH. October 19, 1944. RKO release. Comedy

Producer: SID ROGELL Screenplay: ROBERT E. KENT
Director: GORDON DOUGLAS

Stars: WALLY BROWN
ALAN CARNEY
FRANCES LANGFORD
VERA VAGUE

89. THE MASTER RACE

Producer: ROBERT GOLDEN Art Direction: ALBERT S. D'AGOSTINO
Director: HERBERT J. BIBERMAN JACK OKEY
Photography: RUSSELL METTY Edited by: ERNIE LEADLAY

Stars: GEORGE COULOURIS LLOYD BRIDGES
STANLEY RIDGES ERIC FELDARY
OSA MASSEN HELEN BEVERLY
CARL ESMOND GAVIN MUIR
NANCY GATES PAUL GUILFOYLE
MORRIS CARNOVSKY RICHARD NUGENT
LOUIS DONATH HERBERT RUDLEY
GHISLAINE PERREAU JASON ROBARDS
MERRILL RODEN



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VII. RKO PICTURES WHICH ARE KNOWN TO CONTAIN COMMUNIST PROPAGANDA

1. THE NORTH STAR — War Drama
SAMUEL GOLDWYN PRODUCTION released through RKO

The theme of this picture is the glorification of the Soviet Union and its effect on the Russian people who live under that government, in other words a patriotic boost for the Communists and incidentally the wonders which the Soviet Government has brought to its people.

This is a SAMUEL GOLDWYN production dealing with the Russian question in a most favorable aspect. This picture has been recognized by most reviewers as strictly a propaganda picture. (The Communist connections of the cast of this picture are set out supra.)

Confidential National Defense Informant [redacted] has informed that this picture is a SAMUEL GOLDWYN production. WILLIAM CAMERON MENZIES, Associate Producer, produced the picture. He is a fellow traveller of the Communist Party. He works in cooperation with the LEAGUE OF AMERICAN WRITERS and is an instructor and lecturer in the HOLLYWOOD WRITERS SCHOOL. Both the League and this school, which is its offspring, are completely dominated by the influence of the Communist Party. b7D

LEWIS MILESTONE directed the picture. He has been active in Communist affairs over a period of ten to twelve years. He was born in Russia. He has been sponsor of and active in a great number of Communist front organizations. He is considered by the Communist Party to be one of its foremost supporters in Hollywood. He made a trip to Russia with LAWRENCE STALLINGS, author of "Red Square". He contributes liberally to the Communist cause and is a constant follower of the Communist Party line. He supported the New Theater League, which was affiliated with the International Union of Revolutionary Theaters, the headquarters of which were in Moscow, Russia. He wrote for the New Theater Magazine in 1937. He was a member of the Executive Board of the MOTION PICTURE SPANISH AID COMMITTEE, a Communist front. He signed the letter of "150" which was in protest against the Moscow purge trials. He is a sponsor of the HOLLYWOOD THEATER ALLIANCE, a Communist organization. He has engaged in many other Communist activities. He is a director of motion pictures and a fellow traveler and may be a member of the Communist Party. He is a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE and a member of the LEAGUE OF AMERICAN WRITERS.

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Confidential National Defense Informant LA [redacted] advised on December 27, 1943, that an official of the LOS ANGELES WORKERS SCHOOL, which is operated by the Communist Party, was told by ROBERT (BOB) S. ROBINSON, Executive Secretary of the LOS ANGELES WORKERS SCHOOL, that "THE NORTH STAR" is the most wonderful picture he had ever seen, and that it was the best motion picture the Communist Party had ever sponsored. b7D

ROBINSON further said that the pictures, "MISSION TO MOSCOW", "THE CITY THAT STOPPED HITLER" and "BATTLE OF RUSSIA" were exactly as they wanted them and portrayed the Communist Party line as it is presently revealed.

The "LOS ANGELES EXAMINER" for December 27, 1943, under the heading, "NORTH STAR INSIDIOUS PROPAGANDA", carried an article by NEIL RAU in substance as follows:

"SAMUEL GOLDWYN has a reputation for making fine pictures. He is famous for sparing no expense and for his meticulous attention to the smallest production detail. It is therefore hard for this reviewer to understand why he has squandered a cold $2,000,000 in the making of 'NORTH STAR'. It is a picture that should never have been made--especially by an American presumably as patriotic as SAMUEL GOLDWYN.

"Written by LILLIAN HELLMAN, whose interest in sovietism is well known, it should get more Communist converts among unthinking sophomoric minds than the late EMMA (GOLDMAN) tried to snare before her deportation. It is not that 'NORTH STAR' comes out boldly labeled as Soviet propaganda. It is too insidious for that. The danger is that someone may take the picture's musical comedy version of life in the Nazi invasion as the real thing.

"The HELLMAN screen play pictures a peaceful Russian village with cattle grazing, peasants living in a constant swing of delirious joy and young people practically bewildered with ecstasy. The admirable fact that Russia is of necessity helping to win our war does not excuse the lack of verity in these scenes.



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"Then come the early days of the German putsch and a grim, harrowing tale of the ravishment of the village, the mistreatment of the women and children, and the need for the men to take to the hills. A scene of particular bad taste in a vehicle that is supposed to entertain is the one showing the bleeding of little children until they die from loss of blood.

"In these days when so many homes are desolate through war losses, the witnessing of such a clinical and studied bestiality does not help our American men and women to bear their losses any better.

"LEWIS MILESTONE, of Russian birth and ancestry, was a logical choice for making 'NORTH STAR'. It required a natural bias for the exploitation of life in the Soviet Union as conceived by Miss HELLMAN. Unfortunate that Mr. MILESTONE'S talent and Mr. GOLDWYN'S money were used in making a picture of this type. Why not American propaganda?"

The "HOLLYWOOD REPORTER" for November 8, 1943, carried an article by IRVING HOFFMAN relative to "THE NORTH STAR", which stated in substance that JOHN McMANUS has stated: "No matter what Mr. HEARST says, 'THE NORTH STAR' is a superfine film about Russia. It has unforgettable performances by WALTER HUSTON....and it brims over with rousing music mostly written by the American composer, AARON COPLAND, but also including the international air and children's anthem known to fanciers of Soviet folk music as the Russian 'GOD BLESS AMERICA'. It has a moving script by LILLIAN HELLMAN, all of whose films have been notably Hollywood's most literate and purposeful, a multi-million dollar production by SAMUEL GOLDWYN, perceptive, exciting, direction by LEWIS MILESTONE. In other words, 'NORTH STAR' is one hell of a wonderful movie; and the thing to start figuring out now is why the HEARSTS, the SOKOLSKYS, and others of America's blue legion have launched against it the most vicious and unprincipled smear campaign ever launched against a film in America, even more hateful than that against 'MISSION TO MOSCOW'.

"New York critic DAVID LARDNER noted: 'The picture is a honey, and Mr. GOLDWYN and Mr. MILESTONE ought to be complimented for having had



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anything to do with it at all. An award for meritorious script writing in this war had better be wrapped up right away and sent to LILLIAN HELLMAN!."

The "HOLLYWOOD REPORTER" for November 8, 1943, repeated an article which appeared in "PM", which stated that JOHN McMANUS of PM had exposed an alleged order by W. R. HEARST commanding that SAMUEL GOLDWYN's "NORTH STAR" be smeared as red propaganda. It stated: "The new SAMUEL GOLDWYN film, 'THE NORTH STAR', is by far the outstanding cinema effort dealing with any phase of the global conflict" or its "insidious, unadulterated Soviet propaganda." It stated that the review written by LAIT after orders from "the chief" (HEARST) is an out and out smear describing the picture as evil Red propaganda "which could not be worse if STALIN had paid for it."

"VARIETY" for November 8, 1943, under the heading, "NORTH STAR DRAWS COLD PRESS," stated, "HEARST BRANDS FILM AS RED PROPAGANDA", and under a New York dateline stated: "'NORTH STAR' ran into topnotch criticism following opening in New York last Thursday, with biggest storm brewing in HEARST newspapers, as publishers reportedly issued orders to all editors that he wanted film referred to as 'bolshevik propaganda' and that it could not be worse if it had been paid for by STALIN. The order went on to say that editors were to pay no attention to requests from GOLDWYN or his representatives for favorable criticism of the film."

The "LOS ANGELES EXAMINER" for December 9, 1943, under the heading, "EDITOR'S MAIL BOX", quoted a "soldier" as saying, "Many thanks to your stage and screen reviewer, who branded 'THE NORTH STAR' for exactly what it is--Bolshevik propaganda. With the swallowing of this, 'MISSION TO MOSCOW', and other pro-Russian sentiment, we can believe that the men who rule Russia today are a group of kindly old men whose only thought is for the betterment of humanity. We are told to please overlook the bloody purges, enslaved regiments, throttling of the press--all after the most shameful murder since the French Revolution, that of Czar NICHOLAS II--by the very men that are Russian leaders today. We can be forever grateful that Russia ison our side instead of with HITLER, but I don't think it necessary to kiss him on both cheeks and call him 'brother'. What a difference it is from the last days of 1939, when people were debating which was the worst, STALIN or HITLER.



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We can be thankful for our Allies, but we need not be asked to ignore the truth."

[Confidential National Defense Informant [redacted] advised that] LILLIAN HELLMAN was the writer of the script. Miss HELLMAN is the wife of ARTHUR KOBER, a writer and Communist who has long been active in Communist affairs. She is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other front organizations. She was one of the leading figures in the AMERICAN PEACE MOBILIZATION and frantically opposed the entry of the United States into the war until Russia was attacked by HITLER. She is a Communist Party member. b7D

JAY LEYDA was the technical director of this picture. He is a Communist of long standing. From 1932 to 1936 he was director of cultural propaganda in Moscow, Russia. In 1939 he was employed by the Rockefeller Foundation at New York City, Museum of Modern Art. He was discharged from that institution for Communist activity in 1940. He has a long record of Communist activity. He is a member of Branch A, Northwest Section, Communist Party of Los Angeles County. He transferred to Los Angeles from New York City on July 16, 1943.

JAMES WONG HOWE was the photographer on thispicture. He has a long record of activity in Communist affairs. He is a Chinaman and is considered a trustworthy member by the Communist Party.

WALTER HUSTON was the leading actor in this picture. He played the part of Ambassador DAVIES in "MISSION TO MOSCOW" and is fanatically devoted to the Communist cause. He was a member of the MOTION PICTURE DEMOCRATIC COMMITTEE and its successor, the HOLLYWOOD DEMOCRATIC COMMITTEE. He is also a member of other Communist-front organizations.

ANN HARDING played the part of Mrs. DAVIES in "MISSION TO MOSCOW".

DEAN JAGGER and ANNE BAXTER, actor and actress, played in



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"THE NORTH STAR".

[Confidential National Defense Informant [redacted] further advised that this picture is loaded with Communist propaganda, and is so considered by Communists, who are instructed to boost it at all times, and particularly to solicit patronage.] b7D

2. TENDER COMRADE Drama
An RKO Production released December 29, 1943

[Confidential National Defense Informant [redacted] has informed that LELA ROGERS, Associate Producer, RKO, and mother of GINGER ROGERS, star of the picture, had complained to CHARLES W. KOERNER, Executive Vice-President in Charge of Production, at the time that the picture was being made that the script writer, DALTON TRUMBO, had inserted in the script certain propaganda lines to be spoken by her daughter, GINGER ROGERS. Informant stated that LELA ROGERS had refused to allow her daughter to deliver the lines because of their propaganda nature; that TRUMBO then changed the script so that another actress in the cast spoke the objectionable propaganda lines.] b7D

Informant stated that LELA ROGERS had stated that she was very much worried about this propaganda tendency in motion pictures and said that Communist influence in the motion picture industry in Hollywood is becoming really alarming. He further stated that LELA ROGERS stated that there had not seemed to be any way to stop this practice because the heads of the studios did not recognize the danger to the American people.

(See above for Communist connections and associations of producer DAVID HEMPSTEAD, director EDWARD DMYTRYK and screen play writer DALTON TRUMBO.)

3. THE MASTER RACE War Drama
EDWARD A. GOLDEN Production released through RKO Studios

This picture was written by HERBERT BIBERMAN and ANNE FROELICH



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both members of Group A-3, Northwest Section, Los Angeles County Communist Party, USA, and presently active in the Communist Political Association, who are described previously. (For details on BIBERMAN and FROELICH see under titles III and IV respectively.)

The story of this film begins with the collapse of the German army and presents the plans of the German military caste to go underground even before the last shot is fired and plant the seeds for World War III. According to "HOLLYWOOD REPORTER", issue of September 21, 1944, the picture "has almost too many 'messages', but they are messages worth listening to".

According to LELA ROGERS and ROBERT FELLOWS, producers at RKO Studios, who were interviewed by Special Agent H. FRANK ANGELL recently, this picture contains many Communist messages, the exact nature of which to date have not been ascertained in view of the fact that it has not yet shown in Los Angeles and FELLOWS and LELA ROGERS had not seen the picture.

The scene of the story is laid in Belgium as it attempts to rise from its ashes under the guidance of an American officer of the AMG. After the German general staff decides that the Nazis have been a bad bargain specially selected officers are assigned to all parts of liberated Europe to blend unobtrusively into the background while they sow discontent and disunity to weaken the people for the next blitz. Actual Communist Party members and Communist Political Association members in the production include HERBERT BIBERMAN, MORRIS CARNOVSKY and LLOYD BRIDGES.

The picture was premiered in Dallas, Texas, and producer GOLDEN sent three women lecturers around the country praising this picture in order to insure its success. The picture is called a sequel to "HITLER'S CHILDREN", also produced by the GOLDENS.

VIII. MISCELLANEOUS

RKO CONTRACTS WITH SOYUZINTORGKINO (SOVIET MOVIE TRUST) FOR SALE OF FILMS

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The Bureau by letter dated September 11, 1944, advised that JOHN WHITAKER, one of the Vice-Presidents of RKO Studios, had discussed with the Foreign Agents Registration Section of the War Division of the Department of Justice, the matter of setting up a corporation composed of stockholders from RKO and SOYUZINTORGKINO, the Soviet motion picture combine, and investigation was begun to determine what the activities of this corporation are to be.

Mr. WHITAKER desired to ascertain whether such a corporation would be required to register under the Foreign Agents Act of 1938 as amended. WHITAKER informed that RKO and SOYUZINTORGKINO were contemplating the formation of a domestic corporation to engage in the business of distributing Russian films in the United States and elsewhere. The stocks of the company and the profits were to be divided equally between RKO and SOYUZINTORGKINO. Each of the two stockholders would elect an equal number of directors and the directors would elect one additional director. Mr. WHITAKER had never heard of ARTKINO PICTURES, INC. and had no idea whether each contract with SOYUZINTORGKINO was to be terminated or whether SOYUZINTORGKINO was to have in effect two distribution outlets in this country. WHITAKER later informed that no further progress had been made with respect to the formation of the proposed corporation. It was ascertained, however, at that time that the corporation would export RKO Films to Soviet Russia.

The October 9, 1944, issue of the "NEWSWEEK MAGAZINE" carried an article to the effect that RKO and SOYUZINTORGKINO (Soviet Movie Trust) had entered into an arrangement whereby RKO will distribute five films each year which cost $50,000.00 each to produce, and that in turn the Soviet Movie Trust would release a like number for RKO in Russia. It was stated that the Soviet Movie Trust would not make RKO the sole global distributor of Russian films.

MISCELLANEOUS COMPLAINTS TO THE LOS ANGELES BUREAU OFFICE

LELA ROGERS

On September 11, 1944, LELA ROGERS discussed with Special Agent



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Miss PRESTON also informed that Miss KAMM is the wife of JEFF KIBRE, a well-known West Coast labor leader. (The files of the Los Angeles Field Division office reflect that JEFF KIBRE is International Representative of the Fishermen and Allied Industries--CIO and has been a leading Communist on the Pacific Coast for the past seven or eight years and is a key figure in the Los Angeles area.)

Confidential National Defense Informant [redacted] has informed that PEARL KAMM is the maiden name of Mrs. JEFF KIBRE and that she is living at [redacted] and that she is a member of the Communist Party. The files of the Los Angeles Field Division office reflect that PEARL KAMM was the Group Membership Director of Branch N-1, Northwest Section, Communist Party, Los Angeles County, as of November 16, 1943. In 1944 she was Labor Chairman of Group I, Northwest Section, Communist Party, Los Angeles County, and her 1943 Membership Book was #25127. Her 1944 Membership Book was #48855. She is also a key figure in the Los Angeles area.

b7D
b6
b7C

Miss PRESTON further advised that PEARL KAMM is a very close friend of KATHRYN TROSPER, who in 1940 and 1941 was secretary to ORSON WELLES, who at that time was on the RKO lot in connection with his activities in his personally-owned Mercury Productions. She stated that KATHRYN is in New York at the present time. Miss PRESTON further stated that TROSPER had openly acknowledged that she was a member of the Communist Party.

Miss PRESTON also stated that KATHRYN TROSPER got ORSON WELLES to sign a petition which she was circulating "Not to Deport HARRY BRIDGES" and she also put on a testimonial dinner for HARRY BRIDGES in the spring of 1941 while he was on trial for deportation at San Francisco, California.

Very truly yours,

R. B. HOOD
SAC

JGF:KH:FKC
2-100-15732
1194-232
AIR MAIL

100-138754 CONFIDENTIAL

Director November 23, 1944

RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY -C-

LESLIE F. WARREN of the Los Angeles Field Division the influence of Communism in the motion picture industry. She stated that she had taken the position of Associate Producer at RKO of approving all scripts produced by RKO and the position of advisor to CHARLES W. KOERNER, Vice-President in Charge of Production at the Hollywood studio, with the understanding that Mr. KOERNER would give her a free hand in censoring anything which she did not believe best for the studio as well as for the country in general. She stated that she pointed out to Mr. KOERNER that the majority of the writers in Hollywood, California, were very closely allied with the Communist Party and many of them were thought to be members of the Communist Party. She stated that as a result these writers continually attempted to inject Communist propaganda in a very subtle form in the scripts they wrote.

Mrs. ROGERS stated that an agreement was made and placed on record providing that she had the right to reject any script submitted to RKO for production which contained any Communist propaganda and she stated that she had already rejected several scripts.

Mrs. ROGERS stated that she felt that she could identify most of the big Communists among the writers and directors at RKO but she stated that she did not feel that she was in a position to determine who were Communist Party members among the other employees at the studio. At that time Mrs. ROGERS offered to aid the Bureau in every manner possible.

Mrs. LELA ROGERS, Producer at RKO, mother of GINGER ROGERS, has been very active in the Motion Picture Alliance for the Preservation of American Ideals andhas stated that "by its very existence it was serving a good purpose". She further stated that the Communists in the Screen Writers Guild thought they could get away with anything they wanted but when the Motion Picture Alliance set itself up, by merely being in existence, it would combat the Communists.

Mrs. ROGERS referred to the picture "TENDER COMRADE", in which her daughter, GINGER ROGERS, starred and cited several parts which she, LELA ROGERS, had fought out with CHARLES W. KOERNER, Vice-President in Charge of Production at RKO. She stated that KOERNER is politically

100-135754-67



CONFIDENTIAL

CONFIDENTIAL

Director November 23, 1944 13805

RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

blind and that several "messages" which had been written into the script by DALTON TRUMBO she succeeded in killing but she stated not all of them were disposed of before the picture came out. She stated that she made many speeches critical of the picture. She further stated that Mr. KOERNER asked her if she thought it fair to campaign against the picture when her daughter was the star in it. She stated that she informed him that that made no difference if Communist propaganda was being spread.

Mrs. ROGERS stated that EDWARD DMYTRYK directed the picture "WINDER COMRADE" and she referred to DMYTRYK along with TRUMBO as being a Communist. She stated that she called DMYTRYK right in the presence of KOERNER and RATHVON, another RKO executive.

Confidential National Defense Informant [redacted] has advised that Mrs. ROGERS on this occasion accused DMYTRYK of being a Communist and that he did not deny it. Mrs. ROGERS further stated that it appeared to her that KOERNER was not at all concerned about Communism in RKO pictures. b7D

[illegible] KAMM

Confidential National Defense Informant [redacted] has advised that KAMM has been an employee at RKO since April, 1936, and formerly secretary to HOWARD BENEDICT, who was at that time Publicity Director and was later a Producer at RKO and is a Producer at Universal present time. b7D

[illegible]TON

[illegible]ETTA PRESTON, who is in charge of the stenographic pool at [illegible] informed that she had known Miss KAMM for several years and [illegible] her as a possible Communist". Miss PRESTON further [illegible] Miss KAMM at one time was Secretary to ADRIAN SCOTT, [illegible]KO, whose brother is ALLEN SCOTT, a member of the Screen [illegible] and the LEAGUE OF AMERICAN WRITERS and the HOLLYWOOD WRITERS [illegible] who was an organizer in the industry. She also advised that [illegible] to be very active in the SCREEN OFFICE EMPLOYEES GUILD.



CONFIDENTIAL

FORM

Office Memorandum UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: December 7, 1944

FROM : SAC, Los Angeles

43803

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY ~~(C)~~

Reference is made to your letter dated October 30, 1944, in which you request that a reconciliation be made of the list of the functionaries in the Northwest Section as set out in the report of Special Agent JOHN R. VICARS, Los Angeles, dated August 26, 1944, in the case entitled "COMMUNIST POLITICAL ASSOCIATION, DISTRICT #13, LOS ANGELES FIELD DIVISION, INTERNAL SECURITY ~~(C)~~", and the list of functionaries and members set forth "with those submitted previously in connection with the captioned matter."

I have discussed this communication with the agents concerned and have been unable to reach a decision as to just what your desires are.

The list of members and functionaries of the Northwest Section as reported in Agent VICARS' report are those obtained up to that date and are, of course, different from those previously reported in the same case on a prior date. The officers of the various clubs, of course, change from time to time and that was the reason for this report.

It is not clear to me what type of reconciliation you wish made and I would appreciate your clarifying this matter in order that your request may be properly handled.

100-15732
RBH:RW

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-24-96 BY SP2 [illegible]

SAC-Los Angeles 12-29-44 EHW

MAILED IN CLERK'S DESK

RECORDED & INDEXED

V20-13 [illegible] 68

F B I

38 DEC 11 1944

113

EX-10

CONFIDENTIAL

RKO for its reported arrangement with Spanish interests in the exchange of motion pictures. This reported arrangement is attacked by the Daily Worker in so many words as doing business with Franco and "his silent Axis partners."

To be considered in addition to the material in the attached memorandum is the influence which is held over skilled workers, craftsmen and laborers of RKO by the various Communist influences and dominated guilds and unions. This has not been made the subject of a separate section in the summary memorandum inasmuch as the same situation exists with respect to every studio, in that the various guilds and unions have jurisdiction over the employees in the other studios.

Twelve prominent labor leaders in various Hollywood unions have been identified in the past as members of the Communist Party, and it is known that a number of the rank and file members of the various unions are also Party members. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. He is the head of the Conference of Studio Unions which consists of some seven A. F. of L. affiliates, such as studio painters, laboratory technicians, etc., all of which affiliates have followed the Communist Party program, as well as the new Communist Political Association program.

There is also to be considered the Hollywood Guild Council, which is made up of various guilds, including the screen writers, the screen directors, screen publicists, screen readers and screen actors guilds. All the guilds are known in the past to have followed the Communist program.

Opposing the Conference of Studio Unions is a group of seven independent unions in the motion picture industry, all affiliated with the International Alliance of Theatrical Stage Employees. They are led by Richard Walsh, International President of the International Alliance. The purpose of the group of the seven unions is to form a counter-organization to combat the inroads of Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions not yet controlled by Communist influences.

During the summer of 1944, there was formed the Council of Hollywood Guilds and Unions, which is a combined representative from both the guilds and the unions under Communist influence. Herbert K. Sorrell, in combination with the New Council of Hollywood Guilds and Unions, is said to be in control of 22,000 of 30,000 studio workers. This council was formed primarily to combat the anti-Communist program of the Motion Picture Alliance for the preservation of American Ideals.

CONFIDENTIAL

Attachment

Office Memorandum • UNITED STATES GOVERNMENT

EHW:mer

TO : Mr. Strickland

FROM : Mr. Winterrowd

DATE: December 12, 1944

14945

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. Clegg
Mr. Coffey
Mr. Gavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

There is attached for record purposes an article which appeared on page one of the Washington Evening Star dated December 7, 1944, entitled "Mischa Auer Says Russian Club Ousted Him for Backing Dewey."

The article refers to a statement by Auer relative to his expulsion from the Russian-American Club of Los Angeles because of statements he made in speeches favoring the presidential candidacy of Governor Thomas E. Dewey.

Auer further states, according to the article, that he received a letter from the Board of Trustees of this Club charging him with indulging "in malicious attacks against his own motherland, Russia, and against the democratic traditions of America."

Auer is said to have stated that he is "against Communizing America and I want others to leave the American way of life alone."

Auer, according to the article, advised he sent a letter to the Board of Trustees of the Russian-American Club and stated in connection with this letter that the Board of Trustees claimed, "I made certain statements attacking my motherland and the democratic traditions of America and that while I had every right to support any candidate I pleased, the Club had decided by unanimous vote to support President Roosevelt for a fourth term." He further stated, "It is hard for me to understand how anybody could at the same time attack both the Communism of Russia and the democratic traditions of America. That would be facing both ways indeed."

It is known that the Russian-American Club of Los Angeles was organized at the instigation of Communists and it is regarded as a Communist front.

Attachment

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DEC 17 1944

44946

# Mischa Auer Says Russian Club Ousted Him for Backing Dewey

By the Associated Press.

HOLLYWOOD, Dec. 7. — Film Comedian Mischa Auer has been expelled from the Russian-American Club of Los Angeles because of statements he made in speeches favoring the presidential candidacy of Gov. Thomas E. Dewey, the actor has disclosed.

Mr. Auer, who was a vice president of the club, said a letter he received from the Board of Trustees charged he had "indulged in malicious attacks against his own motherland, Russia, and against the democratic traditions of America."

The 39-year-old comedian, who came to this country from Russia in 1920, told a reporter his sympathies are with the Russian people, but that he is "against communizing America and I want others to leave the American way of life alone."

Mr. Auer said he sent a letter to the Board of Trustees, stating that the reasons given for his expulsion were that "I made certain statements attacking my motherland and the democratic traditions of America and that while I had every right to support any candidate I pleased, the club had decided by unanimous vote to support President Roosevelt for a fourth term."

"It is hard for me to understand," wrote Mr. Auer, "how anybody could at the same time attack both the Communism of Russia and the democratic traditions of America. That would be facing both ways, indeed.

"I am even accused of being so undemocratic as to echo the sentiments of Gov. Bricker. Inasmuch as Gov. Bricker won nearly half of the votes in the last election, there must be well over 20,000,000 Americans who are similarly guilty of disloyalty to America as well as to our ally."

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HEREIN IS UNCLASSIFIED
DATE 8-29-96 BY SP5 [illegible]

memo to Lieutenant
EHW/mes
12-12-44

The Washington Evening Star
12/7/44

100-138754-[illegible]

ENCLOSURE

100-138754

RECORDED

EX-8

SAC, Los Angeles

December 29, 1944

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - ~~C~~

In reply to your communication of December 7, 1944, asking that the Bureau clarify its instructions that you reconcile the various changes in the Communist Political Association Clubs in your Field Division, this is to advise that the Bureau desires, if at all possible, that you submit a report setting forth the names of functionaries of Clubs in the Northwest Section currently holding office, as well as those members who have registered with the Communist Political Association.

In this undertaking it is desired that the report be so written to indicate the changes, both in leadership and in membership, which took place as a result of the change in name from that of Communist Party to that of the Communist Political Association, and the necessity of reregistration. The Bureau's letter of October 30, 1944 made reference to the report of Special Agent John R. Vicars, Los Angeles, dated August 26, 1944, in the case entitled "Communist Political Association, District #13, Los Angeles Field Division, Internal Security ~~(C)~~", containing lists of Communist functionaries and members. It could not be determined whether these lists were made up by the membership director for assistance in tabulating future reregistration, or whether they represented lists of persons actually reregistered whose numbers had not as yet been given. The reason for this is the statement appearing on page 2 of the referenced report where it is stated that, "At no place did the list state that these records were the membership of the Northwest Section; however, it is noted that they are broken down into the branches of the Northwest Section, and furthermore, source B. stated that Marjory Potts told her that these were the Northwest Section membership records. This is also some indication that the functionaries listed at the top of each branch may be functionaries of the new CPA Clubs, with the exception of some recent changes."

The report desired of you by the Bureau should be so written that it will indicate whether the leadership remains the same or varied in certain instances after the Communist Party became known as the Communist olitical Association. If additional information has been received since e submission of the reference report, which information pertains to adership and membership in the Communist Political Association of the thwest Section, this should be also incorporated in order to provide Bureau with an up-to-date picture of the various clubs in the Northwest ction of the Communist Political Association, District Number 13, Los geles, California.

DEC 29 1944

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

50 JAN 1 1945

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DATE 8-29-96 BY SP8 CLG/m

Best copy available

# Office Memorandum · UNITED STATES GOVERNMENT

EHW:LVO 100-138754

TO : MR. J. C. STRICKLAND

DATE: December 2, 1

FROM : E. H. WINTERROWD

SUBJECT: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY

The following is taken from the October 9, 1944 issue of "News Week" (page 24):

"RKO Soyuzintorkino Deal

"In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at $50,000. In return for every Russian picture the U.S. studio handles, Soyuzintorkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

HANDLED BY MAIL DIV.

RECORDED 100-138754

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31 JAN 6 1945

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53 JAN 13 1945

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

LA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12/12/44 | 12/10,11/44 | JAMES G. FINDLAY RB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - ~~C~~ |

SYNOPSIS OF FACTS:

Since the general election in November, certain front organizations have become more open in their activity and have emphasized the part they played in the elections and boast of their Americanism. Certain motion picture people and others strongly supported the AMERICAN YOUTH FOR DEMOCRACY first anniversary meeting. The HOLLYWOOD DEMOCRATIC COMMITTEE has declared its intention of becoming a permanent organization to work in the political field and cooperate with CIO-PAC and other progressive groups in politics. WARNER BROS. has announced its withdrawal from the MOTION PICTURE PRODUCERS ASSOCIATION, giving as its reason that it does not agree with the Hays Censorship of what it terms "educational content" but what it really means is "political content". The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has become quite inactive. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS apparently is planning to become a permanent organization. The CONFERENCE OF STUDIO UNIONS is strongly under the leadership of HERBERT K. SORRELL, a well known Communist. The HOLLYWOOD WRITERS MOBILIZATION has practically amalgamated with the PEOPLES EDUCATIONAL CENTER, which has become a very effective front in Hollywood.

-R-

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REFERENCE: Bureau file ~~100-158745~~
Bureau letter of April 29, 1944
Report of Special Agent JAMES G. FINDLAY, Los Angeles, November 9, 1944.

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DATE 7/21/98 BY SP2 CLC/CMS
8-29-96 SP2 CLC/CMS

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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7-2031

LA 100-15732

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that since the November elections the Communists in the Hollywood motion picture industry and the numerous front organizations which surround the Hollywood area have become more open in their activity. This source stated that the part they played, operating through their front organizations, in the elections was most effective from their standpoint. They have been very successful in lessening antagonism to Communism by stressing the great part they played in the elections as an example of their Americanism. Very cleverly they have started a slogan which is being heard on all sides within the industry. That slogan is, whenever there is the slightest criticism of Communism or the Soviet Union, "After all, what's the matter with Communism." This is a very effective tactic because the ordinary employee does not have sufficient knowledge of the subject to give a telling answer. The purpose of this is to break down the taboo against discussing the subject. This is a common expression heard within the unions and on the studio lots at the present time.

Summing up the situation it can be said that in a broad sense, objections to Communism or Communists are apparently losing their force. This permits the Communists employed in the motion picture industry a greater latitude in using their personal prestige in more openly supporting the various Communist front organizations in the Southern California area. This Source stated that a clear and emphatic example of this open work was at the first anniversary meeting of the AMERICAN YOUTH FOR DEMOCRACY (formerly YOUNG COMMUNIST LEAGUE) which was celebrated at the Hollywood Roosevelt Hotel on December 1. This was known to all Hollywood as a Communist gathering. Seventeen prominent persons now employed in the motion picture industry either sponsored or addressed the meeting. While this was a meeting of the AYD and presumably independent of the motion picture industry, yet the prestige of that industry was lent to it by publicizing the names of the prominent motion picture people who supported it. The motion picture people are the following:

GEORGE BRADLEY, Business Agent, Local 99, STUDIO LABORERS
EDWARD DMYTRIK, Director
LION FEUCHTWANGER, Writer
IRVING FINEMAN, Writer
CARROLL HOLLISTER, Musician
REX INGRAM, Actor.

RING LARDNER, JR, Writer
JOHN HOWARD LAWSON, Writer
ALBERT MALTZ, Writer
THOMAS MANN, Writer
SAM MOORE, Actor
CLARENCE MUSE, Actor
SAM ORNITZ, Writer
EARL ROBINSON, Musician
FRANK SCULLY, Writer
HERBERT K. SORRELL, Labor Official
DALTON TRUMBO, Writer
ALVIN WILDER, Writer

Attention may also be called to the fact that certain other officers and individuals of note sponsored or participated in this AMERICAN YOUTH FOR DEMOCRACY gathering. They are the following:

RUBEN S. BOROUGH, Los Angeles Board of Public Works
Professor FRANK C. DAVIS, UCLA professor
Judge JOHN BEARDSLEY, State Superior Court Judge
Dr. ERNEST CALDICOTT, Unitarian minister
JOHN F. COHEE, War News Commentator
PHILIP M. CONNELLY, Los Angeles Industrial Union Council secretary
Dr. FRANKLIN FEARING, UCLA professor
Professor RALPH FREUD, UCLA professor
NED HEALY, Congressman elect
ELLIS E. PATTERSON, Congressman elect
ROBERT W. KENNY, State Attorney General
LESTER McMILLAN, Assemblyman
BEN ROSENTHAL, Assemblyman
JEROME POSNER, Chairman of the Amalgamated Clothing Workers and Chairman of the PAC
Professor HARRY STEINMETZ, San Diego Junior College
Rabbi ERNST R. TRATTNER
REVELS CAYTON, Vice President of the L.A.I.U.C. and chairman of the Anti-Discrimination Committee.

Two recently elected Congressmen, NED R. HEALY and ELLIS E. PATTERSON were guest speakers at the convention. There is no doubt about the growing influence of the Communist elements and their sympathizers in the motion picture industry. There is no opposition among the top

heads of the industry; in fact it can be said there is mild encouragement. This is due to the impression that the industry will develop large markets for distribution in Soviet Russia after the war. This statement has been made many times through the public press. WARNER BROS., the studio which made "Mission to Moscow" goes to great lengths to appease the Communists and it employs more people who have Communist records than any other motion picture studio.

## HOLLYWOOD DEMOCRATIC COMMITTEE

Source A further informed that this Communist front organization which was presumed to be set up temporarily to support the Democratic Party and Communist sponsored candidates in the November elections and the primaries which preceded it, will now be maintained as a permanent organization. The purposes as stated are to continue work in the political field and cooperate with and support the CIO Political Action Committee and all other "progressive" groups in politics. In an official report issued since the November election this Committee stated that it has collected and expended $85,133.57 from July 14, 1944 up to October 27, 1944. This money was used in the campaign. They do not state that any money was collected between October 27, 1944, and the date of the elections, November 7, 1944. This report goes into detail as to the activities of the Committee, stated who the persons were who took part, how the work was divided, etc. It also gives the names of the motion picture actors, writers, musicians, etc., who worked in the field. The entire list of those given contains names which have been identified with the Communist movement, more or less. This Source further advised that the Committee states that it is now making preparation for future local elections in the forthcoming May, 1945, primaries. And it is through this organization that the film industry exerts political pressure in local politics. Control over the Committee is exerted in the usual way; Communists in the background pulling the strings of control. There has been no announcement, as yet, that the Committee will continue publication of its paper, "Free Press".

## MOTION PICTURE PRODUCERS ASSOCIATION

Source A states that this association has been in existence many years and is composed of all the major studios in the film industry. A part of the association is what is called the "Hays Office of Censorship" which approves or disapproves the content of pictures. WILL S. HAYS is the chief of this office.

A rift has developed in the Association. WARNER BROS. has announced its withdrawal, to take effect within six months, that time being required because the rules of the association require six months notice of withdrawal. The reasons given by WARNER BROS. for severing relations are that that studio objects to the method of handling labor relations by PAT CASEY who comes under the Hays office influence. Also the WARNER BROS. company objects to the type of censorship exercised by WILL S. HAYS. The principle involved in this dispute between WARNER BROS. and Mr. HAYS in the matter of censorship is that WARNER BROS. objects to Mr. HAYS' censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays office and the Casey office have been bargaining with two different groups, the IATSE and the Basic Agreement crafts, all AFL. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist-controlled group of key crafts under the leadership of HERBERT K. SORRELL, a known Communist.

WARNER BROS. has announced that it will conduct its labor relations department separate from the Hays and Casey offices and will recognize for bargaining purposes this Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood studio unions. He also stated that WARNER BROS. has been consistently veering in the direction of Communist influence for some time.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

This anti-Communist group according to Source A is apparently inactive. It has taken no action of any kind worth mentioning. It took the position before the election that, to avoid any implication that it was a partisan political group, it would practically cease activity. Since the elections there has been no evidence of activity. The motion picture producers are putting pressure privately on members of the organization to dissolve it. It will probably succumb shortly.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source A has stated that originally this Council was formed to combat anti-Communist group called the MOTION PICTURE ALLIANCE. At the beginning it was a loosely formed organization composed of some twenty-one guilds and unions in the industry. Although the MOTION PICTURE ALLIANCE has now become inactive and shows signs of disintegration, the Communist elements in control of the Council have taken advantage of this situation

because, by using the lure of Hollywood and the motion picture industry, it is attracting large numbers of young people who wish to become employed in the film industry. By using the names of many Hollywood top directors and writers, many of them acting as instructors, this school is doing more to propagate the Communist Party line in the film industry than any other effort. It has the support of and sponsorship of thirty-nine labor unions and guilds and is part of a chain of such schools now being set up in the Southern California area. Source A informs that Communist influence in the film industry and its connections is growing day by day. The opportunity afforded by the war effort makes all this possible and the Communists are exploiting this to the limit with telling effects.

~~- PENDING -~~

LA 100-15732

## UNDEVELOPED LEADS

### THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA, will continue to observe the activities of the Communist-front organizations in the motion picture industry in Hollywood and will report activities of interest to this investigation.

Two copies of this report are being furnished to the New York Field Division as it is believed that the report contains information of interest to that office.

LA 100-15732

~~CONFIDENTIAL~~

SOURCE A

Confidential National Defense Informant [redacted] b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

LA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12/12/44 | 12/10,11/44 | JAMES G. FINLAY |

TITLE

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE

INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

Since the general election in November, certain front organizations have become more open in their activity and have emphasized the part they played in the elections and boast of their Americanism. Certain motion picture people and others strongly supported the AMERICAN YOUTH FOR DEMOCRACY first anniversary meeting. The HOLLYWOOD DEMOCRATIC COMMITTEE has declared its intention of becoming a permanent organization to work in the political field and cooperate with CIO-PAC and other progressive groups in politics. WARNER BROS. has announced its withdrawal from the MOTION PICTURE PRODUCERS ASSOCIATION, giving as its reason that content" but [illegible] with the Hays Censorship of what it terms "educational [illegible] means is "political content". The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has become quite inactive. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS apparently is planning to become a permanent organization. The CONFERENCE OF STUDIO UNIONS is strongly under the leadership of HERBERT K. SOREELL, a well known Communist. The HOLLYWOOD WRITERS MOBILIZATION has practically amalgamated with the PEOPLES EDUCATIONAL CENTER, which has become a very effective front in Hollywood.

- R -

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 7/21/88 BY SP5CLC/LCMS

8-29-96 SP2 CLC/LCM

REFERENCES: Bureau file 100-155745
Bureau letter of April 20, 1944
Report of Special Agent JAMES G. FINLAY, Los Angeles, November 9, 1944.

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7—2034

December 2, 1944

COMMUNIST INFILTRATION OF RKO STUDIOS

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INTRODUCTION

DECLASSIFIED BY SP2CLCCCM
ON 8-29-96

Under the following designated sections there is incorporated herein the latest information available concerning the above entitled matter:

I. RKO Executive Organization and Staff.
II. RKO Producers
III. RKO Directors
IV. RKO Writers
V. RKO Actors and Actresses
VI. RKO Feature Pictures Containing Communist Propaganda.
VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films.

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As will be noted, much of this memorandum is devoted to digests of information concerning the leanings of persons affiliated with RKO. These descriptions are incorporated according to the categories in which they are employed at RKO Studios.

At the outset it may be stated that RKO ranks sixth in size and importance in the motion picture studio group in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length pictures, and in addition has produced and released many short subjects.

I. RKO Executive Organization and Staff.

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RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and management of the national and international aspects of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and in addition, there is a motion picture exchange also located in Los Angeles where all pictures produced are marketed. This summary deals only with the production end of the business.

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Personages

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Charles W. Koerner. According to [redacted] a reliable paid informant, Koerner, Executive Vice President in charge of production for RKO, must be aware of the Communist situation in this studio. The informant has advised that Koerner is a member of the Motion Picture Producers Association which has discussed the Communist situation in the motion picture industry on many occasions. [redacted] recalled that Congressman Martin Dies discussed this situation with the Executive Board of the Association some time ago. [redacted] has advised he does not believe that Koerner is sympathetic with the Communist movement, although he cannot be moved to take action against it. [redacted] has pointed out that the chief interest of Koerner, as head of production at RKO, is to release motion pictures with box office appeal in order that RKO may be financially successful, and that he is not interested in fighting Communism.

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C. Bakaleinikoff. This person is Musical Director for RKO, and according to [redacted] the informant, Bakaleinikoff is Russian born and is affiliated with the Russian-American Club in Los Angeles, which was reportedly organized by Michael and Clara Walden, who are members of the Northwest Section of the Los Angeles County Communist Political Association. [redacted] has described Bakaleinikoff as a "careful sympathizer," one who is not particularly active in political affairs, but who has provided music for meetings sponsored by such organizations as the Los Angeles Council of American-Soviet Friendship and the Russian-American Club, both Communist groups.

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James Crow is the assistant to William Dozier, General Production Aide to Koerner. According to [redacted] Crow was formerly President of the Los Angeles Newspaper Guild. He has advised that prior to the "Hollywood Citizen-News" strike in 1938, Crow cooperated with the Communist fraction in the American Newspaper Guild, although during this strike Crow was critical of the Party program. [redacted] states, however, that Crow still socializes with Communists, and that while Crow will follow the Communist program in some of its aspects he will not follow the Communist line completely.

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William Dozier is the General Production Aide to Charles W. Koerner. [redacted] has advised that Dozier was formerly the head of the Story Department at Paramount Studio. In this capacity he hired such known Communists as Meta Reis, Bernard Gordon and Don Gordon. [redacted] states that there has been an affair between Meta Reis and Dozier of many years standing. Meta Reis, by way of identification, is a member of Club A-3 of the Northwest Section of the Los Angeles County Communist Political Association. The stage and screen magazine "Variety" of July 21, 1944, advises that Dozier had been made Aide to Koerner and that Dozier would act as General Production Supervisor for Koerner, supervising all story purchases as well as being in charge of writers and writers' assignments in addition to producing a number of important pictures. According to [redacted] Dozier, though not known as a Communist Political Association member, has been active in Communist affairs during the past year and one-half. The informant has also advised that Dozier was active in the 1943 Writers' Congress sponsored by the Communist controlled Hollywood Writers Mobilization. At this Congress he was a member of the Advisory Committee, as well as a member of the Feature Film Panel, which was chaired by Richard Collins, known member of the Communist Party. The informant has further reported that Dozier, while at Paramount Studios, elevated Adrian Scott, known Communist, from the rank of writer to the rank of Associate Producer. When Dozier left Paramount and came to RKO Scott followed him and is now with RKO. [redacted] has pointed out that in his capacity as Aide to Koerner, Dozier is the highest executive in the Hollywood RKO Studios, next to Koerner, and that in his capacity as a supervisor of the Writing and Story Departments, Dozier is in a position to pass on all Communist propaganda which might be injected into any film made by RKO, subject to revision only by Charles Koerner.

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## II. RKO Producers

Prior to setting forth the various people in this category with Communist affiliations at a varying degree, the following observations are made concerning the general capacity of a producer as based upon information of general knowledge and that supplied by [redacted]

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The producer in a studio is the official responsible for and in charge of the actual production of a picture. In many cases producers are the heads of production companies or units which are almost independent of studio management, although the completed picture might bear the label of the studio releasing it. This is true with respect to RKO.

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Producers are principally interested in completing a picture for profit and might neither be aware nor interested in any disguised Communist messages injected into a given picture by the writers or directors, so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propaganda when he recognizes it or when he cares to take this action. Similarly, if a producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who can override the producer is the executive head in charge of production.

As of November 1, 1944, RKO had fifteen producers, fourteen associate producers and one short subject producer. Following are listed those RKO producers who have Communist affiliations or connections indicated:

Niven Busch has been described by [redacted] as one who appears to be sympathetic with the Communist movement and one who is supported by Communists because of his writings. The informant knows of no organization of a Communist character to which Busch has belonged, nor does he recall any specific pictures for which Communists have expressed their likes. He described Busch as a "liberal" writer. b6 b7C b7D

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. [redacted] states that Clurman claims to have directed twenty-five Broadway successes, including "Men in White", "Awake and Sing", "Gentle People", "Golden Boy", and "Deadline at Dawn." b6 b7C b7D

[redacted] further advised that Clurman is a personal friend and associate of Franchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Adler, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association, [redacted] has advised that Clurman has been active in the following Communist influenced or dominated groups: b6 b7C b7D

Group Theater - a leader
Director of Marxist plays
International Union of Revolutionary Writers
Member of New Theater League
Joint Anti-Fascist Refugee Committee - active worker.

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[redacted] has further informed that Clurman made several trips to Russia, and at one time referred to the United States as the "middle class crazy world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization. b6 b7C b7D

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that [redacted] has also been active in the Hollywood Democratic Committee which is also a Communist controlled group. b6 b7C b7D

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active. b6 b7C b7D

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally. b6 b7C b7D

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

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Dudley Nichols is said by [redacted] to have been born in Ohio and educated at Oxford University, England. [redacted] has reported that Nichols came to Hollywood in 1933, and soon became a member of the John Reed Club, Communist writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communists gained complete control of this Guild. In addition, Nichols was very active in the following alleged Communist and Communist front organizations:

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Screen Writers Guild
League of American Writers
Hollywood Writers School - teacher
American Peace Mobilization
North American Aviation, Inc. Wildcat Strike - June 1941 - supporter.
A chief speaker at Writers' Congress at UCLA, October, 1943.
Active in American League for Peace and Democracy, 1938-1939.
Sponsor of and active in Hollywood Anti-Nazi League. (Elected member of this group after culmination of "Stalin-Hitler Pact").
Supporter of "The Yanks are Not Coming" program.
Contemporary Theater.
New Theater League
International Union of Revolutionary Theaters - Moscow, 1932.
Signed protests against investigation of Moscow trials requested by John Dewey in 1937.
Supported Loyalist cause in Spain in 1937.
Member of reception committee for Andre Malraux - French Communist at time of visit in Hollywood, August 16, 1937.
Member of Sleepy Lagoon Defense Committee
Sponsor of Los Angeles Council of American Soviet Friendship.
Member of Citizens Committee for Harry Bridges.
Member of Screen Writers Guild
Member of Hollywood Writers' Mobilization.

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Adrian Scott was formerly a writer at Paramount Studios and was elevated to the rank of producer at Paramount by William Dozier, described hereinbefore. Scott was subsequently made producer at RKO. According to available records pertaining to the membership list of the Northwest Section of the Los Angeles County Communist Party of 1944, Scott was a member of Club A-1. These same records reflect Scott is presently a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association holding 1944 Communist Political Association Book Number 46832. Pearl Kamm, the secretary of Scott, according to the same records, has acted as group membership director, as well as labor chairman in two clubs of the Northwest Section of the Communist Party, Los Angeles.

Orson Welles was born in the State of Wisconsin in 1915. He has been a director, actor and writer, and was formerly employed by RKO as a director. Positive proof of his affiliation with the Communist Political Association is not available. However, [redacted] has reported Welles has been affiliated over a period of time with the following organizations, either Communist controlled or influenced:

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New Theater Alliance
League of American Writers
Attended 4th Writers' Congress - University of California, Los Angeles, October 1-4, 1943.
Member of Bridges Defense Committee
Member of American Peace Mobilization
Member of Theater Arts Committee "TAC"
Sponsor of Rescue Ship Mission to Spain
Member of and active in Joint Anti-Fascist Refugee Committee.
Sponsor of Los Angeles Council of American Soviet Friendship.
Member of Hollywood Democratic Committee.

III. RKO Directors

Prior to listing the various directors, the following observations are made as based upon information of general knowledge and that supplied by [redacted]

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The director of a motion picture is in charge of the actual making and filming of the picture. He is in turn directly responsible to the producer. He has complete charge of the set, the actors, cameramen and other employees on the lot. He is in a position to inject Communist lines in a motion picture, subject only to revision by the producer.



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As of November 1, 1944, there were eighteen directors on the payroll at RKO Studios. Following is a list along with descriptive data of those who have Communist affiliations:

Herbert Joseph Biberman is presently employed by RKO as a director and writer. According to membership records available of the Northwest Section, Los Angeles County, Communist Political Association, Biberman is presently attached to Club A-3. He was formerly organizer of Branch - B, Northwest Section of the Los Angeles County Communist Party in 1943. He was the former West Coast director of the American Peace Mobilization, renowned Communist front. According to [redacted] Biberman at one time was the leader of Communist activity in the motion picture industry, but since June, 1941, when the Communist line changed to advocating all-out aid for the war effort, he has been superseded by John Howard Lawson, movie writer. He has always been active in such groups as American Council on Soviet Relations, League of American Writers, Hollywood Writers Mobilization and Hollywood Democratic Committee. b6 b7C b7D

Frank Borzage. According to [redacted] Borzage is mildly sympathetic to the Communist cause but [redacted] does not know any Communist organizations to which Borzage has belonged. The informant described Borzage as one "who goes along" with the Communist fraction in the Screen Directors League.

Danny Dare is a director of the dance and directs in all studios in Hollywood, according to information available. [redacted] states that Dare was a member of the New Theater League and the Hollywood Theater Alliance, and that he has been a teacher in the Actors Lab, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the People", produced by MGM. b6 b7C b7D

Edward Dmytryk. According to available records of the Northwest Section membership of the Los Angeles County Communist Party, Dmytryk in June 1944, was a member of Club A-3 (Writers). He is an instructor at the Peoples' Educational Center, a Communist group. According to information received, Dmytryk admitted to Mrs. Lela Rogers, RKO associate producer, that he is a Communist.

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Howard Estabrook is not a known Communist membership book holder. However, according to [redacted] he is a member of the League of American Writers, a Communist front and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor of motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the school sponsored by the League of American Writers. Estabrook has been affiliated with the Hollywood Writers' Mobilization, Communist successor group to the League of American Writers. He has recently been named secretary of the Council of Hollywood Guilds and Unions which, according to [redacted] was set up at the instigation of Communists to combat the Motion Picture Alliance for the Preservation of American Ideals, an anti-Communist organization. Estabrook is a member of the Executive Council of the Hollywood Democratic Committee in which organization he has been active. This organization is indicated to be a Communist controlled group. He is also a California sponsor of American Youth for Democracy, successor to the Young Communist League.

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Fritz Lang. According to [redacted] Lang is a German refugee who came to the United States in 1936. He produced "Fury" and became a hero of the former Communist New Theater League as a result of this production. He has been currently active in the Free Germany Movement.

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Lewis Milestone, according to [redacted] was born in Russia and claims that he was naturalized in New York City. The informant states that Milestone came to Hollywood in 1919 and that in 1936 he was active in the former Communist groups, the New Theater League and Contemporary Theater. Milestone, according to [redacted] served on the Committee to Honor Andre Malraux, French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed protests against the investigation of the Moscow trials requested by Professor John Dewey in 1937. He is an active member of the Communist Hollywood Democratic Committee and he sponsored the reception for Mikhail Kalatozov, Russian film director at the Mocambo Cafe, Hollywood, on August 12, 1943.

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Leonide Moguy. According to [redacted] Moguy is a Russian refugee who mixes socially with Hollywood Communists. The informant knows of no Communist organization to which Moguy belongs, although he has stated that the Communists like Moguy.

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Clifford Odets, according to [redacted] is a native-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RKO (described hereinafter). The plays "Waiting for Lefty", and "'Till the Day I Die" are attributed to

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his authorship, having been written during the years 1934 and 1935. According to [redacted] these two plays are considered Communist propaganda since they glorified the role of the Communist Party in underground work and in trade union work.

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[redacted] has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater School in New York.

Member of the Theater Arts Committee (TAC) - (Also member of National Advisory Council for organization).

One of the original organizers of the League of American Writers.

Chairman of the Delegation of Young Communists, who reportedly went to Cuba in 1936 to protest arrest of workers. (He is said to have been arrested in Cuba with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.

In attendance at Fourth Writers Congress, New York City, June, 1941. (Then elected member of National Executive Board of the League).

On reception committee honoring Mikhail Kalatozov, Russian film director - (At Mocambo Cafe, August 21, 1943).

John G. Honeycombe, a former Communist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.



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Don Quinn. According to [redacted] Quinn was originally a publicist and later a writer. He has described Quinn as one who goes along with the Communist program in the motion picture industry. Quinn has been active in the Hollywood Writers Mobilization and was one of the members on the panel entitled "Humor and the War" in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, a Communist front. According to [redacted] he collaborated with Howard Estabrook in the preparation of the screen play "Heavenly Days".

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Jean Renoir came to the United States sometime during 1941 or 1942 as a refugee from France. He is not a citizen.

[redacted] advised that Renoir directed "Our Native Land" which was written by Dudley Nichols, who is described hereinbefore as having numerous Communist connections. "Our Native Land" has been described as a propaganda picture depicting the middle-class as not being dependable in the defeat of Fascism and that only "the workers" can be trusted. The April 30, 1940 issue of Peoples World stated Renoir directed the French movie "People of France" which, according to [redacted] was done in conjunction with the Communist Party of France. Appearing in the picture was Maurice Thorez, the Earl Browder of France, and Marcel Cachin, who is said to have been one of the leaders of the Communist Party in France and editor of "Humanite". [redacted] has also advised that Renoir moves in Communist groups in Hollywood, although he is most careful about his activities, inasmuch as he is not a citizen.

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William A. Seiter. According to [redacted] Seiter was active in 1943 in the Writers' Congress held under the auspices of the Hollywood Writers' Mobilization. The informant has stated that Seiter is a newcomer and appears to be developing in the Communist movement. However, he has no information that Seiter is actually a member of the Communist Political Association.

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Jacques Tourneur - RKO Director - According to [redacted] Tourneur is a French refugee who socializes with Hollywood Communists.

RKO Writers

Prior to listing the various writers the following observations are set forth as based on information of general knowledge and that supplied by [redacted]

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There are two types of writers in the studios, the original story writer and the scenario writer. The scenario writer writes dialog from an original story and consequently propaganda might be injected either into the original story or by the scenario writer. It is certain, however, that it is the writer who actually injects Communist propaganda into a picture because it is he who writes the script upon which the production of the picture is based.

It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. From information available as developed in connection with the case entitled "Communist Infiltration of the Motion Picture Industry", there are approximately eighty-five screen writers in the two writers' clubs of the Northwest Section of the Communist Political Association. According to [redacted] Communists have recognized the basic value of the writer in the production of the picture. b6 b7C b7D

As of November 1, 1944, there were fifty-three writers at RKO, sixteen of whom are contract writers, the remainder being hired only for individual pictures. Following is a list of those writers who have Communist records of affiliations as noted:

Zoe Akins in 1942 acted as an official of the Pasadena Book Panel for Allied Relief which group, according to information developed in the investigation of Communist activities, was organized by known Communists.

Benjamin Frank Barzman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944 he was employed at RKO Studios. According to available membership lists of the Communist Party in Los Angeles, Barzman has been a member of Group A-2, Branch A, (Writers' Branch), Northwest Section, Los Angeles County Communist Party. His wife, Norma Barzman, is a writer who has been employed at the Los Angeles Examiner, and who has been a member of Branch A, Northwest Section, Los Angeles County Communist Party.

Vicki Baum who is the novelist, was born, according to [redacted] in Austria. [redacted] has stated she has signed many petitions sponsored by Communist controlled organizations, and has been a follower of the Communist program continually. The informant has no evidence that she is an actual member of the Communist Political Association. b6 b7C b7D



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Herbert Biberman. (Biberman was described previously under "RKO Directors").

Allen Boretz. According to Communist Party membership lists available Boretz was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party Book Number 48621. There is no record of his current activity in the Communist Political Association.

Harold Buchman. According to available Communist membership lists of the Northwest Section, Los Angeles Section, Communist Political Association, Buchman is literature director of Club A-1, Northwest Section, holding 1944 Communist Political Association Book Number 46802. Buchman has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization during its existence.

Val Burton. According to available membership lists of the Los Angeles Communist Political Association, Burton is a member of Club A-3, Northwest Section, holding 1944 Communist Political Association membership card number 46808. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization.

Edward Chodorov. According to available membership lists of the Communist Party, Northwest Section, Los Angeles, Chodorov was a member of Branch Y., (composed of people out of the city), and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944.

[redacted] has advised that Chodorov was a member of the League of American Writers. [redacted] further informed that Chodorov signed the call to the Fourth Congress of American Writers in 1941.

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Jay Dratler, according to [redacted] was one of the editors of "Communique" published by the Hollywood Writers' Mobilization in 1942. The policy of this publication followed the Communist Party line. According to [redacted] Dratler has been active in the Hollywood Writers' Mobilization, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which are controlled by Communists. b6 b7C b7D

Howard Estabrook. (Described previously under Section "RKO Directors").

John Fante, according to [redacted] is an Italian by birth and is believed to be a naturalized citizen. He was a member of the League of American Writers and is close to Orson Welles, collaborating with him in scenario writing. b6 b7C b7D

Anne Froelich. According to available membership lists of the Northwest Section, Communist Party, Los Angeles, she was a member of Club A-3, having 1944 Communist Party membership book #48673. Her 1944 Communist Political Association membership book is not available, although she was recently observed in attendance at a Communist Political Association meeting (Club A-3) by Bureau Agents.

Oliver H. P. Garrett. According to [redacted] Garrett is a former novelist. [redacted] has advised that Garrett is a member of the League of American Writers, the Hollywood Writers' Mobilization, and has been active in the Hollywood Council of Guilds and Unions which was formed to combat the Motion Picture Alliance for the Preservation of American Ideals, a group organized to combat Communism. According to Albert George Katzenberger [redacted] a reliable paid informant [redacted] the Communist Political Association, Garrett was one of the principal speakers at a meeting on June 28, 1944, of the Council of Hollywood Guilds and Unions, at which time Garrett gave what the informant described as the most settled Communist speech of the evening before nine hundred people. b6 b7C b7D

Sheridan Gibney. According to [redacted] Gibney was formerly President of the Screen Writers' Guild and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. According to [redacted] in 1943 Gibney held a reception at his home for Paul Robeson and Max Yergan, both Negroes, at which the Communist element in Hollywood was well represented. Yergan and Robeson are well known for their Communist affiliations. b6 b7C b7D



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Frances Goodrich. According to [redacted] she is very sympathetic with the Communist program. Her husband is Albert Hackett, described hereinafter.

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Morton Grant. According to membership records available of the Los Angeles County Communist Party, Grant held 1944 Communist Party membership book #50542 and was a member of Club A-3. According to [redacted] he was a member of the League of American Writers and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, in which group he is also active. His home has been a meeting place for Communists.

Albert Hackett. According to [redacted] Hackett has long been active in the Communist movement in Hollywood and was a member of the League of American Writers. He was elected to the Executive Board of the Screen Writers' Guild in October, 1944. The informant has advised that Hackett was never a leader in any other movements, nor does he have any proof that Hackett is actually a member of the Communist Political Association.

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Don Hartman. (Previously described under Section "RKO Producers").

Lillian Hellman. (Mrs. Arthur Kober). This person has a long record as a sympathizer with the Communist movement. According to [redacted] she has beenofficially connected with the National Headquarters of the Communist Party, New York City. She is the author of "Watch on the Rhine" and she wrote "North Star". Both have been made into pictures which are considered to have a strong propaganda content. The records of the Bureau reflect her to have connections with innumerable known and reported Communists, as well as Communist front groups.

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Nunnally Johnson. (Previously described under Section "RKO Producers").

Aven Kandel. [redacted] has described Kandel as a "mild" Communist sympathizer. The informant has stated that Kandel rationalizes a great deal and does not follow the Communist line completely.

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Herbert Kline. According to Los Angeles County Communist Party records made available in 1943, Kline was a member of the Newspaper Unit of the Los Angeles County Communist Party in 1938. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. Harburg, [redacted] The "People's World" is the

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West Coast Communist news organ. According to [redacted] Kline has been an instructor in the League of American Writers School for Writers, and presently teaches at the People's Educational Center, successor to this school.

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Harry Kurnitz. According to [redacted] Kurnitz has been a member of the League of American Writers and formerly taught at its Writers School in Hollywood. This informant advised Kurnitz was active in the American Peace Mobilization and is now active in the Hollywood Writers' Mobilization, as well as the People's Educational Center, Hollywood Extension.

Per 100-20132, Zugsmith is married to Carl Randau, aka Carl Randau

Richard Landau. According to [redacted] Landau is the husband of Leanne Zugsmith, a writer at Twentieth Century-Fox Studios. [redacted] has advised that Landau's wife, according to reports he has received, has been a member of the Communist movement for years and a writer for "New Masses". She is further reported to [redacted] as having been a member of the League of American Writers and the American Peace Mobilization. The informant has no information on the specific activities of Landau.

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S. K. Lauren. [redacted] advised that Lauren has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. The informant further advised that while he did not know whether Lauren was a member of the League of American Writers, he did recall that Lauren was very closely associated with it.

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Emmet Lavery was recently elected President of the Screen Writers' Guild and also Chairman of the Hollywood Writers' Mobilization. According to [redacted] Lavery, himself, is not a known Communist, although he is sympathetic with the movement and the Communists are using him as a front because he is not known as a Communist at the studio. [redacted] advised Lavery is comparatively new and in his opinion the Communists can use him successfully. Lavery was active in the 1943 Writers' Congress as sponsored by the Hollywood Writers' Mobilization and has been active in the past year in the Council of Hollywood Guilds and Unions, which group it is recalled was established to fight the Motion Picture Alliance for the Preservation of American Ideals - an anti-Communist group. According to technical sources close to John Howard Lawson, who is regarded as the real Communist leader in Hollywood, when Lester Cole, former President of the Screen Writers' Guild, was nominated for reelection, Cole withdrew in order that Lavery would have no opposition. According to the same sources the reason for this move was that the Communists did not want to split the progressive vote and, accordingly, backed Lavery in the election. It is to be noted that he had no opposition since he was the only one nominated for the position.

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Arnold Manoff. According to available Communist Party membership records, Manoff was formerly Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, holding membership book #10909. He is known to have been a delegate to the Los Angeles County Communist Party convention held October 31, 1943, at Los Angeles. According to the membership records referred to above, Manoff has also been connected with the following Communist groups: The Western Writers' Congress, League of American Writers, Screen Writers' Guild, and the People's Educational Center. He has also been a subscriber to the "People's World," the "Daily Worker" and has been a regular reader of "The Communist". According to the membership records available, his wife, Ruth Manoff, has been a functionary in the Northwest Section.

Lewis Meltzer, according to 1943 Communist membership records, joined the Party in 1943 under the name of Lewis Callahan, holding 1943 membership book #36025.

Horace McCoy. According to [redacted] McCoy has been a member of the League of American Writers, taught in this organization's school and has been active in the Hollywood Writers Mobilization. No evidence is available that McCoy is actually a Party member. b6 b7C b7D

Josef Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to America. In his work with RKO, according to [redacted] he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and [redacted] states he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943. b6 b7C b7D

Leo Mittler. Mittler is an associate of reported German Communist sympathizers in Hollywood and has been a contributor to the Free German Movement. He was present at a reception given in honor of Mikhail Kalatozov, Soviet Film Representative in Hollywood, on August 22, 1943.

Jane Murfin, according to [redacted] is not a member of the Communist Political Association, but is used apparently by the Communists. Her activities have been generally in the Screen Writers' Guild as a member of the Executive Board, and in the 1943 Writers' Congress where she was a Chairman of the Ticket Committee. b6 b7C b7D



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Henry Myers, according to membership records available, was formerly Educational Director of Branch A. Northwest Section, holding Party membership book for 1943, #25065. He was a member of the League of American Writers and taught in their Hollywood school. Through a surveillance by Agents it is known he attended a meeting with Alexander Trachtenberg on February 7, 1943, at the League of American Writers School. Trachtenberg is a member of the National Committee of the Communist Political Association and Literary Director. He was one of the three authors of the CIO stage show entitled "Marching with Johnny," which played in the Eastern part of the United States in 1943. CK U

Dudley Nichols. (Previously described in Section "RKO Producers").

Arch Oboler, according to [redacted] was formerly Western Regional Vice President of the Radio Writers' Guild and is an alternate on the Executive Council of the Radio Directors' Guild, Hollywood Chapter. He was a member of the League of American Writers and was active in the 1943 Writers' Congress, subsequently being a member of the Continuations Committee thereof. On April 15, 1944, as a result of a physical surveillance, it was learned that a car registered to Oboler was observed at the Hollywood Mobile Theater where John Howard Lawson was addressing new recruits of the Northwest Section of the then Communist Party. This was strictly an invitational meeting and a man was observed who may have been Oboler and who left Oboler's car.

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Clifford Odets. (Previously described under Section "RKO Directors").

Don Quinn. (Described hereinbefore under Section "RKO Directors").

Stanley Roberts. A car registered to Stanley Roberts was observed as a result of a physical surveillance at a "People's World" (Communist West Coast news organ) benefit party at the home of E. Y. Harburg on July 16, 1944. [From technical sources close to John Howard Lawson, Hollywood Communist leader, it has been learned that Lawson stated that Roberts is the kind of person who will go along with "the others", but who is not important - undoubtedly meaning that Roberts will go along with the Communist cause when he has supporters.] X



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David Robison. Robison is a reader and a writer at RKO. According to membership records available for early 1944, Robison was a member of Club B, Northwest Section, Los Angeles County Communist Party, and later was active in Branch B, Communist Political Association, holding Communist Political Association card for 1944, #46889. His wife, Naomi Robison, is Northwest Section Financial Director, apparently handling all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section.

Waldo Miller Salt is a free lance screen writer. According to membership records until recently he was organizer for Branch A (Writers) Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party membership book #48986. He has been active in the League of American Writers, the Hollywood Democratic Committee, the Hollywood Writers' Mobilization, and the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberties, a Communist dominated group. On September 24, 1944, he was observed by Agents in attendance at a birthday party at the home of Carl Winter, President of the Los Angeles County Communist Political Association. His wife, Mary Salt, is a member of Branch F (Actors) Northwest Section, Los Angeles County Communist Party, and is an instructor in the Actors' Laboratory, Communist actors' work shop.

Adrian Scott. (Previously described under Section "RKO Producers").

Allan Scott is the brother of Adrian Scott and, according to [redacted] he has been a member of the League of American Writers, and has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. Jane Mead, who formerly lived with Scott, has been a Communist functionary in the Northwest Section for some time. According to [redacted] one of Scott's screen plays, entitled "So Proudly We Hail", was strictly in line with the Communist theme that the present war is a "people's war". Allan Scott is not known as a Communist Political Association member.

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Bud Wilson Schulberg was born in New York City, and is presently an Ensign in the United States Navy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to [redacted] Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by [redacted] He has been active in such Communist groups in the Hollywood area as,

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American League for Peace & Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee



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American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

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Curt Siodmak. [redacted] has described this person as a refugee who is regarded favorably by Hollywood Communists and who fraternizes with them. b6 b7C b7D

Harold J. (Hal) Smith. Available Communist membership records for 1944 reflect that Smith was former Membership Director of Club A-3, Northwest Section, and held 1944 Communist membership book #48677. His wife, Sylvia Smith, is known as a former functionary of the Northwest Section, Communist Party in Los Angeles. [redacted] a reliable informant [redacted] member of the Communist Political Association, advised Smith was a writer of a pageant to have been presented at a rally for William Z. Foster, National Chairman of the Association, which was under the auspices of the Los Angeles Communist Party Executive Committee in July, 1943. b6 b7C b7D

Rey Spencer. According to available membership records for 1944 he was a member of Club B, Northwest Section, Los Angeles County Communist Party, and now holds 1944 Communist Political Association card #46885.

Joe Swerling. According to [redacted] Swerling was an instructor in the League of American Writers School for Writers in Hollywood, and was active in the Joint Anti-Fascist Refugee Committee, and attended open Communist Party meetings. The informant states that Swerling is currently active in the Hollywood Democratic Committee. b6 b7C b7D

Frank Tarloff. According to available membership records, Tarloff became a member of the Communist Party in 1943 and later held 1944 Communist Party membership book #48663.

Bess Taffel, according to membership records, is presently assigned to Club A-1, Northwest Section, Los Angeles County, Communist Political Association, and holds 1944 Communist Political Association card #46818. She was formerly a club functionary.



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Barry Trivers. [redacted] believes Trivers to be the brother of Paul Trivers, a known Communist Party member. Barry Trivers, according to [redacted] is comparatively new in Hollywood, and is not a member of any Communist front, but is a sympathizer and one who fraternizes with Communists. b6 b7C b7D

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. He is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGM Studios. Available Communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Writers' Guild, the League of American Writers, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the National Federation for Constitutional Liberties. [redacted] states Trumbo wrote a pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Motion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry. b6 b7C b7D

Brenda Weisberg. [redacted] has advised that Weisberg was formerly active in the now defunct Hollywood-Nazi League, and the Joint Anti-Fascist Refugee Committee. She is currently active in the Hollywood Democratic Committee. The informant has described her as a rank-and-file person who has never been a leader in any of the groups, but he has stated he does not know if she is an actual Communist Political Association member. b6 b7C b7D

John Wexley. The November 15, 1944, issue of "Variety" states that this person has just returned from military service and was assigned by RKO to handle the screen play "Cornered" for Producer Allan Scott. According to available 1944 Communist Party membership records, Wexley was a member of Branch A, Group 2, Northwest Section, holding 1944 Communist Party book #48640. These records reflect he was given special leave by the Party to go into the United States Army. According to dispatches in the "People's World", he made a trip to Europe and was in Russia, but returned around the first of November, 1944, at which time he was discharged from the United States Army.



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V. R.K.O. Actors and Actresses

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R.K.O. has no contract "star players" although it employs what are known as "stock players", generally hired for a period of six months, and consequently, the players roster is continually changing.

The "star players", when used in a R.K.O. release, are signed only for the picture and are not under regular contract. Since January 1, 1942, approximately 160 different actors and actresses have had leading roles in R.K.O. feature pictures. As of November 1, 1944, R.K.O. had fifty-five "stock players" on its roster. Listed below are those actors and actresses who, since January 1, 1942, have taken a leading part in pictures producted or released by R.K.O. and who have Communist connections as indicated. There are listed also those "stock players" with Communist connections who are presently on the R.K.O. roster.

Lucille Ball, motion picture actress. According to [redacted] she is a member of the Screen Actors' Guild and to his personal knowledge, she has taken an active part in and supported Communist-controlled fronts in the Hollywood area over a period of six or seven years. She was registered as a Communist voter in 1936. [redacted] has also stated that in 1936, Lucille Ball was appointed as a member of the state-controlled committee of the then Communist Party of Los Angeles County. The official records of the Registrar of Voters reflects that she sponsored Communist candidates for office in 1936 (When a voter sponsors a candidate, the voter must state that he or she is a member of the party to which the candidate being sponsored belongs). According to Rene Valle, former Communist Party member and subsequent witness for the California State Legislative Investigative Committee, she, Rene Valle, attended over a period of time, Communist Party new members' classes at the home of Lucille Ball on North Ogden Drive. This informant also stated that since Lucille Ball has become prominent, she has not been taking an open stand in Communist activities.

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Lloyd (Bud) Bridges. According to available Communist Political Association membership records, Bridges joined the then Communist Party in 1943, and was assigned to Branch K of the Northwest Section and now holds 1944 Communist Political Association Card No. 46950. Bridges is also active in the Actors' Laboratory, Communist Actors' Work Shop.

Jean Brooks. According to available Communist Party membership record, Jean Brooks held 1944 Communist Party membership book No. 48972. She is a subscriber to the Communist news organ on the West Coast, the "People's World".



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Virginia Bruce. According to [redacted] she became active in Communist affairs in 1938. She is a member of the Screen Actors' Guild. According to [redacted] she was a member of the Emergency Committee of the Communist Anti-Nazi League to save that organization at the time many deserted the organization because of the pact between Stalin and Hitler. She has also been a member of the American Peace Mobilization and the Motion Picture Artists' Committee for Spanish Aid. Proof of her membership in the Communist Political Association is not available. b6 b7C b7D

Morris Carnovsky. According to available membership records of the Communist Party in Los Angeles, Carnovsky and his wife, known professionally as "Pheobe Brand", were transferred from New York to the Northwest Section of the Los Angeles Communist Party in early 1944. Carnovsky now holds 1944 Communist Political Association membership card No. 46951. He is attached to Branch F, Northwest Section. A U

Aaron Copland is a musician and according to [redacted] was a member of the League of American Writers and a former instructor at its school. [redacted] has also advised that Copland was active in the 1944 Musicians' Congress reportedly organized and controlled by Communists. He was also active in supporting the Harry Bridges Defense Committee. b6 b7C b7D

Joseph Cotton. According to [redacted] Cotton is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member. [redacted] has advised that Cotton supplied his name to many front organization rallies and is a member of the Communist Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, Communist actors' workshop and is currently active in the Hollywood Democratic Committee. b6 b7C b7D

Olivia de Havilland. [redacted] has informed that to his personal knowledge, this person began exhibiting sympathy for the Communist cause in Hollywood in 1942, and since that time, has taken an active part in various Communist front activities such as the Hollywood Committee for Writers in Exile and the Free People's Dinner honoring Paul Robeson. She is a sponsor of the Communist Joint Anti-Fascist Refugee Committee. She signed a protest sent to the State Department, protesting the detention of Jesus Hernandez Tomas, Spanish Communist who was temporarily held by Immigration authorities at Seattle, Washington in 1943. She attended the reception of Mikhail Kalatozov, Soviet motion picture representative, at the Mocambo Cafe, Hollywood, on August 22, 1943. She is a sponsor of the Los Angeles Council of American-Soviet Friendship and a member of and active in the Russian-American Club. b6 b7C b7D



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John Garfield, Alias Jacob Garfinkel. According to [redacted] Garfield is a citizen and has had his name officially changed to John Garfield. He is a member of the Screen Actors' Guild. The informant has advised that Garfield has been very active in Communist front activities for the past seven years and further, that Garfield teaches at the Hollywood Writers' School, a Communist organized school. [redacted] advised that Garfield returned home on or about May 1, 1944, from the Italian front where he had been on an entertainment tour. At this time, Garfield advised he had interviewed Marshal Tito while in Europe and eulogized Tito for his great efforts. According to available Communist membership records, Garfield's wife, Roberta, was active in Branch H, Northwest Section, Los Angeles Committee of the Communist Party and has been a member in the Communist Political Association. b6 b7C b7D

Ira Girshwin. According to [redacted] Girshwin is a member of the League of American Writers and a former instructor in its school. He has been active in the Musicians' Congress, the Hollywood Democratic Committee and has been a sponsor of the Harry Bridges Defense Committee. b6 b7C b7D

Cary Grant. [redacted] has advised he knows Grant to be a Communist sympathizer, although he knows of no Communist organization with which Grant has been affiliated. The informant stated that Communists make a great deal over Grant, although he does not know whether Grant fraternizes with them.

Paul Guilfoyle. According to [redacted] he is an Actors' Lab product who was formerly active in the Hollywood Theater Alliance. Guilfoyle was an actor in the stage musical, "Mett The People", a 1940 anti-war show, reportedly produced by Communists. The informant does not know whether Guilfoyle is actually a member of the Communist Political Association. b6 b7C b7D

Paul Henreid. According to [redacted] Henreid was born in Austria and is a product of the Actors' Lab, Communist Actors' Workshop and a sympathizer with Communists. He is not known as a Communist and the informant knows of no other organization of a Communist nature to which Henreid has belonged. b6 b7C b7D

James Wong Howe was a former instructor in the Hollywood League of American Writers' School for Writers and is presently an instructor in the People's Educational Center, successor to the Writers' School. He currently lives with Sonora Babb, who holds, according to available membership records, 1944 Communist Political Association membership card No. 46824.

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Walter Houston. [redacted] informs that information on Houston's membership in the Communist Political Association is lacking but that to his, [redacted] personal knowledge, Houston has supported Communist and Communist-controlled activites. He is a member of the Executive Board of the Hollywood b6 b7C b7D

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Democratic Committee. [redacted] advised that Houston is a close friend and associate of Jay Leyda and Joris Ivens, Communists who are important in the production of documentary propaganda films. Houston was attached to the League of American Writers and the Hollywood Writers' Mobilization. According to [redacted] Houston has met many times with leading Communists at open meetings.

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Dean Jagger. According to [redacted] this person is sympathetic with the Communist movement, although not active therein.

Ruth Nelson. According to available Communist membership records, Ruth Nelson was recruited into the then Communist Party in 1943, and now holds Communist Political Association membership card No. 41773. According to [redacted] she is a product of the Actors' Lab, a Communist Actors' Work Shop. Further, according to this informant, Ruth Nelson is considered by Communists to be one of their best developments and is receiving the Communist "build up". It is to be noted she plays an important part in the motion picture "Wilson".

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Rosalind Russell. According to [redacted] she has been a member and a sponsor of a large number of Communist fronts, among which have been: Hollywood Anti-Nazi League; Hollywood League for Democratic Action; "Committee of Fifty-Six"- an organization advocating the severance of relations with Germany prior to the Stalin-Hitler Pact; Motion Picture Democratic Committee; Free World Association of Hollywood; and Hollywood Democratic Committee (Executive Board).

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George Sanders. According to [redacted] he is an Actors' Laboratory product. He is a member of the Screen Actors' Guild and is described by the informant as a Communist sympathizer, although the informant cannot advise of any Communist front group connections of Sanders. He added that Sanders is definitely not a leader and that he has no evidence of his actual Communist Political Association membership.

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Tamara Toumanova. According to [redacted] she is the wife of Casey Robinson, producer at R.K.O. She is a Russian-born dancer who is the product of the former New Theater League, a Communist-controlled organization.

Orson Welles. (Described hereinbefore under Section "R.K.O. Producers").

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VI. R.K.O. Feature Pictures Containing Communist Propaganda

At the outset, Informant [redacted] has stated that the "western" or "mystery" type of escapist film are not a suitable vehicle for Communist propaganda and that Communists do not expect that every picture or even a majority of pictures produced by a studio, be a Communist vehicle. The informant has advised that from his experience in the Communist movement, Communists consider themselves successful even if one of twenty-five motion pictures contain important Communist propaganda. He stated this propaganda may consist of the spoken words, the actions or even the implications in sequences. b6 b7C b7D

Communist propaganda has varied over a period of years and it is to be remembered that prior to June 1, 1941, Communists declared the present war to be an imperialist war, but since that time and continuing to the present time, Communists have completely reversed themselves and in varying stages have fallen in line with the Government's program of "win the war and win the peace", proclaiming themselves to be "super-patriots". This pretended position, according to [redacted] is merely a pretext and in fact, the Communists have so cloaked themselves in order to deceive the public and gain prestige and leadership. b6 b7C b7D

The informant has advised that the present tactics of the Communist movement in the use of the motion picture as a propaganda medium are to refrain from directly advocating Communism, but to create sympathy for the Soviet Union and picture the Communist, either national or international, as a patriotic, loyal supporter of democratic processes. It is for these reasons Communist propaganda in motion pictures may be extremely difficult to detect. Further, the "patriotic" role of the Communists is being utilized to the fullest extent to further penetrate the industry. The informant states that the purpose of this intensive penetration is to prepare for the future so that the powerful influence of the motion picture may be used in the interests of internationalism, according to the Marxist-Lenin philosophies.

Recently two articles have appeared in the press, one in PM and the other in the Daily Worker, which have indicated feelings that R.K.O. cooperates with "Fascists". In the July 28, 1944, issue of PM, in the column by McManus, entitled, "Speaking of Movies", R.K.O. is referred to in the following manner:

> "Most recently, however, it has accepted the unique and unenviable stigma, being the only American film company willing and anxious to distribute Fascist-made films in the U.S.A. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the U.S.A. as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Winchell attacked on the radio Sunday night."

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It was further stated in this article:

"Apart from a mounting indignation and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists."

The article then refers, however, to the fact that R.K.O. had, in the past, produced anti-Fascist films, such as "This Land is Mine" and "Tender Comrade".

With regard to its future releases, the articles states that R.K.O. promises fifty or more feature-length "escapist and comedy themes" predominately, with the exception of one or two "prestige pictures". The article states,

"Otherwise, for the great burden of the way, the going will be intrigue, bang-bang, and technicolor kisses, the same old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years."

In the other article referred to previously, the one appearing on page fifteen, Section I of the September 17, 1944, Daily Worker, was entitled "Warner Brothers Respect Franco". This article refers to a West Coast article describing how Hollywood has responded to Franco's summons to do business with him and his silent Axis partners. It is stated:

"R.K.O. and Universal are already doing business with him. Paramount and 20th Century-Fox are reported interested, but Warner Brothers has unofficially let out the word that they will not take part. 'Unofficially' perhaps because our State Department is involved to the extent that it is encouraging this exchange of business between the countries. Yet no anti-Axis sentiments are permitted in any of the pictures accepted by Franco. This is bound to have some influence on the content of films. Does it account for the fact, or is it just coincidental, that Universal acknowledges a present schedule of chiefly 'escapist' musicals?"

The reported exchange of films between this country and Spain is attacked in the article and Warner Brothers is set up as the "consistent" studio since it will reportedly not do business with Spain.

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Within the past year, several movies which, according to the informant, contain Communist propaganda, have been produced by R.K.O. These are listed hereinbelow with a brief description of each.

"The North Star" - a Samual Goldwyn production released by R.K.O. The director of this picture was Lewis Milestone, a sponsor of and active in a large number of Communist fronts. The writer of the script was Lillian Hellman, a reputed Communist and a close associate of known Communists. Jay Leyda who was Technical Director is a known Communist Party member. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been attacked viciously in the press as Communist propaganda of the Soviet Union and as a picture of life in the Soviet Union which is not consistent with the facts.

"This Land Is Mine". This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Renoir, both of whom have been described hereinbefore.

[redacted] has advised that this picture conveys the idea that the middle-class cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the priciple of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale and Walter Slezak, all of whom, according to [redacted] have cooperated with persons favoring the Communist Political Association line. b6 b7C b7D

"Government Girl". This was produced and directed by Dudley Nichols, described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to [redacted] has been in frequent contact with Communist elements and has been associated with the Communist-controlled Joint Anti-Fascist Refugee Committee. b6 b7C b7D

"Tender Comrade". This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytrik, who has been described hereinbefore. [redacted] claims that lines in this movie were of the Communist propaganda type. b6 b7C b7D

"None But The Lonely Heart". This was directed by Clifford Odets and produced by David Hempstead who, according to [redacted] has shown decided sympathies for Communism over a period of years. The male star is Cary Grant, who has been alleged by [redacted] to move socially in Communist circles.



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## VII. R.K.O. Contracts With Soyuzintorgkino (Soviet Movie Trust) For Sale Of Films

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It has been learned from the Foreign Agents Registration Section of the War Division, Department of Justice that on July 13, and July 27, 1944, conversations were had with John Whitaker, one of the Vice-Presidents of R.K.O. studios relative to the matter of establishing a corporation composed of stock holders from R.K.O. and Soyuzintorgkino, the Soviet motion picture combine. Mr. Whitaker pointed out to the Foreign Agents Registration Section that R.K.O. and Soyuzintorgkino were contemplating dividing the profits equally. No further progress at that time was indicated. However, the October 9, 1944, issue of the "News Week" Magainze carried an article to the effect that R.K.O. and Soyuzintorgkino had entered into an arrangement whereby R.K.O. will distribute five films each year which cost $50,000 each to produce, and in turn, Soyuzintorgkino is to release a like number for R.K.O. in Russia. R.K.O., according to the article, was not made the sole global distributor of Russian films.

To date, no additional information has been received with regard to this arrangement or with regard to the character of the movies to be released. Undoubtedly, however, the Soviet films which will be furnished to R.K.O. will be highly propagandistic if the previous policy of the Soviet Union in the making and distribution of its films is followed. Furthermore, any film made by R.K.O. for distribution in the Soviet Union will undoubtedly be censored most carefully by the Soviet Union.



CONFIDENTIAL

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EHW:LVO

TO : THE DIRECTOR

FROM : MR. D. M. LADD

SUBJECT: COMMUNIST INFILTRATION OF RKO STUDIOS

DATE: December 2, 1944

CONFIDENTIAL

There is attached an up-to-date summary memorandum relative to the captioned matter which is supplemental to as well as correlated with my previous memorandum of November 25, 1944 in this same matter. Additional detailed information has been received from the Los Angeles Office since the submission of the original memorandum and this material is combined in the attached with the information contained in the November 25, 1944 memorandum.

A majority of the information appearing in the attached memorandum has been furnished by Los Angeles Confidential Informant [redacted] who is [redacted] You will recall this informant has been associated with the motion picture industry for many years; he is a [redacted] and he was a member of the Communist Party for the two year period during [redacted] He is very familiar with Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in the industry.

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In addition to the above named informant, information concerning Communist Party and Communist Political Association membership has been obtained through membership lists which have been made available to Bureau agents as a result of confidential surveillances of the Northwest Section of the Communist Political Association in Los Angeles. Information pertinent to the various organizations mentioned in the memorandum has been obtained through the Bureau's investigation of Communist activities in the Los Angeles area.

The attached memorandum is subdivided as follows:

I. RKO Executive Organization and Staff
II. RKO Producers
III. RKO Directors
IV. RKO Writers
V. RKO Actors and Actresses
VI. RKO Feature Pictures containing Communist Propaganda.
VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Turst) for Sales of Films.

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CLASS. & EXT. BY 1-24-... REASON-FCIM II, 1.5 DATE OF REVIEW

RECORDED 100-138754

RETURN TO

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The Director

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Believed to be of interest are the following figures obtained from the attached memorandum:

1. There are four men, including the General Production Aide to the Executive Vice President in charge of production, who have Communist affiliations of varying degrees.

2. Of the 30 producers and associate producers of RKO 10 have Communist affiliations.

3. Of the 18 directors, 15 have Communist affiliations in varying degrees.

4. Of the 53 writers employed by RKO 48 have Communist affiliations of varying degrees. In this connection there are 8 persons not included in the number of writers, who act as both directors and writers, with Communist affiliations of varying degrees. Adding these 8 to the 53, results are 56 out of 61 people who write for RKO have Communist affiliations of varying degrees.

The following information concerning the employment of Mrs. Lela Rogers as an associate producer at RKO is not contained in the attached memorandum, but is set forth herewith for your information:

On September 11, 1944, Mrs. Rogers discussed with an Agent of the Los Angeles Field Division the influence of Communism in the motion picture industry. At that time she stated she had taken the position of associate producer at RKO with the duties of approving all scripts produced by RKO. She also assumed the duties of an adviser to Mr. Charles W. Koerner, Vice President in charge of production at the Hollywood RKO Studios, with the understanding that Mr. Koerner would give her a free hand in censoring anything which she did not believe in the best interests of the studio, as well as of the country in general. She has advised of pointing out to Mr. Koerner that the majority of writers in Hollywood are closely allied with the Communist movement, and many are thought to be members of the Communist Political Association. She advised that these writers continually attempt to inject Communist propaganda in a subtle fashion in the scripts they write.

Mrs. Rogers advised that the agreement with Mr. Koerner has been placed on record providing her with the right to reject any script submitted to RKO for production which contains any Communist propaganda. She has advised of already rejecting several scripts.

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Mrs. Rogers has informed she feels she can identify most of the "big" Communists among the writers and directors at RKO, but she stated she does not feel that she is in a position to determine who are Communist Party members among other employees of the studio.

Mrs. Rogers has been active in the Motion Picture Alliance for the Preservation of American Ideals and has stated that "by its very existence it was serving a good purpose." She further stated that when this organization really becomes active it will combat the Communists who, particularly those in the Screen Writers' Guild, think they can get away with anything.

In referring to specific examples, Mrs. Rogers cited the picture "Tender Comrade" in which her daughter, Ginger Rogers, starred. She cited several parts which she "fought out" with Mr. Koerner, whom she believes to be politically blind. She advised that several "messages" which had been written into the script by Dalton Trumbo, whose membership in the Communist Party has been established through available membership records, were done away with, although not all of them were disposed of before the picture was finally released. She related she had made many critical observations of the picture and in this regard Mr. Koerner had asked her if she thought it fair to campaign against the picture when her daughter was the star in it. She advised that she informed Mr. Koerner that it made no difference if Communist propaganda was being used. JEY

Mrs. Rogers advised that Edward Dmytryk directed this picture, and she referred to Dmytryk, along with Trumbo, as being Communist. She said she called Dmytryk this in the presence of Mr. Koerner. In this regard [redacted] the informant, has advised that Mrs. Rogers, on this occasion, accused Dmytryk of being a Communist and he did not deny it. It might be noted that Dmytryk, according to available Communist Party records, was a member of Club A-3 (Writers), Northwest Section, Los Angeles County Communist Party in June, 1944. JEY

b6
b7C
b7D

CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO Director, Federal Bureau of Investigation DATE: January 8, 1945

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - ~~C~~ 1646?

Reference is made to your letter of December 29, 1944. Bureau File No. 100-138754.

In an attempt to clarify the matter under discussion it is desired to call your attention to the fact that the report of Special Agent JOHN R. VICARS, Los Angeles, August 26, 1944, in the case entitled "COMMUNIST POLITICAL ASSOCIATION, DISTRICT 13, LOS ANGELES FIELD DIVISION - INTERNAL SECURITY - ~~C~~" was the latest information available up to that time with respect to the so-called Northwest Section. As such, it is felt that this report covers the request in the first paragraph of your letter in that it shows the names of those members who were in the Communist Party and in the case of those who had reregistered as members of the Communist Political Association, it set out their book numbers.

With respect to the second paragraph of your letter, wherein it is indicated you desire the report to show the changes which took place, your attention is respectfully directed to the report of Special Agent JOHN R. VICARS, Los Angeles, February 16, 1944, under the title of "COMMUNIST PARTY, USA, DISTRICT 13, LOS ANGELES FIELD DIVISION - INTERNAL SECURITY - ~~C~~". A comparison of these two reports, it is felt, will adequately show the changes which occurred between the periods set forth in these reports.

It should be borne in mind that these membership lists are not readily available. They are one of the most closely guarded of the Communist records and in the case of the Northwest Section, you will have observed that they have even gone to the extent in many cases of listing only the first name and/or the initials. In setting out this information it is necessary to draw on experience and collateral information in order to present a picture, which, it is felt, is correct. The obtaining of these records has been possible only by combination of a number of physical surveillances, technical surveillances, and the weighing of the risks involved.

As a matter of fact, on January 8, 1945, Special Agents R. HOLLMAN, D. MacCULLOCH, F. DUPUIS and J. R. VICARS were able to secure definite information that there is no longer any Northwest Section as such. A list of former members was obtained, showing that they have been transferred into the various community clubs in Los Angeles County and it appears that instead of having clubs or, as they were called in the Northwest Section, branches, these members, while

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RECORD

Director January 8, 1945

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - ~~C~~

ostensibly assigned to the other county clubs, will not meet with these clubs. Instead, they will be listed as members of either the Cultural Group or the Miscellaneous Group. It appears that these two groups will meet independently of the clubs to which the individuals are assigned.

As soon as this information can be digested and correlated with other information received with respect to these changes, a report will be forwarded under the same title as those previously submitted.

RBH:HB
100-15732

EHW:LVO
100-138754

SAC - Los Angeles

January 17, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Attached hereto is a photographic copy of an intercept of a cable directed to the American Cinematographer, 1782 North Orange Drive, Hollywood, California, by one Orakov, Moscow, Russia.

Attachment

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HEREIN IS UNCLASSIFIED
DATE 8-24-96 BY SP2 CLC/CM

RECORDED & INDEXED

100-138754-13

13 JAN 23 1945

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MT/801A

6142 MOSCOW 283 24 0635 V1APREWI

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

IN SEARCH OF POPULAR STYLE BRACKET REVIEW OF FILM SIX PM AFTER WAR UNBRACKET

BY GLEB GRAKOV FILM CRITIC PARA TITLE NSEARCH OF POPULAR STYLE DOESNT RELATE

TO ONE PARTICULAR FILM STOP EYE SHOULD LIKE ADSAY FEW WORDS ABOUT

PROBLEM WHICH AGITATES ALL SOVIET ARTISTS ETCINEMATOGRAPHERS NPARTICULAR

STOP ART BELONGS

2

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ADCONTEMPORARY RUSSIAN INTELLIGENTSIA PARA HISTORY OF RUSSIAN LETTERS ETART

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TO BRING THEIR WORKS CLOSE ADPEOPLE NSPIRIT ETFORM PARA LEO TOLSTOI SUCCEEDED

NFINDING WORDS UNDERSTANDABLE ADPEOPLE ALTHOUGH HE

3

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RATURE SEMICOLON BEAUTIFUL ETINIMITABLE IT SPRINGS FROM DEPTH OF PEOPLE

UNQUOTE PARA IN NEW DEMOCRATIC EPOCH NRUSSIAS HISTORY ARTIST WRITER ETPRO-

DUCER IS FLESH OF PEOPLES FLESH STOP HE ATTAINED HIGH LEVEL PROGRESS ETAT

SAME TIME THAT WHICH INTOLSTOIS EXPRESSION QUOTE SPRINGS UNQUOTE EXHIS

SOUL REPRESENTS PRECISELY PEOPLES THOUGHTS PEOPLES ATTITUDE TOWARDS ART

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REMAINED INSOLUBLE PROLONG TIME PARA DURING WAR YEARS POPULAR STYLE INFLU-

ENCED SUCH FILMS AS SWINEHEARD ETSHEPHERD MASHENKA SECRETARY OF DISTRICT PART

-Y COMMITTEE SHE

5

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AMERICAN MOVIEGOERS PARA THIS TREND TOWARDS POPULAR STYLE IS STRIKINGLY

REFLECTED ALSO IN NEW FILM MADE PARWELLKNOWN RUSSIAN PRODUCER IVAN

PYRYEV PARA FILM IS CALLED SIX PM POSTWAR PARA SIMPLE REVIEW OF ITS CONTENT

CAN HARDLY GIVE FULL IDEA OF

6

FILM SEMICOLON ITS MAIN DISTINCTIONS LIE IN MANNER PRODUCER NSTYLE OF ACTOR

ETIN GENERAL ATMOSPHERE OF ACTION RATHER THAN NDEVELOPMENT OF PLOT PARA

FOLLOWS GRAKOV

809A

RCB/GC

6144 MOSCOU 231 24 0635

VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

THIRD GRAKOV TIS POETRY OF PASSIONATE FEELINGS DRAWN IT COLD

ETSTRIKING STROKES PARA SOCIAL DRAMA HOLDS NO ATTRACTION FOR PYRYEV

STOP HIS CONTEMPORARIES ARE FIGHTING ON FIELDS HISTORIC GLOBAL WAR

FOR FATE MANKIND ETTHIS DEMANDS NEW STYLES IN ART STOP TIS THESE NEW

FEATURES THAT PYRYEV HAS SOUGHT NHIS FILM

PAGE 2

WHICH IS COLORFUL STRIKING ETREPLETE WITH VIGOROUS MUSIC PARA SIX

PM POSTWAR CONVEYS WELL CHARACTER ETSPIRIT OF CONTEMPORARY SOVIET

MAN STOP ITS POPULAR CHARACTER IS ALSO REFLECTED IN CONTENTS

OF FILM NPRODUCERS CHOICE POETIC MEDIUMS PRODEPICTING LIFE PARA

SCENARIO OF FILM IS BY LATE VICTOR GUSEV TALENTED SOVIET POET

ETPLAYWRIGHT

PAGE 3

PARA SEAR BACK AS DURING HIS WORK NFILM SWINEHERD ETSHEPHERD PYRYEV

WAS INSPIRED BY GUSEVS POETRY TO SEEK NOVEL MUSICAL ETPOETIC GENRE

WHICH WOULD COMBINE FEATURES OF COMEDY HEROIC DRAMA OPERA ETOPERETTA

STOP SIX PM POSTWAR BEARS IMPRINT OF VICTOR GUSEVS GREAT POETIC TALENT

PARA WELLKNOWN SOVIET SCREEN ACTORS DASH

PAGE 4

MARINA LADYNINA EUGENE SAMOJILOV ETIVAN LYUBEZNOV MAKE UP SPLENDID SET

AS PRINCIPAL HEROES OF FILM PARA TIKHON KHRENNIKOVS MUSIC NOT ONLY

ACCOMPANIES ACTION BUT ADGREAT EXTENT DETERMINES DEVELOPMENT OF PLOT

PARA SIX PM POSTWAR IS HEROIC EPIC ABOUT NOBLE SPIRIT OF PEOPLE WHO

TRIUMPHED OVER ALL HARDSHIPS OF WAR ETARE

PAGE 5

READY ADENTER NEW LIFE LIFE RICHER ETMORE FULLBLOODED THAN BEFORE

READY ADBUILD ADSTRENGTHEN WORLD OF JOY ETHAPPINESS WON IN BATTLE

CONTRAENEMY END GRAKOV

824A//

PA
PRES
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1964 DEC 24 AM 8 17

RCB/GC

6743 MOSCOW 503 24 0658

VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER 1782 NORTH ORANGE DRIVE HOLLYWOOD

SECOND GRAKOV TIS STORY OF FRIENDSHIP BETWEEN TWO ARTILLERYMEN WHO SHARE ALL THEIR SORROWS ETJOYS OF VICTORY STOP THIS FRIENDSHIP IS SUBJECTED TO SERIOUS TEST COLON HEROES MEET VARYA SIMPLE MOSCOW GIRL WHO SETS THEIR HEARTS AFLAME STOP IT BEGINS WITH PHOTOGRAPH SENT TOGETHER WITH PARCEL TO UNKNOWN SOLDIER STOP

PAGE 2

FINALLY FRIENDS COME MOSCOW ADRECEIVE THEIR DECORATIONS PARA VARYA FALLS NLOVE WITH ONE FRIENDS STOP TIS PURE SINCERE LOVE STOP BUT WAR IS CRUEL STOP LOVERS PART ADMEET AT SIX PM POSTWAR DASH THIS IS HOW THEY FIX THEIR MEETING JESTING BITTERLY PARA WOUNDED NHEATED BATTLE LOVER HAS HIS LEG

PAGE 3

AMPUTATED STOP HE IS TORMENTED PARDOUBT COLON HE PREFERS ADLET VARYA THINK HIM DEAD RATHER THAN FORCE UPON HER SUCH COMPANION PROLIFE ELLIPSES PARA EQUALLY TANTALISING THOUGHTS TORMENT GIRL COLON HE HAD NO FAITH IN HER LOVE ELLIPSES TIME GOES BY ETFATE AGAIN BRINGS HEROES TOGETHER ON ROADS WAR STOP

PAGE 4

VARYA BECOMES AAGUNNER ON MILITARY TRAIN WHICH STOPS PROFEW MINUTES NEAR ARMOURED TRAIN COMMANDED PARHERO STOP HE LIMPS LEANS UPON STICK BUT HE FOUND STRENGTH TO RETURN TO FRONT STOP DURING THIS BRIEF MEETING THEY REAFFIRM THEIR HALFPOIGNANT JEST ADMEET IN MOSCOW AT SIX PM POSTWAR PARA WAR BATTLES MEETINGS

PAGE 5

ETPARTINGS GO BY ELLIPSES ETFINALLY HOPED FOR DAY JOY ETHAPPINESS ARRIVES WHEN SALUTE IS FIRED NHONOR OF VICTORIOUS CONCLUSION WAR STOP ETWE SEE HEROES TOGETHER NFRONT OF KREMLIN ILLUMINED PARRADIANT LIGHTS VICTORY ELLIPSES FATE OF HEROES THIS FILM IS TYPICAL OF MANY OTHER SIMPLE MODEST PEOPLE OF SOVIET COUNTRY STOP BUT

PAGE 6

PRECISELY THEREIN LIES MERIT OF IVAN PYRYEV WHOS FILLED THIS SIMPLE PLOT WITH FORCEFUL POETRY PARA IN EFFORT TO CONVEY WEALTH ETVARIETY LIFE PRODUCER TRANSGRESSED BEYOND ORDINARY CINEMA GENRES STOP ACTION SWITCHES SHARPLY EXCOMIC ADDRAMATIC TRAGICAL ETLYRICAL EPISODES ETTHEN AGAIN TO COMIC STOP FOLLOWS GRAKOV

EHM:IT
100-138754

SAC, Los Angeles

January 25, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
Internal Security - C

Reference is made to the report of Special Agent James G. Findlay, dated January 12, 1945, Los Angeles, California, in the above styled matter.

It is noted in this report and several preceding monthly reports submitted in this case that no space has been devoted to information pertaining to current motion pictures and possible Communist influence therein. It is requested that in the future this information be incorporated in the investigative reports submitted, if it is at all possible to obtain the material from available sources.

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INDEXED

JAN 29 1945

131

COMMUNICATIONS SECTION
MAILED 3
JAN 25 1945 P.M.

Mr. Tolson
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

58 FEB 1 1945

Best copy availabel

CHD:DLM

SAC, Washington

January 24, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF LABOR ORGANIZATIONS
INTERNAL SECURITY (R)

The Department of Research and Education, Congress of Industrial Organizations, 718 Jackson Place, N. W., Washington, D. C., has recently put out a twenty-eight page pamphlet entitled "Union Hall Films." This pamphlet is concerned with sound films suitable for use by unions, schools and other adult education and community groups. It is listed as Publication #113.

Please secure a copy of the publication for transmittal to the Bureau.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Lad
Mr. Nichols
Mr. Nease
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Mohr
Mr. Tamm
Mr. Mease
Miss Gandy

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JAN 27 1945

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Film Front

# Union Hall Film Guide Prepared by the CIO

By David Platt

It is only very recently that the screen has been recognized as a powerful educational force in this country. Today, documentary films are used not only in the training departments of the armed services and in schools and colleges but have been used by commercial groups to advertise and sell their wares and by propagandists to pound ideas deep into men's minds. Films can be used either to develop or combat ideas. Labor, of late, has also begun to understand that films provide relaxation and entertainment and create a receptive audience for ideas.

"One picture can tell more than 1,000 words, and pictures often tell stories that cannot as effectively be put into words," runs the introduction to the new 28-page CIO brochure on 16mm sound films suitable for use by unions, schools, and other adult education and community groups.

"The medium of film lends itself exceptionally well to stimulating emotional responses through which beliefs and attitudes are formed or changed," says this informative little movie booklet put out by the CIO Department of Research and Education, 718 Jackson Pl. N. W. Washington 6, D. C.

UNDERSTANDING OUR ALLIES

"Seeing how our allies and enemies live can help us to understand them better. Seeing the destruction aerial attacks have wrought makes our concept of total war more vivid and real and can stimulate our desire to help rebuild these areas. Seeing the conditions in which people work in other lands or even in other parts of our own vast country increases our awareness of the necessity for unity. Seeing history pass before us brings it to life."

One picture can tell more than 1,000 words and I advise you to write for this excellent movie guide which the CIO got up to help create and satisfy a real demand for film programs as an aid to discussion groups. The recommended film list includes "subjects of interest in contemporary life and at the same time is aimed to present 'progressive ideas which are acceptable to trade unionists and their friends.'"

The seventy-five or more films mentioned in the brochure as available for showing at unions and clubs for a low service charge, deal with such vital topics as Labor History and Problems, The Industrial Front, the Home Front (rationing, nutrition, housing, transportation, child care, the necessity for keeping secret information), the Farm Front, the Fighting Front, Background and History of the War, Anti-Fascism, Reconstruction and the Postwar World, Education, Health and Nutrition.

The CIO movie guide also explains how to operate a projector, where to get projectors and screens, where to get the films. There are enough addresses where such information can be obtained to keep your local or club busy for a year. When you write the CIO in Washington for Union Hall Films, ask for Publication No. 113 and enclose ten

Approved

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This is a clipping from page 11 of the DAILY WORKER

Date 1-11-

Clipped at the Government Printing Office

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

13812
FILE NO. 100-15732

| PLACE | DATE | DATE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 1/12/45 | 1/9/10/45 | JAMES G. FINDLAY blb |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: Communist Activities in the motion picture industry are being directed through three front organizations, the Hollywood Writers Mobilization, the Hollywood Democratic Committee and the Conference of Studio Unions and several guilds, such as the Screen Writers Guild, the Screen Directors Guild, the Screen Actors Guild, Hollywood Victory Committee, et al. The Hollywood Writers Mobilization has announced that it will soon issue a newspaper, the "Hollywood Quarterly". The Hollywood Democratic Committee claims to have 3000 members and is preparing for the municipal elections in the spring. HERBERT K. SORRELL, a known Communist, is endeavoring to control the labor groups in the motion picture industry. The Peoples Education Center set up by the Communist Party, has greatly increased its enrollment.

C2-Emp
EHW-JF
1/26/45

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-29-96 BY SP2 [illegible]

Reference: Bureau File No. ~~100-158745.~~
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California dated December 12, 1944.
Bureau letter dated April 29, 1944.

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Details: At Los Angeles, California

Source A has informed that the Communist Activities in the motion picture industry are being directed principally by three strong "front" organizations. The three channels and the organizations through which they operate are the following:

APPROVED AND FORWARDED: [illegible] SPECIAL AGENT IN CHARGE

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1 ZIO, Los Angeles
1 SID, Los Angeles
3 Los Angeles

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U. S. GOVERNMENT PRINTING OFFICE 7-2031

LA 100-15732

Screen Writers Guild

Screen Directors Guild

Screen Actors Guild

Academy of Motion Picture Arts & Sciences

Artists Managers Guild

Association of Motion Picture Producers

Public Information Committee of the M.P. Industry

Hollywood Victory Committee

Although most of the above named are free from any Communist influence, the presence of the Hollywood Writers Mobilization, the Screen Writers Guild, the Screen Directors Guild and to some extent the Screen Actors Guild will constitute a base for infiltration of Communist influence. The Mobilization has announced that it will shortly issue a publication first as a quarterly magazine "for people all over America and the world who want to keep in contact with the new currents of opinion, hope and achievement flowing out of Hollywood." It is to be known as the "Hollywood Quarterly." Source stated that the editorial board of the publication will be composed of the following:

JOHN HOWARD LAWSON

Dr. FRANKLIN FEARING

RALPH BEALS

JAMES HILTON

All four of these men have long records of Communist and Communist Front activity.

LA 100-15732

Propaganda - Hollywood Writers Mobilization

Political Activities - Hollywood Democratic Committee

Labor Union Activity - Conference of Studio Unions

The second and third organizations overlap the first somewhat in propaganda activities but it is on a much narrower scale, being confined to the local scene. The influence of each organization has continued to grow in each division, each having a clear field with but little opposition from any source.

Source A has informed that some of the motion picture producers have elevated a number of persons of Communist Sympathies to positions as associate producers and directors. This process of infiltration into key positions in the industry has been going on for some time and is one of the main objectives of the Communists. For this reason the subtle influence of the Communist Movement on the production of motion pictures has grown rapidly. The effects of this infiltration do not show on the surface because no pictures are being produced which contain actual propaganda for Communism as such, that not being according to the Communist Party line at this time. But the names and prestige of these individuals are lent to outside Communist causes thus investing them with an implied influence of the motion picture industry. All this tends to make the Hollywood area the center for Communist activity in Southern California. The influence of these organizations outweighs that of any others in drawing power for Communist front groups.

HOLLYWOOD WRITERS MOBILIZATION

- Source A states that the Hollywood Writers Mobilization in addition to its connections with the Office of War Information, takes part, as an organization, in other groups and undertakings. It has now become a part officially of what is called the War Activities Committee, Hollywood Division. This Committee is now setting up a program for "patriotic cooperation for 1945. Other organizations officially affiliated with the Committee are:

LA 100-15732

HOLLYWOOD DEMOCRATIC COMMITTEE

Source A informs that the Hollywood Democratic Committee has now become a permanent organization. Its announced membership has reached three thousand and has now become the leading political group in Southern California in the Democratic ranks. While it is not a part of the Democratic Party officially, it identifies itself as a coordinating committee for the purpose of bringing together all groups to work within the Democratic Party. In line with this policy it called a meeting which was held at the Biltmore Hotel in Los Angeles on January 8, 1945 for the purpose of creating a "Coordinating Council."

Delegates were present from the CIO Political Action Committee, United AF of L. Committee for Political Action, Railroad Brotherhoods and the Hollywood Democratic Committee. All expenses for the meeting were paid by the Hollywood Democratic Committee. MICHAEL FANNING, Chairman of the Los Angeles County Democratic Committee was Chairman. Some seventeen others were present representing trade-unions, AF of L., CIO and R.R. Brotherhoods, and minority groups, Negroes, Mexicans, etc. Source informed that several AF of L. representatives refused to align themselves with the program because they considered the Hollywood Democratic Committee was a Communist controlled front organization. The persons who planned the meeting for the Hollywood Democratic Committee, according to one of the delegates, were:

NORVALL D. CRUTCHER, Secretary-Treasurer of the Screen Technicians #683 and a known Communist.

GEORGE CAMPBELL, Writer

MARC CONNELLY, Chairman of the Hollywood Writers Mobilization.

Source A further informed that the Hollywood Democratic Committee has started a series of radio "forums". The first one was held on January 5, 1945 at Radio Station KFWB, Hollywood, California, 8:15 P.M. This station is owned by Warner Brothers Motion Picture Studios. Those participating in the first forum were the following:

JOHN HOWARD LAWSON, Communist Party functionary.

ORSON WELLES, Actor-Writer-Director, with long record of Communist Front activity.

IA 100-15732

Dr. FRANKLIN FEARING, UCLA Professor, with long record of Communist Front Activity.

ALBERT DEKKER, Writer, and member of State Assembly.

JOHN CROMWELL, Writer

This Committee is now preparing to take part in the coming local Spring elections. It has announced that it will publish a daily paper, a continuation of the FREE PRESS, which it issued during the recent national elections, according to Source A.

CONFERENCE OF STUDIO UNIONS

Source A informed that this is a Communist controlled group of unions under the leadership of HERBERT K. SORRELL, a known Communist, who is now engaged in a jurisdictional dispute with the IATSE. SORRELL has threatened to call a strike of the set dressers to enforce its demands for control of this craft. This dispute is part of a general program instituted by the Communist controlled unions in Hollywood to raid the jurisdiction of the IATSE which is generally opposed to Communist infiltration. Source states that the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming that they will again appear in union affairs in Hollywood. This is done for propaganda purposes. Source A relates that a split has occurred in the Screen Actors Guild, the lower paid extras having formed a union called the Screen Players Union. A Labor Board election was held on December 17, 1944, and the SPU won bargaining rights for their group which, so far, is an independent union. Up until the SPU won the election the Communists were opposed to the split. Now that the split has occurred and the new union formed, HERBERT K. SORRELL is moving in and will attempt to control this new group. This SPU represents about five thousand of the lower paid extras in the industry.

Source A informed that the Council of Hollywood Guilds and Unions which has affiliated with it some twentyone studio unions, including the nine Communist Controlled conference of Studio Unions, is preparing to develop international connections for motion picture workers. It is now making connection with French motion picture workers, and those in other liberated countries with the announced intention of exchanging workers in the motion picture industry with foreign groups, including Soviet Russia.

13817

LA 100-15732

PEOPLES EDUCATIONAL CENTER

Source A has informed that this Communist controlled school originally set up by the League of American Writers and located at 1717 North Vine Street, in Hollywood has increased its enrollment by one-third in the last two months. This information was given by a student in the school who is aware of the Communist influence and does not object to it.

His statement is that the Hollywood School is more popular than the downtown Center because of the motion picture people who frequent the school, many of them lecturing there.

Communist influence within the motion picture industry is growing stronger due to its pose of patriotism and aid to the war effort. Communists and Communism are subjects now discussed openly and are being taken for granted as being legitimate parts of the American political and economic patterns.

-PENDING-

UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

At LOS ANGELES, CALIFORNIA, will continue to observe the activities of the Communists and Communist Front Organizations in the motion picture industry in Hollywood and will report activities of interest to this investigation.

A copy of this report is being furnished to the New York Field Division as it is believed that it contains information of information to that office.

LA 100-15732

SOURCE A

Confidential National Defense Informant [redacted] b7D

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible] FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 1/15/45 | 1/3/15/45 | [illegible] |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] | [illegible] |

SYNOPSIS OF FACTS: Communist Activities in the motion picture industry are being directed through three front organizations, the Hollywood Writers Mobilization, the Hollywood Democratic Committee and the Conference of Studio Unions and several guilds, namely the Screen Writers Guild, the Screen Directors Guild, the Screen Actors Guild, Hollywood Victory Committee, et al. The Hollywood Writers Mobilization has announced that it will soon issue a newspaper, the "Hollywood Quarterly". The Hollywood Democratic Committee claims to have 3000 members and is preparing for the municipal elections in the spring. [illegible] P. [illegible], a known communist, is endeavoring to organize all the labor groups in the motion picture industry. The local labor center set up by the Communist Party, has greatly increased its enrollment.

[illegible]

Reference: Bureau File No. [illegible].
Report of Special Agent [illegible] MAY, Los Angeles, California dated December 1[illegible], 1[illegible].
Bureau letter dated April 2[illegible], 19[illegible].

Details: At Los Angeles, California

Bureau A has informed that the communist activities in the motion picture industry are being directed principally through three strong "front" organizations. These three channels and the organizations through which they operate are the following:

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3 Los Angeles

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 2/12/45 | 2/10,12/45 | JAMES G. FINDLAY /jes |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - ~~C~~ |

SYNOPSIS OF FACTS:

The Communist activity in the Hollywood motion picture industry conforms to the present political line which has been laid down by the Communist Political Association and conforms to the foreign policy of the Soviet Union. The Communists are now posing as patriots and speak of "democracy", "freedom loving people", "future peace of the world", etc. They seek to infiltrate the production end of pictures and control the trade unions in that field and influence elections - Federal, State and Municipal, for their program. They support front organizations such as "The Harry Bridges Defense" and the "Joint Anti-Fascist Refugee Committee". The Hollywood Writers Mobilization has resumed publication of "The Communique". It also has vigorously protested against the Tenney Legislative Committee making investigations of alleged subversive activities. The Hollywood Democratic Committee has supported a new committee for the defense of HARRY BRIDGES. The Conference of Studio Unions and the Screen Players Union have engaged in a jurisdictional dispute. The Peoples Educational Center, formerly known as the Hollywood Writers School, has affiliated itself with the Communist element. The principal leaders of the Communist elements are JOHN HOWARD LAWSON and DALTON TRUMBO supported by a number of Party line followers.

~~- R -~~

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 2/11/88 BY SP2 McLeod
F10-09 88-22
8-29-96

REFERENCES: Bureau File Number ~~100-138745~~, Bureau letter dated 4/29/44. Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, 1/12/45.

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RECORDED & INDEXED
EX-55 77

L. A. 100-15732

DETAILS: AT LOS ANGELES, CALIFORNIA

Source A has informed that Communist activity in the Hollywood Motion Picture industry conforms to the present political "line" which has been laid down by the Communist Political Association and which conforms to the foreign policy of the Soviet Union. The present line of the World Communist Movement is, in a simple sense, an intensive infiltration by the Communists of organizations of every kind, labor, social, religious, fraternal and others, with the object and purpose of controling them in favor of a world-wide program of the Communist movement which has been determined by the interests of Soviet Russia.

Source informs that the Communists now pose as good patriots, devoting all their efforts to winning the war and have carried this deception so far as to pretend that they are for the preservation of free enterprise and even capitalism itself. Therefore, in order to conform to the general line of the Communist Political Association, the Communists have abandoned temporarily all attempts to inject direct propaganda for Communism or Socialism as such into Hollywood motion pictures. Instead, the Communists and their followers speak of "democracy", "freedom loving peoples", "a future world of peace according to the Dumbarton Oaks conference", "the Teheran conference" and others, are now the outward expressions of the Communist elements.

For these and perhaps other reasons, it will be found that there is very little, if any, actual Communist propaganda of an ideological nature in pictures where Communists or Communist sympathizers have been employed in production.

Source has informed that the activities of the Communists are now being directed along the following channels:

1. Infiltration of key positions in all branches of the industry by Communists and sympathizers. This infiltration in the upper brackets is directed mainly at the production end, direction, writing, and any department of the studios where influence can be used.

2. A steady campaign in the trade union field, taking over of many of the local unions by capturing leadership and at the same time circulating propaganda among the thirty thousand studio workers to influence them toward sympathy for Soviet Russia and to influence them to vote for candidates locally and nationally who are endorsed by the Communist Political Association and who will serve the political line of the Communist movement.

3. The building up of a strong political faction within the studios for the support of candidates for local offices such as the Mayor of Los Angeles in the coming elections, city Councilmen, support of State Assemblymen in their activities at Sacramento and the support of Congressmen, Senators and other national figures who are in sympathy, more or less, with Communist-endorsed proposals and measures. This work is carried on through the Hollywood Democratic Committee which is the liaison group for all of Hollywood's political activities where Communists are involved.

4. Developing support, morally and financially, for activities outside the film industry which are carried on by "front" organizations such as the Committee for Defense of Harry Bridges, Joint Anti-Fascist Refugee Committee, Committee for Civic Unity, and others.

5. Using the prestige and influence of the name "Hollywood" as a pressure instrument for political appointments and for dominating local trade unions; by the use of radio programs by sympathetic commentators.

None of the foregoing efforts is a separate effort of itself, but all are coordinated and work in unison; each gets the support of one or all of the others on any distinct proposal or measure when the occasion demands.

HOLLYWOOD WRITERS MOBILIZATION

This organization has revived its publication "The Communique" and has now distributed an issue dated December 1, 1944. Although dated December 1, it was distributed much later. The publication gives a resume of its activities extending to about January 30, 1945.

They were:

Protest and action taken to counteract the investigation of the California Legislative Committee on Un-American Activities, known as the Tenney Committee, of the Writers Congress held October 1,2,3, 1943 at the Campus of the University of California at Los Angeles. Also investigated were certain individuals connected with the Congress and the Writers Mobilization. A letter of protest was sent to the California Bar Association protesting the methods of the investigation. This Legislative Committee has investigated Communism and Communists.

Holding of what was called a "Premiere and Town Meeting" at the Village Theater, Westwood, California when a picture "Tomorrow the World" was given its first showing about January 30, 1945. Although this picture has not yet been shown publicly, it is evidently controversial in nature and deals with certain aspects of Naziism in Germany and what is to be done with the German people after the war.

The picture "Tomorrow the World" was made from a stage play by ARNAUD D'USSEAU and JAMES GOW.

ARNAUD D'USSEAU is a member of the Los Angeles Council of American Council on Soviet Relations. He was a member of the League of American Writers in 1941 and signed the call for the Fourth Congress of the League of American Writers, according to Source A.

JAMES GOW, according to Source A, has engaged in some Communist front activity but evidence of membership in the Communist Political Association is not available.

The screen play was written by RING LARDNER, JR. and LEOPOLD ATLAS.

RING LARDNER, JR, according to records on file in the Los Angeles Office and heretofore reported, is a director of the Screen Writers Guild and was a member of the Writers Branch of the Northwest Section of the Communist Party of Los Angeles County. In 1943 he was a member of Branch A, Group A-1, Northwest Section, Communist Party, Los Angeles County, California. In 1943 his Communist Party membership book number was 25190. His wife, SYLVIA LARDNER, held 1943 Communist Party membership book number 30210.

Source A informed that LEOPOLD ATLAS is a writer and author of "Floating Down Floogle Street" and that he signed the call for the Fourth Congress of the League of American Writers. In 1943 he was a member of Branch A, Group A-2, Northwest Section, Communist Party, Los Angeles County, and held 1943 Communist Party membership book number 48196, according to records now on file in the Los Angeles Bureau office.

Source A informed that present at this showing of "Tomorrow the World" and taking part in the discussion was Dr. JAMES T. SHOTWELL who was announced as State Department consultant to the Office of War Information. Dr. SHOTWELL spoke at the meeting and stated that the motion picture was more powerful than the radio or printed word in "moving the spirit of mankind". Other speakers at this showing, according to Source A, were the following:

ALBERT MALTZ (writer)
RUTH McKENNEY (BRANSTEN) (writer)
VLADIMIR POSNER (writer)

Dr. THOMAS MANN, German refugee writer, who was recently made a citizen of the United States
Dr. FRANKLIN FEARING, professor at UCLA
ALBERT DEKKER, actor and California State Assemblyman
LOU HARRIS, screen publicist
EMMETT LAVERY, writer

ALBERT MALTZ, above mentioned, according to Source A was a member of the League of American Writers and signed the call for the Fourth Congress of American Writers. He is a key figure in the Los Angeles area. ALEXANDER TRACHTENBERG was his guest during his recent visit to Los Angeles.

MALTZ' 1943 Communist Party membership book number was 48062 and his wife, MARGARET MALTZ, was a member of Branch I, Northwest Section Communist Party, Los Angeles County in 1943 and her 1943 Communist Party book number was 25063, as revealed by records now on file in the Los Angeles office.

Source A informs that RUTH McKENNEY (BRANSTEN) signed the call for the Fourth Congress of the League of American Writers in 1941 and was a member of the national executive board of the League of American Writers, Fourth Writers Congress. She is a member of Branch H, Northwest Section, CPA, and held 1944 Communist Party Book Number 10628, according to records on file in the Los Angeles office.

VLADIMIR POSNER, according to records on file in the Los Angeles office, is a French refugee, a writer and has written several books. He is a close associate of CLIFFORD ODETS and JOHN HOWARD LAWSON. He wrote "Enemies in France" which was turned over to ANNA LOUISE STRONG, and she took it to Russia on a recent trip which she made to Russia. He was active in the Writers Congress at UCLA in October 1943 and was a speaker at a panel called "Problems of Peace". Source A has also informed that he has been very active in the Joint Anti-Fascist Refugee Committee.

LOU HARRIS, according to the records of the Los Angeles Field Office, is a member of the Screen Publicists Guild. The files further reflect that HARRIS is a member of the executive board of the Hollywood Democratic Committee and was a member of Branch K, Northwest Section, Communist Party of Los Angeles County in 1943.

EMMETT LAVERY, according to Source A, has been very active since his arrival in Los Angeles in various front organizations and he is at the present time president of the Screen Writers Guild and a member of the Board of Directors of the Screen Writers Guild and chairman of the Hollywood Writers Mobilization and a member of the executive board of the Hollywood Democratic Committee and president of the Council of Hollywood Guilds and Unions.

Source informed that the Hollywood Writers Mobilization has announced that in the near future it will start a series of air shows over the Blue Network for returning servicemen.

HOLLYWOOD DEMOCRATIC COMMITTEE

Source A has informed that the main activity of the Hollywood Democratic Committee, outside of routine matters of preparation for taking part in the coming local elections, was the calling of a meeting under its auspices at the Beverly Hills Hotel, January 17, 1945.

The purpose of this meeting was to set up a Committee for the Defense of Harry Bridges and to prevent his deportation to his native country, Australia.

This meeting was attended by the following persons who were most active in forming the Committee:

MARC CONNELLY
JOHN HOWARD LAWSON
THOMAS MANN
CAREY McWILLIAMS
Mrs. EDWARD G. ROBINSON
NICHOLAS BELA
HARRY BRAVERMAN
Mrs. HARRY BRAVERMAN
ROLLIN McNITT, Attorney
Mrs. ORSON WELLES (RITA HAYWORTH)
JAMES GLEASON
LEWIS BROWNE
SAM JAFFEE
WALTER WANGER, Hollywood producer
Mrs. WILLIAM DIETERLE
LESTER W. ROTH, State Superior Court Judge
JOHN CROMWELL, Director

JOHN HOWARD LAWSON and NICHOLAS BELA have Communist Party records in the Los Angeles area. The other parties named have all participated in Communist front activities.

The Hollywood Democratic Committee is preparing to take an active part in the campaign for re-election of FLETCHER BOWRON as mayor of Los Angeles in the coming elections in May 1945.

Source A has informed that Mayor BOWRON has supported certain Communist front organizations in the past by his presence and participation in certain meetings. Two of these are the Hollywood Democratic Committee and the Joint Anti-Fascist Refugee Committee.

CONFERENCE OF STUDIO UNIONS

Source A has stated that this group of Communist dominated unions in the studios has been responsible for a series of work stoppages over a period of several months. Ostensibly, this is caused by a jurisdictional dispute over the Set Dressers and Designers. The IATSE claims this jurisdiction. In reality, it is a process used by Communist unions to maintain the "militancy" of the workers and at the same time work for sympathy of members of other unions.

In addition to the above, there is a dispute between a newly-formed independent union of "extras", the Screen Players Union, and the Screen Actors Guild. In this dispute, however, the Communist question is not involved.

PEOPLES EDUCATIONAL CENTER

Source A has informed that this "educational" organization, Communist dominated, has now absorbed the former openly admitted Communist Workers School of Los Angeles.

The Peoples Educational Center, Hollywood Branch, formerly known as the Hollywood Writers School and conducted by the Communist controled League of American Writers, has affiliated itself with known and open Communist elements; this they have denied heretofore.

INDIVIDUALS

The following persons, according to Source A, are now practically the leaders of the Communist groups in Hollywood who could be classified as big "names".

| | |
|---|---|
| JOHN HOWARD LAWSON | Writer |
| DALTON TRUMBO | Writer |
| JOHN CROMWELL | Director |
| EMMETT LAVERY | Writer |
| WALTER WANGER | Producer |

LAWSON andTRUMBO are known Communists. Mr. WANGER has in the past shown some sympathy for Communist causes, but of late this sympathy has become more pronounced. His position as a major producer of pictures lends much assistance to the Communist elements and he has now become a valuable "front" for their activities.

Mr. LAVERY is most active in Communist controled organizations such as Hollywood Writers Mobilization, of which he is chairman; Screen Writers Guild, of which he is president; and Council of Hollywood Guilds and Unions of which he is president.

Mr. CROMWELL is a director and has taken the place of MARC CONNELLY who is in the East as the spokesman for the Hollywood Democratic Committee along with JOHN HOWARD LAWSON.

Mr. TRUMBO has now become one of the foremost speech-makers at Communist gatherings.

~~- PENDING -~~

## UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of Communists and Communist front organizations in the motion picture industry in Hollywood and will report the activities in which they have engaged.

A copy of this report is being furnished to the New York Field Division as it is believed it contains information of value to that office.

L. A. 100-15732

CONFIDENTIAL SOURCES

CONF. INFT.

Source A

CNDI [redacted]

b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 2/12/45 | 2/10,12/45 | JAMES G. FINDLAY /jes |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY ~~- C~~ |

SYNOPSIS OF FACTS:

The Communist activity in the Hollywood motion picture industry conforms to the present political line which has been laid down by the Communist Political Association and conforms to the foreign policy of the Soviet Union. The Communists are now posing as patriots and speak of "democracy", "freedom loving people", "future peace of the world", etc. They seek to infiltrate the production end of pictures and control the trade unions in that field and influence elections - Federal, State and Municipal, for their program. They support front organizations such as "The Harry Bridges Defense" and the "Joint Anti-Fascist Refugee Committee". The Hollywood Writers Mobilization has resumed publication of "The Communique". It also has vigorously protested against the Tenney Legislative Committee making investigations of alleged subversive activities. The Hollywood Democratic Committee has supported a new committee for the defense of HARRY BRIDGES. The Conference of Studio Unions and the Screen Players Union have engaged in a jurisdictional dispute. The Peoples Educational Center, formerly known as the Hollywood Writers School, has affiliated itself with the Communist element. The principal leaders of the Communist elements are JOHN HOWARD LAWSON and DALTON TRUMBO supported by a number of Party line followers.

~~- P -~~

REFERENCES: Bureau File Number 100-158745, Bureau letter dated 4/29/44. Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, 1/12/45.

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100-138754-79

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EX-50

FEDERAL BUREAU OF INVESTIGATION
MAR 14 1945
U. S. DEPARTMENT OF JUSTICE
INITIALS ON ORIGINAL

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

**DECODED COPY**

CONF WASH C, NYC 1, S FRAN 1, WASH FIELD 5 FROM LOS A 14 4:40 PM
DIRECTOR AND SACS
URGENT
ATIC

MME ANDREE VIOLLIS, WITH ALIAS, ETAL, IS R AND F. 8 FRENCH JOURNALISTS ARRIVED LOS ANGELES 6:15 PM FEBRUARY 12, STAYING BILTMORE HOTEL. VIOLLIS TELEPHONICALLY CONTACTED JEAN RENOIR, LEFTIST MOTION PICTURE DIRECTOR, WHO HAS BEEN IN FREQUENT CONTACT LOCAL SOVIET VICE CONSULATE, AND HAD DINNER WITH HELEN GRAYSON, OWI, FEBRUARY 13. VIOLLIS AND GRAYSON SHARING ROOMS. LATTER ATTEMPTED TO CONTACT JAY LINCOLN LEYDA, CP MEMBER, NORTHWEST SECTION, AND TECHNICAL DIRECTOR OF MISSION TO MOSCOW. ON FEBRUARY 13 MOST OF GROUP VISITED FOX STUDIOS BUT VIOLLIS AND ENTINETTE BENICHON STAYED AT HOTEL WHERE VIOLLIS SAW VLADIMIR POZNER, COMRAP SUBJECT, WHO ARRANGED PARTY FOR VIOLLIS NIGHT OF 13TH AND DESCRIBED VIOLLIS AS QUOTE THE ONE MOST INTERESTING TO US UNQUOTE, IN CONVERSATION WITH DALTON TRUMBO, SCREEN WRITER AND CP MEMBER. GROUP ATTENDING VIOLLIS PARTY AT POZNERS INCLUDED TRUMBO, RING LARDNER JUNIOR, PAUL TRIVERS, FRED RINALDO, HERBERT BIBERMAN, MICHAEL AND DOROTHY URIS, GEORGE AND MIRIAM SKLAR, JEAN LEWIN, ALL MEMBERS CPA. BENICHON ON FEBRUARY 13 HAD CONFERENCE WITH CARL WINTER, PRESIDENT CPA, LOS ANGELES COUNTY, TO ARRANGE MEETING FEBRUARY 15 WITH CARL WINTER AND ABOUT 12 OTHER IMPORTANT CP FIGURES INCLUDING HELEN WINTER, MAX SILVER, ELIZABETH LEACH, VERNE PARTLO, AND REPRESENTATIVE OF CIO AND AFL SCREEN RADIO GUILD AND LABOR HERALD AT PEOPLE'S WORLD OFFICE. BENICHON REFUSED TO SEE WINTER AT CP HEADQUARTERS. WINTER REMARKED THAT BENICHON IS EDITOR OF A FRENCH UNDERGROUND PAPER AND STILL VERY ACTIVE IN FRENCH UNDERGROUND MOVEMENTS. BENICHON, AS ETIONEIUE GALLOIS, SENT PRESS WIRE TO LA REPUPLIQUE, TOULOUSE, FEBRUARY 13, DECRIBING IN DETAIL VISIT TO RANDOLPH FIELD, TEXAS, INCLUDING DETAILS ON TRAINING OF PILOTS. UNDER SAME NAME SENT ANOTHER PRESS WIRE TO ESPOIR, TOULOUSE, DESCRIBING TRIP THROUGH

**If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.**

EHW:LVO

79

SAC - Los Angeles

March 8, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Reference is made to the Los Angeles Field Division's teletype dated February 14, 1945, concerning the visit of French journalists to Los Angeles and Hollywood.

It is desired that pertinent information concerning contacts made by this group with the Communists in the motion picture industry be incorporated in the next monthly report submitted by you in the captioned matter. In addition it is desired that hereafter you have incorporated in the monthly report submitted concerning the captioned matter information pertaining to the Office of War Information arrangement with the Hollywood Writers Mobilization. This should include all pertinent developments that you are advised of by your established sources.

r. Tolson
r. E. A. Tamm
r. Clegg
r. Coffey
r. Glavin
r. Ladd
r. Nichols
r. Rosen
r. Tracy
r. Carson
r. Egan
r. Hendon
r. Pennington
r. Quinn Tamm
r. Nease
ss Gandy

MAR 8 1945

COM-4

# F.B.I. TELETYPE

DECODED COPY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy



SOUTHWEST. BENICHON SENT PACKAGE OF AMERICAN PHONOGRAPH RECORDS AND FIFTEEN ARMY PHOTOGRAPHS OF RANDOLPH FIELD TO CARLOS COMACHES, [redacted] VIOLLIS SENT WIRE TO ROZETTE ZYLINSKY, [redacted] TO GEORGES [illegible] BENSAN, CESOIR [redacted] AND TO SIMONE JEANSON, [redacted] ALL OF SOCIAL NATURE. ROBERT VILLERS, ONE OF FRENCH WRITERS, SENT WIRE FEBRUARY 13 TO IDA RAPOPORT, [redacted] SENDING LOVE, VIOLLIS AND BENICHON WITH REST OF GROUP VISITING DISNEY STUDIO AND LOCKHEED PLANT FEBRUARY 14 AND SCHEDULED TO HAVE DINNER WITH CHARLES BOYER AT FRENCH FOUNDATION, LOS ANGELES, EVENING OF FOURTEENTH. VIOLLIS ALSO HAS TENATIVE DINNER ENGAGEMENT WITH ANDRE DAVID, COMRAP SUSPECT. COMPLETE EXAMINATION PERSONAL PAPERS OF BENICHON COMPLETED AND TRANSLATION. VIOLLIS AND BENICHON REFUSED TO SHARE ROOM IN BILTMORE ALLEGEDLY BECAUSE POLICIES OF THEIR NEWSPAPERS CONFLICTING. FRENCH GROUP WILL ARRIVE ABOUT 11 AM HAMILTON FIELD, SAN FRANCISCO FRIDAY, FEBRUARY 16, AND HAVE REQUESTED SINGLE ROOMS AT MARK HOPKINS HOTEL THROUGH AMERICAN EXPRESS COMPANY, SAN FRANCISCO. WILL ARRIVE ARMY PLANE AND TRANSFER TO HOTEL ARRANGED BY ARMY. MARCEL COLIN OF OWI CONTINUES IN CHARGE OF ARRANGEMENTS FOR GROUP.

b6
b7C

HOOD

TRANSMITTED TO WFO AND NYC ~~OWI~~

cc: Mr. Ladd

RECEIVED: 2-14-45 10:09 PM EWT RBH

**If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.**

Copy MRV

EHW:LVO
100-138754

RECORDED & INDEXED

SAC - Los Angeles

March 17, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION
Motion Picture Industry
INTERNAL SECURITY - C

There is attached a copy of the investigative report of Special Agent Edward Francis McCarthy, dated February 7, 1945, New York City, and entitled "Jonas Rosenfield, Jr., with alias, Jonas Rosenfeld, Internal Security - C"

This report is being submitted to you for your information in connection with the captioned matter, inasmuch as Rosenfield is president of the Screen Publicists Guild, Local 114, New York City, and an employee of 20th Century Fox Film Corportation in New York City.

Enclosure

COMMUNICATIONS SECTION
MAILED PM
MAR 19 1945

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HEREIN IS UNCLASSIFIED
DATE 8-29-96 BY sp2 ccc cum

74 APR 2 1945

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT: NEW YORK, NEW YORK

FILE NO. NY 100-67020 mss

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| NEW YORK, NEW YORK | 2-7-45 | 11/21, 28; 12/21,22,29/44; 1/3,4,13/45 | EDWARD FRANCIS MC CARTHY |

| TITLE | CHARACTER OF CASE |
|---|---|
| JONAS ROSENFIELD, JR., with alias: Jonas Rosenfeld | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

ROSENFIELD reported to have been delegate to national convention of the Communist Party held in New York City in May 1944. Subject is president of CORNING PUBLICISTS GUILD Local 114, of the United Office and Professional Workers of America, CIO. Alleged to have been one of the organizers of the UOPWA commended by the Communist Party for work in enlisting new members. ROSENFIELD is member of State Executive Committee of the American Labor Party and connected with various organizations allegedly Communistic. ROSENFIELD born in Dallas, Texas on June 29, 1915; presently residing at [redacted] and employed by 20th Century Fox Film Corporation, 444 West 56th Street, New York City.

b6
b7C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-29-96 BY SP2 [illegible]

DETAILS:

The subject of this case is being considered a Communist Key Figure in the New York Field Division.

Confidential Informant A, whose identity is known to the Bureau, advised that at the New York State Convention of the Communist Party held May 14, 1944, JONAS ROSENFIELD was elected a delegate to the national convention of the Communist Party held in May of 1944 at New York City.

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| | | 100-67020-80 | RECORDED & INDEXED |

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3- New York

MAR 23 1945

20

The same informant further advised in May, 1944 that JONAS ROSENFIELD, JR., President of Local 114 of the Screen Publicists Guild, who is also a member of the State Executive Committee of the American Labor Party, was one of the organizers of the United Office and Professional Workers of America, CIO, who had recently been commended by the leaders of the Communist Party for his work in enlisting new members.

The "Daily Worker" of January 23, 1943, advised that JONAS ROSENFIELD, JR. had at a recent meeting of the Screen Publicists Guild of New York, Local 114, United Office and Professional Workers of America, CIO, ~~had~~ been re-elected president of that organization.

The "Daily Worker" of March 25, 1943, listed JONAS ROSENFIELD, President of the Screen Publicists Guild, Local 114, as being one of the one hundred Jewish-American Trade Unionists to have protested the anti-Soviet criticism of the ALTER-EHRLICH case, ALTER and EHRLICH being Poles who were executed by the Soviet Government for alleged espionage.

"The People's Voice" of August 7, 1943, in an article reported that a meeting had been held at the Hotel Theresa called by the Negro National Congress to emphasize the need for waging a vigorous campaign to promote Negro art and culture. The article continued that JONAS ROSENFIELD, president of the Screen Publicist Guild and a member of the Hollywood Emergency Committee, formed to combat further riots, was in New York from the West Coast to gather material and writers for a movement which was to be done simultaneously in New York and in Hollywood to promote better race relations. ROSENFELD and MILTON KAMIN, who accompanied him, stated that they were soliciting Negro writers to work with them in trying to right some of the wrongs of which they were extremely aware, but in many instances are stymied by the lack of thorough knowledge of the Negro question. The article continued that they were in the midst of drawing up a code for the treatment of the Negro problems to be used by writers, producers and directors of films.

"The People's Voice" of December 4, 1943 in an article stated that a meeting had been held at the Edison Hotel, 223 West 47th Street, New York City, to form a committee for Democratic Culture to present in an effective manner the contribution of the Negro to American art and culture. This meeting was under the leadership of Dr. Max Yergan. The article continued that JONAS ROSENFIELD of the Hollywood Emergency Committee was one of the speakers at the meeting.

Confidential Informant N, whose identity is known to the Bureau, advised that on July 10, 1942, that JONAS ROSENFELD, JR. of 20th CENTURY FOX FILMS, was the unopposed candidate for the presidency of the SCREEN PUBLICISTS GUILD.

The same source advised in January 1943, that JONAS ROSENFELD, JR. of [redacted] had been re-elected president of the SCREEN PUBLICISTS GUILD. b6 b7C

Confidential Informant N advised in October 1942 that ROSENFELD was a sponsor in August 1942 of the SOVIET-JEWISH ANTI-FASCISTS COMMITTEE's appeal for 1,000 tanks and 500 bombers for the Russian Army and further that this was completely under Communist auspices.

Confidential Informant N further advised that in November of 1942, a letter composed by the Screen Publicists Guild Local 114, United Office and Professional Workers of America, CIO, had been sent to Wendell Willkie, congratulating him on his standpoint and statesman-like radio talk and stating the guild's confidence that "you spoke profoundest desires and thoughts of the American people and freedom loving people everywhere."

This apparently referred to the speech regarding the opening of a Second Front in Europe.

At the Alien Squad of the New York Police Department, it was ascertained that JONAS ROSENFIELD of the United Office and Professional Workers of America, was elected in April 1944 to the State Executive Committee (Left Wing) of the American Labor Party.

A review of the records of Special Squad #1 of the New York Police Department was made with negative results.

At the Board of Elections, Borough Hall, Queens County, New York, it was ascertained that JONAS ROSENFIELD, JR. of [redacted] registered in 1940 from the 52d Election District of the 2d Assembly District as a member of the American Labor Party. It was reported that he was 25 years of age; married; a resident of New York State for one year and a resident of Queens County for 11 months. He was born in the United States and voted in 1939 from 181 Waverly Place, New York City. His occupation was given as advertising copywriter, 321 West 44th Street, New York City. b6 b7C

The Election record also contains the registration of IDA J. ROSENFIELD of the same address. She gave her age as 31, married; a resident of New York State for 31 years and Queens County for 11 months. She was born in the United States and last voted in 1937 from 135 West

13th Street, New York City. She gave her occupation as teacher in Public School 150, Queens, New York.

The 1941 election records covering the same address, indicated that ROSENFIELD was at that time working for DONAHUE and COE, 1270 6th Avenue, New York City.

A check of the list of registered voters for Manhattan in the year 1944 reflected that the subject was residing at [redacted] b6 b7C

At Local Board 251, 9501 63d Avenue, Elmhurst, Long Island, New York, it was ascertained that JONAS ROSENFIELD, JR. of [redacted] was their Order Number 4037. At the time of registration, he listed as the person who would always know his address, his wife, Mrs. IDA J. ROSENFIELD. At that time he was employed by WARNER BROTHERS PICTURES, 321 West 44th Street, New York City.

In a questionnaire dated July 29, 1941, the subject gave his Social Security number as [redacted] He stated that he had attended the City College of New York for two years and the University of Miami for two years. He gave his occupation as advertising copy writer employed by DONAHUE and COE, Advertising Agency, 1270 6th Avenue, New York City. He stated that he was married on [redacted] at 4315 46th Street, Sunnyside, Long Island, New York. b6 b7C

He was born in Dallas, Texas on June 29, 1915. In a Family Status Affidavit dated April 18, 1944, he gave his immediate family as IDA J. ROSENFIELD, wife, born November 27, 1908 and JONAS ROSENFIELD III, a son, born [redacted] b6 b7C

He listed the following relatives:

Father: Jonas Rosenfield, Sr. age 59 [redacted]

Brother: Maurice, age 34, in the Navy;

Brother: Ullman, 32 residing at [redacted] b6 b7C

The subject also listed in his Selective Service files, the following relatives of Mrs. Rosenfield:

Father: Morris Jacoff, age 64;

Mother: Bessie Jacoff

Sister: Bertha Bernstein, age 30;

Brother: Lyman Jacoff, age 32.

All of the above reside at [redacted]

The Selective Service File further indicated that [redacted] had been employed as a copy writer until June 6, 1941 with Walt Disney Productions of 1270 6th Avenue, New York City and had joined [redacted] and CIE, Advertising Agency on July 30, 1941. b6 b7C

It was indicated that since November 1941 [redacted] had been employed by the 20th CENTURY FOX FILM CORPORATION as advertising copy chief. His present address was shown as [redacted]

The records of the Credit Bureau of Greater New York indicated that Mrs. IDA J. [redacted], formerly of [redacted] and presently of [redacted] was a teacher employed by the Board of Education, City of New York. She had formerly resided at [redacted] and the [redacted] all of New York City. The records indicated that she had been married since February 20, 1939 and was formerly a divorcee. b6 b7C

The credit records further indicated that [redacted] was employed as of December 1939 by WARNER BROTHERS and had been employed by them for two or three years.

Mr. S. D. STEPHENS, Personnel Division of 20th CENTURY FOX FILM CORPORATION, 444 West 55th Street, New York City, advised that [redacted], Jr. had been employed by the FOX COMPANY since October 1941. He presently holds the position of advertising copy chief and it is expected that he will be promoted to an executive position in the company within a short time. The personnel records indicated that [redacted] was married; resided at [redacted] and was born in [redacted] b6 b7C

Former employments were listed as: WARNER BROTHERS, 1935 to 1940; WALT DISNEY, 1940 to July 1941; [redacted] and CIE August to October 1941.

Mr. STEPHENS advised that the subject is the president of the United Screen Publicists Guild of the CIO. He knew of no derogatory information concerning the subject.

Mr. [redacted] BILLETT, superintendent, [redacted] advised that the [redacted]s had resided at this address from May 1939 to May 1942. He advised that they have one child b6 b7C

and that ROSENFIELD was formerly connected with the theatrical business. He stated that they were a quiet family and knew of nothing that would indica un-Americanism on the part of the subject.

Mr. A. G. ANDERSON, DIRECT REALTY COMPANY, 60 East 42d Street, advised that the ROSENFIELDS had resided in the apartment house at [redacted] West since April 16, 1942. At the time of renting the subject had given as references: JACK BERNSTEIN, [redacted] and PAUL W. LAZARUS of [redacted] The present lease of the subject expires on September 30, 1945. Mr. ANDERSON stated that he did not know the subject personally and could furnish no information regarding him, except that he had been a very prompt paying tenant.

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The following description of the subject was obtained from the Selective Service Files of Local Board 251:

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| | |
|---|---|
| Age: | [redacted] |
| Born: | |
| Date of Birth: | |
| Race: | White |
| Height: | 5' 10 1/2" |
| Eyes: | blue |
| Hair: | brown |
| Complexion: | light |

~~PENDING~~

UNDEVELOPED LEADS

THE NEW YORK FIELD DIVISION

AT NEW YORK, NEW YORK

Will follow and report subject's activities.

to continue as a permanent organization. It has announced the appointment of a permanent, paid Executive Secretary and has stated that it will broaden its activities to other fields. This means that it will become a very powerful Communist influence in Hollywood and can, possibly, supplant the existing bargaining drafts in labor relations and other matters.

See page 4

## CONFERENCE OF STUDIO UNIONS

According to Source A, this Communist-dominated group under the leadership of HERBERT K. SORRELL is now involved in several labor jurisdictional disputes with the IATSE. While these disputes appear as purely jurisdictional, in fact, they are being fomented by the Communist elements for the purpose of raiding the IATSE unions. At the present time the principal controversy is between the SCREEN SET DECORATORS, an AFL affiliate of SORRELL'S Painters and Local 44, ASSOCIATED PROPERTYMEN, IATSE. A strike is threatened unless WILLIAM GREEN, president of the AMERICAN FEDERATION OF LABOR, gives in to SORRELL who has the backing of his international Union, the INTERNATIONAL BROTHERHOOD OF PAINTERS, PAPERHANGERS AND DECORATORS OF AMERICA. The international president of this union is E. P. LINDELOF, who supports SORRELL. LINDELOF has long been aware that SORRELL is a Communist.

## HOLLYWOOD WRITERS MOBILIZATION

Source A informs that the HOLLYWOOD WRITERS MOBILIZATION continues its activity in the usual manner. Its influence has grown through its connections with the Office of War Information and resultant war activities. While not officially affiliated with the PEOPLES EDUCATIONAL CENTER, HOLLYWOOD EXTENSION, the Communist-controlled school, many of those prominent in the MOBILIZATION take part in the educational activity of this so-called school and thus the influence of the MOBILIZATION is brought into play there. THE LEAGUE OF AMERICAN WRITERS, the parent organization of the HOLLYWOOD WRITERS MOBILIZATION, has now become completely inactive; practically dissolved.

## PEOPLES EDUCATIONAL CENTER HOLLYWOOD EXTENSION

Source A believes that this school of indoctrination has become one of the most effective Communist fronts in Hollywood at this time,

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

CONFIDENTIAL

TO : Director, Federal Bureau of Investigation DATE: March 17, 1945

FROM : SAC, Los Angeles

SUBJECT: STRIKE IN MOTION PICTURE STUDIOS
INFORMATION CONCERNING

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5-5-86 BY SP2 STJ/ab

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

Reference is made to my teletype dated March 12, 1945, captioned as above, in which the Bureau was advised that on March 12, 1945, HERB SORRELL had called a strike of the Screen Set Designers Local 1421 because of the refusal of the motion picture studios to recognize that local as the bargaining agent for the screen set designers. The Bureau was also advised that the International Alliance of Theatrical Stage Employees claimed jurisdiction over these set designers and, accordingly, a jurisdictional strike had been called in the motion picture industry.

This letter is to advise the Bureau of the CPA policies and activities in regard to this jurisdictional dispute.

On March 4, 1945, CNDI [redacted] advised that he was present during a conversation between DAVID ROBISON, Communist and screen reader at RKO, and MAURICE HOWARD, Communist and Business Agent for the Screen Cartoonists Guild, at which time they discussed the then forthcoming strike in the motion picture industry. The informant quoted ROBISON as saying that there was "no excuse for this strike but they are tied to a strike boat and I guess we'll all have to play along with SORRELL for what he is." ROBISON then went on to say that HERB SORRELL, head of the Conference of Studio Unions, had no understanding of the political significance of the "no strike" pledge, and ROBISON suggested that perhaps a committee of "big people" could prevent this strike if they approached SORRELL in the right manner. According to this informant, HOWARD agreed with ROBISON's description of the situation and added that he felt that it was a serious mistake for SORRELL to call this strike as it put the producers in an excellent light and put "our people" in a ridiculous position of having to support a strike in which they do not believe or else cross a picket line in violation of all that they have been taught to believe in.

b7D

On Saturday, March 10, 1945, this informant advised that MARGARET BENNETT WILLS, a Communist and former President of the Screen Office Employees Guild and a delegate to the Central Labor Council from this Guild, contacted ROBISON and stated that something very important had happened and that she wanted him to attend the meeting at [redacted] at 5:30 P.M. that evening. This address is the home of MAX SILVER, Vice President of the Los Angeles County CPA, and a subsequent surveillance by Special Agents JOHN R. VICARS, FRED G. DUPUIS and ROBERT W. HOLLMAN resulted in identifying the following people in MAX SILVER's home for this meeting:

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b7C

BILL POMERANCE
MARGARET BENNETT WILLS
MIN SELWIN, Field Organizer for the S.O.E.G.
GEORGE H. THOMAS, JR., President of the Screen Publicists Guild and member of the Conference of Studio Unions

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DECLASSIFIED BY SP2 [illegible] ON 8-29-96

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JOHN HOWARD LAWSON, Screen writer and prominent CPA leader.
ELIZABETH GLENN, wa: Elizabeth Leach, former organizer of the Northwest Section and presently a paid functionary in the county headquarters.
HERTA UERKVITZ, a delegate to the Central Labor Council from the Screen Office Employees Guild.

All of these people are members of the CPA and apparently the purpose of this meeting was to formulate the Communist policy when it was learned by the Communists that SORRELL intended to call a strike on Monday, March 12, 1945.

On Sunday, March 11, 1945, CNDI [redacted] advised that MARGARET BENNETT WILLS conferred with ROBISON and as ROBISON was unable to attend the meeting on Saturday, discussed with him at some length what took place at this meeting. According to this informant WILLS stated that they were put out at SORRELL for calling this strike and this informant stated that WILLS thought that it might very well mean the end of the Conference of Studio Unions, for, as WILLS explained, SORRELL as head of the Conference of Studio Unions has lead one of those unions out on a strike without consulting the other unions in the Conference and, accordingly, has placed all of those unions in the difficult dilemna of supporting the strike or of breaking their "no strike" pledge. WILLS stated that she didn't see how the various unions that go to make up this Conference could support the strike and she predicted that the S.O.E.G. would cross the picket lines. Apparently no definite Communist policy came out of this meeting at SILVER's home for, according to this informant, it was apparent during the discussion between WILLS and ROBISON that there was a great deal of confusion regarding just what course the Communists should take in the strike, and in answer to a question put to him by WILLS as to what he was going to tell people in the Screen Story Analysts Guild, ROBISON replied that he thought that he would just tell them that each person would have to decide for himself and that there would be no disciplinary measures taken for crossing the picket line. However, ROBISON stated that "we aren't ready quite yet to break with the unions" and, accordingly, it might be best to advise the membership unofficially not to cross the picket lines and to put their refusal to cross the picket lines upon the basis of a fear of bodily harm. Most of the contracts given by the studios to the various unions in the motion picture industry have a clause which exempts a member from crossing a picket line if there is a threat of bodily harm, and it was this clause that ROBISON suggested might provide an out for them. b7D

CNDI [redacted] also reported that there was considerable confusion among the Communists as to what policy they should pursue and as an example of this he cited the fact that an inquiry was made of JOHN HOWARD LAWSON by some unidentified writer as to whether or not to cross the picket line and LAWSON told him to do so, and yet later on the same day LAWSON contacted an unidentified person with whom he had an appointment in one of the motion picture studios and canceled this appointment, saying at the time that although b7D

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he was not in sympathy with this strike he didn't want to cross a picket line.

Thus, at this time it was clear that the CPA is not in any way in sympathy with this strike. Rather, it has become a matter of tactics, i.e., avoiding the dilemma of offending organized labor versus the strike which violates the "no strike" pledge.

On March 12, 1945, the strike was called and according to newspaper accounts concerned only 77 screen set designers. HERB SORRELL claimed the right to represent these screen set designers as against the right of the IATSE to represent them. As has been noted, SORRELL is head of the Conference of Studio Unions which is heavily infiltrated by Communists. Several informants have advised that the Communists have liked the "progressive attitude of the CSU" and have advised that the IATSE is reportedly anti-Communist. Accordingly, this strike presents a very serious problem to the Communists in Hollywood, and it is apparent that HERB SORRELL, although a Communist key figure in the Los Angeles Field Division, has gone against the Communist policy of no strikes in war time. It is believed that the Communists are making every effort to settle this strike without making HERB SORRELL the main issue and without losing the power which they have in the Conference of Studio Unions. As an example of the methods that the Communists are using to settle this strike, it is known that BILL POMERANCE was instrumental in uniting a committee of actors, writers and directors to act as a disinterested panel in attempting to settle this strike, by asking the producers, through EDWARD MANNIX, and by asking the Conference of Studio Unions, through HERB SORRELL, and the IATSE, through RICHARD WALSH, to abide by a temporary WLB decision. However, by March 13, 1945, both SORRELL and MANNIX had refused and WALSH had not as yet been contacted. b7D

On March 14, 1945, CNDI [redacted] advised that there would be a meeting at the home of ELIZABETH GLENN, [redacted] This informant reported a conference between MAX SILVER and ELIZABETH GLENN in which ELIZABETH GLENN stated that she was calling an informal meeting and identified those who would come as the following: b6 b7C

GEORGE BRADLEY, International representative of the Building Service Employees International Union, AFoL, and reported Communist Party member some years ago in Seattle.
MORRIS RAPAPORT, Former District Organizer of the CP in Seattle.
JULIAN GORDON, President of the Hollywood CPA Club.
EMILY GORDON, CPA County Literature Director.
MAX SILVER
BILL POMERANCE
NORVAL CRUTCHER, Chairman of the Conference of Studio Unions.
MIN SELWIN
MAURICE HOWARD.

All of these except MAURICE HOWARD were identified entering the home of ELIZABETH GLENN for this meeting by Special Agents JOHN R. VICARS and ROBERT W. HOLLMAN.

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and later CNDI [redacted] advised that HOWARD had attended this meeting.

It should also be pointed out that on Sunday, March 11, 1945, HERB SORRELL addressed a mass meeting of union workers in Hollywood and BRADLEY appeared on the platform with SORRELL. This meeting was characterized by ROBISON as a "SORRELL meeting" and according to CNDI [redacted] ROBISON stated that "the rest of us didn't have a chance to say anything." Both BRADLEY and RAPAPORT have frequently sided with SORRELL and it is believed that RAPAPORT and BRADLEY were called to this meeting at ELIZABETH GLENN's home to set them right on CPA policy. Neither has a CPA record in the Los Angeles Field Division. b7D

CNDI [redacted] also advised that on Wednesday evening, March 14, 1945, the county board of Los Angeles CPA held a meeting at the home of MAX SILVER, during which time CARL WINTER, Los Angeles head of the CPA who was in New York, was to call MAX SILVER long distance, at which time the facts in this strike were to be explained to WINTER, and as a CPA policy was disclosed the following day it is possible that this policy was formulated in New York. b7D

On March 15, 1945, CNDI [redacted] advised that ELIZABETH GLENN gave the following information to an employee at the "People's World" office in Los Angeles as a basis for an editorial on the strike, and it is apparently the current CPA policy on this strike: b7D

1. Management should be held responsible for its refusal to accept the arbitration award (the WLB ordered the studios to accept the Screen Set Designers against the IATSE pending an election to determine which local had a majority. GLENN pointed out that this point was to be particularly emphasized.)

2. Other unions should declare that they support the justice of the demands of the signers for the enforcement of this award and should criticize the IATSE's refusal to accept the award. These unions should also point out that the IATSE has a responsibility not to be aligned with the employers who are exploiting the situation, but rather they should use appeal channels if they disagree with the award.

3. Try to establish through independent channels some means of urging the set designers to place their case in the hands of an independent group which will work for an injunction against the employers to force court action to honor the arbitration award, following which an NLRB action may be asked of the workers involved to determine what they want. These independent channels must at the same time publicly declare that the picket lines make it impossible for them to act in behalf of unity between both unions.

4. Emphasize that the strike is obstructing other normal procedure and is playing directly into the hands of the employers.

It is believed that the purpose of this material, which was furnished for an editorial in the "People's World", was to inform not only the public

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ROBISON observed that in his opinion if the SOEG returned to work the strike would be broken and SORRELL would be discredited.

AIRMAIL
RWH:EFD
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CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 23, 1945

FROM : SAC, Los Angeles

SUBJECT: MOTION PICTURE STRIKE
INFORMATION CONCERNING

CONFIDENTIAL

DECLASSIFIED BY SP8 SIJ/lbs
ON 8-3-86 #359416

Reference is made to my letter dated March 17, 1945, in the above-captioned matter, concerning the strike in the motion picture studios in Hollywood and the Communist Political Association policy therein.

On March 21, Special Agents FRED G. DUPUIS and JOHN R. VICARS interviewed Los Angeles Special Service Contact #8 and he reported the following additional information:

The strike in the motion picture studios which began on Monday, March 12, is continuing. Three unions in the Conference of Studio Unions (which called the strike) recently voted to go back to work. They are as follows: Screen Office Employees Guild, Screen Story Analysts Guild, Screen Publicists Guild.

DECLASSIFIED BY SP2 CLC/lcm SP3 BHS/lbs
ON 8-28-96 10/17/96 #362826

Special Service Contact #8 advised that on Friday, March 16, he received a telephone call from IRVING FINE, who is an employee in the Publicity Department at Warner Brothers Studios and who is a nephew of CHARLES EINFELD, one of the top executives at Warner's, who advised him that there was to be a general membership meeting of the Screen Publicists Guild on Saturday, September 17, "to vote to go back to work." The informant said he wondered why FINE had stated that this meeting was being called "to vote to go back to work," but that this was all cleared up at the meeting of the Screen Publicists Guild the following day, when in a very cut and dried manner a resolution was adopted by the publicists returning them to work. At this meeting HERBERT SORRELL, President of the Conference of Studio Unions, spoke on the strike and the reasons for it. He told the screen publicists that they were a democratic union and he in no way wanted to dictate how they should vote on the strike. However, he added that if they voted to go back to work in violation of their pledge to the Conference of Studio Unions, then the Screen Publicists could not expect any benefits from the Conference of Studio Unions. This the informant interpreted to mean that the screen publicists were in effect being put out of the Conference of Studio Unions if they voted to go back to work. As he was leaving the hall, he remarked to his press agent and to the informant that the publicists were going to vote to go back to work, and he knew this because just by looking around he saw the left wingers and the

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Communists who made up the majority of those present. He also told the informant that this meeting and others like it were all staged by JOHN HOWARD LAWSON, and BILL POMERANCE. Later he referred to LAWSON and POMERANCE as Communists. (It is noted that LAWSON and POMERANCE are both Communist key figures in the Los Angeles Field Division, and both, according to [redacted] have been extremely active in attempting to get the Conference of Studio Unions to end the strike and go back to work.) b7D

After SORRELL left the meeting, a resolution which was already prepared and which was very long was read to the membership of the SPG. This resolution urged the members to return to the studios. After it was read a seconding motion was made, also a motion for a vote on the resolution. No discussion was contemplated; however, someone jumped up and insisted on some sort of discussion before the resolution was passed. A short discussion was held and a voice vote was taken on the resolution, and it went overwhelmingly in favor of the resolution.

The informant advised that BEN MARGOLIS, attorney for the Screen Publicists Guild, and GEORGE A. THOMAS, JR., President, were on the platform at the meeting. Both are members of the CP-USA and currently members of the CPA, according to the records of CNDI [redacted] b7D
~~CONF. INFT.~~

In another conference with SORRELL, Special Service Contact #8 said, SORRELL told him that the Communists and the left wing element were the ones who wanted to go back to work. However, he also said that there would be strikes by Communists and the left wingers in the future and there would be violence in them. He told the informant that the left wing and the Communists wanted violence. He was unable to elicit any further information on this point.

The informant also advised that at the request of HERBERT SORRELL, he contacted GEORGE TAYLOR, Chairman of the War Labor Board in Washington, D. C., by telephone on Friday, March 16, at which time TAYLOR told him that the representative of the producers (EDDIE MANNIX), the representative of IATSE (RICHARD WALSH), and the representative of the Conference of Studio Unions (HERBERT SORRELL) would all be sent telegrams urging them to end the strike and to obey the WLB order. (This order required the producers to recognize Set Decorators Local #1421, a member of the Conference of Studio Unions, as against IATSE Local #44, pending an NLRB election.) TAYLOR further advised the informant that if this brought no results, then the WLB would call representatives of the Producers, IATSE and CSU to Washington and settle the strike after giving them all a chance to lay their cards on the table. It is noted that the Los Angeles Times of Thursday, March 22,

Director
Re: Motion Picture Strike

CONFIDENTIAL

March 23, 1945

CONFIDENTIAL

revealed that telegrams urging that the strike be ended had been sent to the above principals by the WLB. As yet there has been no indication that representatives of the three principals will be called into Washington except through the informant.

The informant advised that he understood that RICHARD WALSH was going to fly to Washington to confer with NICHOLAS SCHENCK in an attempt to put further pressure on the producers to recognize the IATSE Local #44 instead of Set Decorators Local #1421 of the CSU. The informant said that he had also heard through SORRELL that the producers are desirous of closing the studios for the summer months since they have a sufficient back log of completed pictures to continue showings in theaters throughout the nation. When he discussed this matter with a picket captain at Warner Brothers Studios, the picket captain advised Contact #8 that the strikers were aware of this situation, but that if the studios threatened to close down, the CSU would threaten them with exposure of the studios' black market deal. The striker told the informant that the CSU had plenty of evidence showing that the studios had received shipments of high priority items such as shellac from black market operators or through some other means. These deals were to be held over the producers' heads if they insisted on closing the studios.

Informant #8 further advised that HERBERT SORRELL is confident that he can win the strike and has said that if the unions stick with him for two weeks (from March 12, 1945) he will win the strike. Despite the fact that he has received orders from WILLIAM GREEN, President, American Federation of Labor, and A. P. LINDELOF, National President of the International Painters, Paperhangers and Decorators of America, to end the strike and go back to work, he is still receiving strong support from HUTCHESON, National President of the Carpenters Union--AFL, who has promised SORRELL that he would go along with him on the strike and told him to disregard any instructions received from GREEN.

In addition to the Screen Publicists Guild, the Screen Office Employees Guild, which is reportedly heavily infiltrated by the Communists, also voted to return to work on Saturday, March 17.

The Los Angeles Times of Sunday, March 18, reported that MIN SELVIN was the speaker in favor of returning to work, and that GLENN PRATT spoke against returning to work. There is no documentary evidence of PRATT's membership in the Communist Party or the Communist Political Association. However, MIN SELVIN, who is a field organizer of the SOEG, was a member of the Communist Party-USA and is currently an active member in the Communist Political Association, according to CNDI [redacted] The SOEG has between 2000 and 3000 members. The Screen Publicists Guild has approximately 300. b7D

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Director.
Re: Motion Picture Strike

CONFIDENTIAL

March 23, 1945

The Screen Story Analysts Guild also voted to return to work. Active Communists in the leadership of this organization are DAVID ROBISON, CAROLYN PRATT, and FLORENCE MISCHEL. All have been members of the CP-USA and are currently members of the CPA.

Special Service Contact #8 advised that he will keep as close contact with SORRELL as is possible and will report any further information concerning the strike. Any information received from this source or from other Los Angeles informants will be reported to the Bureau.

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100-6110
100-21198
100-19756
100-18092
100-21102

CONFIDENTIAL

EHW:LVO
100-138754-

SAC - Los Angeles

April 6, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

There is attached a photostatic copy of a cable intercept furnished to the Bureau by the Office of Censorship and pertaining to a cable directed to the American Cinematographer, Hollywood, California, by one Ginzburg.

This material is being furnished to you for your information and appropriate consideration.

Attachment

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-3-95 BY SP12 BTJ/lm

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ALL INFORMATION CONTAINED
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DATE 4-3-95 BY SP/2 BTW

ENCLOSURE

100 - 83

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PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGEDRIVE HOLLYWOODCAL

FOURTH GINZBURG TWAS FERY DIFFICULT STOP BUT ONE DAY GALYA SUDDENLY FOUND NECESSARY INTONATION PROTHESE WORDS NECESSARY FEELINGS STOP HER WORDS HAD SOFT RING IN THEM STOP GALYA FELT THAT SHE LOVED THOSE PEOPLE ETCOULD DIE PROTHEM STOP ETSHE SUDDENLY FELT RELIEVED CONFIDENT

2

THAT WOULD LIVE UP ADHER ROLE PARA SHE WAS NO LONGER FRAID THAT DRYNESS WOULD CREEP IN EVEN IN THOSE SCENES WHERE ZOYA WAS FIRM ETUNBENDING QUOTE FIERCE PROTRUTH UNQUOTE AS ZOYAS SCHOOLMATES TOLD HER ABOUT ZOYA PARA SCENES SHOWING GERMANS WERE SHOT STOP SEMICLAD ETBAREFOOT GALYA WALKED SUPRASNOW CUMMERCURY

3

AT MINUS TEN DEGREES CENTIGRADE STOP BUT NERVOUS TENSION WAS SO HIGH THAT DIDNT EVEN CATCH COLD PARA WHEN NEED AROSE PROFILMING ZOYAS FEET ON SNOW IN FOREGROUND PRODUCER WANTED ADSPARE GALYA ETUSE ANOTHER GIRL PROTHIS PURPOSE STOP WHEN GALYA LEARNED IT SHE DECLARED CATEGORIC PROTEST STOP SHE THOUGHT

4

IT MONSTROUS ADHAVE UNDERSTUDY PLAYING IN THIS SCENE CONVINCED THAT ANOTHER ACTRESS WOULD STEP DIFFERENTLY PUT HER FOOT DOWN IN WRONG WAY STOP GALYA WON HER WAY PARA WHEN SAME SCENES CUMGERMANS WERE BEING FILMED IN STUDIO DURING SCENE EXECUTION QUIET BOYISH VOICE EXCLAIMED SUDDENLY QUOTE SHE WAS BLUER UNQUOTE

5

PARA SPEAKER WAS THIRTEEN YEAROLD BOY CALLED UPON ADACT AN MASSCE

1945 MAR 4 AM 10 15

RCB FZX1002A1

6598 MOSCOU 274/273 4 0631

PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGEDRIVE HOLLYWOODCAL

HER FIRST ROLE BY ZINAIDA GINZBURG PARA DOOR OPENED ETEYE FOUND MYSELF FACING TALL SLENDER GIRL CUMLIVELY CLEVER EYES STOP HER BARBED DARKBROWN HAIR XXXXX SMOOTHLY COMBED BACK SHE HAD SOFT CHARMING SMILE XXXXX ETMOVED CUMSLIGHT AWKWARDNESS YOUTH PARA THIS WAS GALYA VODIANTSKAYA YOUTHFUL SCREEN

2

ACTRESS WHOSE FIRST ROLE WAS ZOYA IN 1 ARNSTAMS FILM SAME NAME PARA QUOTE MY FATHER ETMOTHER ARE BOTH BIOLOGISTS GALYA TOLD ME STOP EYE ALWAYS LOVED ANIMALS ETCOULD SPEND HOURS WATCHING THEM ETLISTENING TO STORIES ABOUT THEM STOP ETNO WONDER PROOUR XXX HOUSE WAS ALWAYS FILLED CUMALL SORTS ANIMALS BECINNING

3

CUMPORCUPINES ETENDING CUMFOXES STOP WE PICKED UP WOUNDED ANIMALS ETNURSED THEM BACK ADHEALTH AT HOME STOP. MY FATHER REJOICED LOOKING AT ME QUOTE THANKS GOODNESS THIS ONE WILL BE SENSIBLE GIRL HED REMARK STOP MY OLDER ETONLY SISTER WAS ABOUT ADBECOME SINGER STOP BUT MY FATHERS XXX JOY WAS SHORTLIVED PROEYE.

4

DECIDED ADBECOME ACTRESS WHEN EYE WAS STILL LITTLE GIRL UNQUOTE PARA GALYA CONFIDED HER DREAM ADNO ONE STOP OFCOURSE SHE NEVER THOUGHT THAT SHED BECOME SCREEN ACTRESS PROSHE REGARDED MOVIE ACTORS AS PEOPLE ANOTHER PLANET STOP THEATER SEEMED CLOSER ALL MORE SINCE GALYAS AUNT WAS ACTRESS STOP TWAS ADHER THAT GIRL

5

FINALLY CONFIDED HER SECRET PARA GALYAS PARENTS WERE SO DESPERATE WHEN THEY HEARD X HER DECISION THAT EVEN HER RESOLUTION WAVERED XXX BIT PARA ON INSISTANCE HER FATHER WHO ASSURED GALYA THAT SHE MUST BE LITTLE MORE SENSIBLE PREBECOMING ACTRESS GIRL SPENT TWO ETHALF YEARS STUDYING IN MOSCOW UNIVERSITY ATTENDING FIRST BIOLOGY

6

ETLATER PHYSIOMATHEMATICAL DEPARTMENT STOP BUT EVEN ADVANCED MATHEMATICS WHICH INCIDENTALLY PROVED QUITE EASY FOR GALYA DIDNT BRING HER ADHER SENSES STOP FOLLOWS GINZBURG

FZ1015A

1945 MAR 4 AM 11 28

6607 RCBYC 1118AM

MOSCOU 258 4 0743 VIA RREWI

PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGE DRIVE

HOLLYWOODCALIFORNIA

FOURTH RADZINSKY QUOTE IN MEETING IN DARK UNQUOTE ONE OUR LATEST PLAYS YOU ALSO ACT PART YOUNG GIRL DONT YOU QUERY PARA QUOTE YES ETITS BEEN VERY HARD JOB TOO STOP EYE PLAY YOUNG GIRL WHO LIVED THROUGH TRIALS WAR STOP

50

BELIEVE ME ITS MUCH EASIER PLAYING HEROINE IN CRINOLINE STOP HERE YOU CAN LET YOUR IMAGINATION RUN AWAY CUMYOU STOP BUT NWAR PLAY PICTURING EVENTS ETCHARACTERS FAMILIAR ADAUDIENCE YOUR PORTRAYAL MUST BE FAITHFUL ETREALISTIC IN FU LEST SENSE WORD UNQUOTE PARA POSTSHORT PAUSE SHE RESUMED THOUGHTFULLY QUOTE EYE PARTICULARLY LIKE NAME

100

AMERICANS GAVE TO QUOTE SHE DEFENDS OUR COUNTRY UNQUOTE WAR FILM WHERE EYE PLAY LEAD STOP THEY CALLED PICTURE QUOTE NO GREATER LOVE UNQUOTE STOP ETINDEED THERES NO GREATER LOVE THAN LOVE PROONES PEOPLE ETONES NATIVE LAND PARA RUSSIANS PASSED EXSTALINGRAD ADGERMANY ETNOW ARE ON WAY ADBERLIN STOP THEY ARE

150

NOT WEARY OF FIGHTING STOP THEY ARE DETERMINED SEE IT THROUGH ADEND ADMAKE ENEMY PAY NFULL PROUNTOLD SUFFERINGS INFLICTED UPON OUR PEOPLE STOP CAN OUR FIGHTINGMEN FEEL ANYTHING BUT CONTEMPT PROTHOSE WHO WHETHER THROUGH FOLLY OR TREACHERY ADVOCATE LENIENCY TOWARDS GESTAPO BRUTES ETWISH REFORM HITLER HANGMEN STOP NTHIS CASE EYEM

200

INCLINED AGREE CUMOUR OLD RUSSIAN SAYING QUOTE ONLY GRAVE LLCURE HUNCHBACK UNQUOTE PARA WHEN WE ASKED VERA MARETSKAYA WHAT PART SHE WOULD LIKE ACT AFTER SEGAULL SHE SAID QUOTE EYEM WAITING FOR PLAY DEDICATED ADFIRM FRIENDSHIP FREEDOMLOVING PEOPLES STOP EYE WAS THINKING THAT IT MAY BE NFORM COMEDY ABOUT SOVIET

250

GIRL SINPER WHO GOES ADUNITEDSTATES UNQUOTE END RADZINSKY

1126AM

1945 MAR 4 AM 11 26

RCB TA 1111A

6605 MOSCOU 308 4TH 0842 VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER

1782 NO ORANGE DRIVE HOLLYWOODCALIFORNIA

SECOND RADZINSKY QUOTE DID YOU KNOW WE ASKED HER THAT PLAY IS SHOWING IN UNITEDSTATES WHERE ITS CALLED QUOTE LISTEN PROFESSOR UNQUOTE PARA EVIDENTLY WE HAD MISPRONOUNCED LAST TWO WORDS FOR VERA MARETSKAYA WINCED ETREMARKED THAT WE WERENT MAKING MUCH PROGRESS NOUR

50

ENGLISH STUDIES PARA QUOTE WE CERTAINLY CANT COMPARE CU YOU WE SAID WE HEARD ALL ABOUT YOUR ENGLISH BROADCASTS UNQUOTE PARA QUOTE REALLY THERE WERE ONLY TWO STOP EYE SPOKE ADCANADIAN LISTENERS ETJUST SHORT WHILE AGO ON DECISIONS CRIMEA CONFERENCE UNQUOTE PARA ETWITHOUT WORD WARNING SHE SWITCHED OVER ADENGLISH TELLING US

100

NTHAT LANGUAGE ABOUT HER NEW PART NCHEKHOVS SEAGULL PARA QUOTE SEE EYEM LIKE MONKEY LANGUAGE IS LARGELY MATTER MIMICKRY DASH INTONATION ETEYEM EXPERT AT THAT SHE SUDDENLY TURNED BACK ADRUSSIAN STOP EYEM LEARNING ENGLISH PARIMITATING PRONOUNCIATION MY ENGLISH TEACHER STOP ETEYEM ACCUSTOMED ADMIMIC EXCHILDHOOD STOP TRUE OVER ETOVER AGAIN EYEVE

150

SUFFERED FOR IT STOP AT TIMES EYE JUST COULDNT HELPMYSELF ETWOULD IMITATE MANNER ETSPEECH OF PEOPLE EYE MET STOP THEY WOULD OFTEN THINK EYE WAS TEASING THEM PARA AT AGE THIRTEEN EYE WENT IN PROAMATEUR THEATRICALS STOP THEN EYE PLAYED GROWNUP WOMEN STOP ETNOW WHEN EYEM FULL GROWN WOMAN

200

MYSELF EYE HAVE TO PLAY LITTLE GIRLS UNQUOTE PARA WE ASKED VERA MARETSKAYA WHOS PEOPLES ARTIST RSFSR ETWINNER STALIN AWARD PRODRAMA HOW SHE HAD COME ON PROFESSIONAL STAGE PARA QUOTE WELL EYE HARDLY INTENDED BECOMING ACTRESS SHE BLGAN STOP INFACT EYE WAS GOING TO TAKE MY PHD DEGREE STOP SOON

250 HOWEVER ADMY GREAT DISTRESS EYE DISCOVERED THAT LECTURES OF PROFESSORS WOULDNT STICK IN MY MEMORY STOP TWAS PROFESSORS GESTURES THEIR INTONATION THEIR WAY SPEAKING THAT EYE FOLLOWED FAR MORE CLOSELY THAN MEANING THEIR WORDS STOP FACED WITH FAILURE IN MY COLLEGE CAREER EYE DECIDED GO ON STAG STOP EYE APPLIED

300

FOR ENROLLMENT IN DRAMATIC SCHOOL PARA FOLLOWS

RADZINSKY

XR 1126A

RCB SR 1037AM

MOSCOU 6599 262/259 VIA PREWI 4 0611

PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGEDRIVE HOLLYWOODCAL

SECOND GINZBURG SHE WAS STILL ATTRACTED PROTHEATER STOP

WALKING DOWN STREET ONE DAY GALYA SAW ANNOUNCEMENT ACTORS DEPARTMENT

STATE INSTITUTE CINEMATOGRAPHY STOP SHE DECIDED ADAPPLY PROADMISSION

PARA HER HEART FLUTTERED WITHIN HER WHEN GALYA WENT ADEXAMS BUT

POSTFIRST ELIMINATION CONTEST SHE WAS ADMITTED

2

ETBEGAN ADSTUDY AT INSTITUTE PARA GALYA WAS IN HER FOURTH YEAR

AT INSTITUTE WHEN ONEDAY SHE MET ONE HER ACQUAINTANCES JOURNALIST

WHO TOLD HER THAT ARNSTAM WAS ABOUT ADLOOK ALONG STUDENTS HER INSTITUTE

PROHEROINE PROHIS PLAY QUOTE ZOYA UNQUOTE STOP QUOTE EYE THINK

YOUVE MOST SUITABLE APPEARANCE PROROLE ZOYA KOSMODEMYANSKAYA

3

UNQUOTE WELL WISHING JOURNALIST CONCLUDED PARA GALYA WAS FRIGHTFULLY

EXCITED PARTHIS NEWS PROWHO DIDNT KNOW ABOUT ZOYA WHO HASNT READ

IN PRAVDA TERRIBLE ETSUPREMELY BEAUTIFUL STORY ABOUT QUOTE TANYA

UNQUOTE BRACKET AS ZOYA KOSMODEMYANSKAYA WAS CALLED IN GUERRILLA

DETACHMENT UNBRACKET WHO WITHOUT SHADOW FEAR FACED HER TORTURERS ETWENT

ADHER DEATH PROMOSCOW

4

PROCOUNTRY PROSTALIN STOP ETWHAT YOUNG ACTRESS WOULDNT WANT ADPLAY

ROLE ZOYA QUERY PARA GALYA FELL ILL ETSPENT LONG TIME IN HOSPITAL

STOP WHEN SHE RECOVERED ONE HER FIRST QUESTIONS WAS ABOUT ZOYA

STOP SHE LEARNED THAT FILM WAS ALREADY BEING PRODUCED BUT THAT NO

CANDIDATE PROROLE ZOYA YET BEEN FOUND

5

STOP GALYA LOOKED SADLY AT HER APPEARANCE IN MIRROR HER HEAD WAS

SHAVED DURING HER ILNESS PARA SHE RAPIDLY RECUPERATED ETSOON RETURNED

ADINSTITUTE WHERE TRYOUTS WERE ALREADY IN PROGRESS STOP THIN PALE

ETCLOSELY CROPPED GALYA WAS AWAITING HER TURN THINKING QUOTE FINE HEROIN

-E EYED MAKE NOW UNQUOTE PARA HER TURN

6

HAD COME ETSHE WAS SUMMONED ADPRODUCER STOP FOLLOWS GINZBURG

1044AM

6599/259

PASS
PRESS
1945 MAR 4 AM 9 39

RCB FZ923A

M6604 MOSCOU 276/275 4 0742

PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGE DRIVE HOLLYWOODCALIFORNIA

MOSCOWS POPULAR FILM ETSTAGE STAR PARSTANISLAV RADZINSKY PARA VISIT TO

VERY MARETSKAYA PARA WHEN WE ARRIVED OUR HOSTESS WASNT HOME STOP

WE WERE ASKED WAIT PROHER IN LARGE BRIGHT SITTING ROOM WHICH LOOKS

OUT ON GORKI STREET MOSCOWS MAIN STREET STOP OUR

2

ATTENTION WAS DRAWN ADWALLS ROOM COVERED CUMMAPS WHERE STEADY

ADVANCE REDARMY WAS MARKED PARFLAGS ETNUMEROUS PHOTOGRAPHS STOP

ONE OF PHOTOGRAPHS SHOWED VERA MARETSKAYA SITTING BY STANISLAVSKYS SIDE

STOP OTHERS WERE STILLS SOME ACTRESS EARLIER FILMS STOP THERE SHE

WAS AS YOUNG PEASANT WOMAN CUMWORN HAGGARD FACE BEARING ALL WEIGHT

WOMANS

3

BURDEN IN PREREVOLUTIONARY VILLAGE STOP PICTURE CALLED ADOUR

MIND FILM SUCCESS SEVERALYEARS AGO STOP HEROINE XXXX FILM PLACED

BY VERA MARETSKAYA IS FORMER PEASANT WOMAN WHO JOINS COLLECTIVE

FARM ETLATER BECOMES MEMBER SOVIET GOVERNMENT PARA OUR EXAMINATION

PHOTOGRAPHS WAS CUT SHORT PARENTRANCE VERA MARETSKAYA BROWNHAIRED

WOMAN CUMSLIGHTLY TURNED UP NOSE SPARKLING

4

TEETH ETSHY ENGAGING SMILE STOP THERE WAS SOMETHING REFRESHINGLY

BREEZY ETYOUTHFUL ABOUT HER PARA QUOTE SORRY EYE MADE YOU WAIT

SHE SAID APOLOGETICALLY STOP BUT THIS IS OUR REGULAR DAY PROENTERTAINING

SOLDIER PATIENTS UNQUOTE PARA WE ASKED HER TELL US HISTORY TANISLAVSKY

PHOTOGRAPHS PARA QUOTE THAT DAY SHE EXPLAINED STANISLAVSKY

5

INVITED GROUP MOSCOW ACTORS VISIT HIM STOP EYE WAS AMONG THEM STOP

NHIS MODEST ETUNASSUMING WAY HE SPOKE ADUS OF HIS NEW BOOK ETFOR LONG

TIME AFTERWARDS EYE REMAINED SUBSPELL HIS PERSONALITY STOP TWAS ON THAT

DAY THAT PHOTOGRAPH WAS TAKEN UNQUOTE PARA OUR CONVERSATION DRIFTED

ADROLES WHICH WON HER

6

FAME AMONG THEM THAT OF QUOTE MASHENKA UNQUOTE IN POPULAR

PLAY PARALEXANDER AFINOGENOV PROMINENT PLAYWRIGHT WHO MET HIS

DEATH EXNAZI BOMB MOSCOWWISE PARA FOLLOWS

RADZINSKY

FZ936A

Best copy available

1945 MAR 4 AM 11 52

D.J.

RCB TA 1140

6606 MOSCOW 233 4TH 0743 VIA PREWI

PRESS AMERICAN CINEMATOGRAPHER

1782 NO ORANGE DRIVE HOLLYWOODCALIFORNIA

THIRD RADZINSKY JUST PRETEST EYE REALISED THAT EYE HAD SUDDENLY GROWN UP

RSE STOP KNOWING THAT RAW EGGS WERE GOOD PROVOICE IN SUCH CASES EYE STUCK

COUPLE I TO MY POCKET ETSOON FORGET ABOUT THEM STOP WHEN MY TURN CAME PRE

TEST RIGHT MIDDLE MY

50

PERFORMANCE EGGS FELL OUT ETCRACKED STOP OBVIOUSLY THAT RUTHLESS REASON

THAT VAKHTANGOV GREAT UNFORGETTABLE PRODUCER DECIDED SPEAK MONE PREDICTI-

TTING EVERYONE STUDIO ETC HE LOOKED AT MY DISHEVELLED HAIR AND FLUSHED

FACE ETIN VERY DECISIVE MANNER ASKED ME WHAT EYE THOUGHT OF MY LINE

PARA EYE TOLD HIM EYE THOUGHT TWAS

100

VERY GOOD THING I DEED STOP THAT SEALED MY FATE STOP EYE WAS ADMITTED AD-

TUDIO STOP THERE EYE MET YURS ZAVADSKY WHO TODAY IS ONE OUR MOST OUTSTAN-

DING PRODUCERS ETHE EXERCISED PROFOUND INFLUENCE ON MY CAREER PARA LATER

MY LIFE WAS DIVIDED BETWEEN STAGE ETSCREEN STOP AT BEGINNING MY STAGE

CARREER

150

EYE PLAYED BEAUTIFUL FRIVOLOUS WOMEN STOP NO SOONER HAD EYE NOT WITHOUT

DIFFICULTY GOT INTO SPIRIT THESE PARTS LEARNED MANNERS ETPOISE OF SOPHISTI-

CATED COQUETTE WHEN EYE WAS CALLED UPON ADPLAY INNOCENT MAIDENS ETEVEN

SCHOOLGIRLS PARA HOWEVER EYE WAS ASKED IMPERSONATE FIFTEEN YEAROLD

MASHENKA EYE DECIDED DRAW LINE THERE STOP

200

EYE DIDNT KNOW ENGLISH THEN NOR DID EYE SUSPECT THAT PLAY WOULD BE CALLED

QUOTE LISTEN PROFES OR UNQUOTE STOP BUT EYE WENT OVER TO THEN MY PRODUCER

ETSAID QUOTE LISTEN ZAVADSKY UNQUOTE AM EYE GROWN UP WOMAN BUT FULLFLEDGED

MOTHER ETEYE DONT WANT PLAY LITTLE GIRLS ANYMORE UNQUOTE STOP HE

250

WAS UNRELENTING STOP EYE REHEARSED PARA ON CONDITION THAT EYE HAVE TWO

YOUNG ACTRESSES AS UNDERSTUDIES SO THAT IF EYE MAKE MESS OF IT AT

FULL DRESS REHEARSAL THERE WOULD BE SOMEONE ADAPPEAR AT FIRST NIGHT IN MY

PLACE UNQUOTE PARA FOLLOWS

1153A

1965 MAR 4 AM 9 59

6600 RCBYC 951AM

MOSCOU 289/298 4 0651 VIA PREVI

PRESS AMERICAN CINEMATOGRAPHER 1782 NO ORANGEDRIVE HOLLYWOODCAL

THIRD GINZBURG SENSITIVE ETFINE MASTER ARNSTAM SPENT LONG TIME TALKING ADGIRL HE MADE HER ACT EXCERPTS FROM NETOCHKA NEOVANOVA DOSTOYEVSKYS WHO WAS GALYAS FAVORITE AUTHOR PARA IN ADDITION TO HER APPEARANCE WHICH WAS VERY SUITABLE PROROLE ZOYA PRODUCER WAS ATTRACTED PARGALYAS STERNESS ETRESERVE

50

HER DEEPLY HIDDEN TENDERNESS ETFEMININITY PARA REHEARSALS BEGAN STOP PRODUCER WAS WORRIED ABOUT CHILDRENS SCENES STOP HOW WOULD GALYA SUCCEED IN MAKING SPECTATORS FORGET HER HEIGHT QUERY QUOTE PLEASE DONT ACT LITTLE GIRL HE TOLD HER NO ONE WILL BELIEVE YOU STOP BEHAVE NATURALLY AS IF IT WERE YOU YOURSELF .

100

UNQUOTE PARA SHOOTING BEGAN OF STILLS WHERE REAL SCHOOLCHILDREN WERE CALLED UPON ADTAKE PART STOP GALYA CAME IN HER MAKEUP CUMHER WIG ETPIGTAILS SHORT SKIRT ETYOUNG PIONEER TIE STOP SCHOOLCHILDREN KNEW THAT SHE WAS PLAYING ZOYA STOP GALYA GREETED CHILDREN ETTOOK SEAT SOMEWHAT AWAY EXTHEM PARA SHE WENT OVER ADPIANIST

150

ETBEGAN ADPLAY SONG QUIETLY STOP ONE OF SCHOOLGIRLS CAME OVER ETASKED QUOTE DYOU STUDY MUSIC UNQUOTE GALYA REPLIED VAGUELY THAT SHE WAS STUDYING BUT BEVOTED LITTLE TIME ADIT STOP QUOTE ETEYE ALRE DY FINISHED BAYERS BOOK GIRL SAID PROUDLY STOP WHAT ARE YOU PLAYING UNQUOTE STOP ONLY THEN GALYA REALIZED THAT

200

GIRL ACCEPTED HER AS COEVAL STOP CONVERSATION CONTINUED ETOTHER SCHOOL-CHILDREN JOINED IN STOP SHOOTING OVER CHILDREN WENT HOME CONVINCED THAT ROLE ZOYA WAS PLAYED PARSTUDENT EXSOME OTHER SCHOOL PARA SHE VISITED ZOYAS MOTHER LISTENING ADHER STORIES ABOUT HER DAUGHTER HER HABITS FANCIES STUDIED ZOYAS PHOTOGRAPHS HER BELONGINGS READ HER FAVORITE

250

BOOKS ETHER DIARY PARA REHEARSALS MOST DIFFICULT SCENE BEGAN SCENE EXECUTION PARA QUOTE WHY ARE YOU SO DOWNCAST WHY DYOU LOOK SO SAD UNQUOTE ZOYA ASKED COLLECTIVE FARMERS VILLAGE PETRISHCHEVO FORCED PARHITLERITES ADWITNESS EXECUTION GUERRILLAGIRL PARA FOLLOWS GINZBURG

1000AM

STANDARD FORM NO. 64

43757

# Office Memorandum · UNITED STATES GOVERNMENT

EHW:LVO 100-138754

TO : D. M. LADD

DATE: February 24, 1945

FROM : J. C. STRICKLAND

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

The Los Angeles Office has been advised by Mr. Trem Carr, President of Monogram Studios, Hollywood, that he had learned the Soviet Government had officially requested the United States Government to supply the Soviet Union with one hundred and sixty million feet of motion picture film during the year 1945. Carr indicated that it is known the Soviets requested only a small fraction of this amount of film during 1944 and further, that all of the Hollywood Studios are being strictly limited in the amount of film used.

RECOMMENDED ACTION:

In view of the possibility that the request for this large amount of film has a propaganda significance to it, it is suggested that the Liaison Section, through its contacts, determine if such a request for this amount of film has been made and what, if any, disposition might be made of the request.

RECORDED & INDEXED

100-138754-84

50 APR 24 1945

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP2 CTS/LVM

EX-65

STANDARD FORM NO. 64

43756 17

# Office Memorandum · UNITED STATES GOVERNMENT

TO : MR. ALDEN

DATE: 4/12/45
CDM:mkm

FROM : Mr. C. D. Morgan

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

Reference is made to Mr. Strickland's memorandum for Mr. Ladd dated February 24, 1945 concerning the above captioned.

It has been determined from [redacted], War Production Board, that the Soviet Government did request 165,000,000 feet of 35 mm film from the U.S. Government. He stated that this request was cut to 55,000,000 feet. [redacted] advised that he understood the Soviet Government's request for 1944 was practically negligible. He suggested that this Bureau check with the Foreign Economic Administration for information regarding these orders, due to the fact that this was a particularly delicate situation handled by the State Department and the White House. It seems that a similar exorbitant request was made by India, who before the war obtained all of her film from Germany. [redacted] advised, completely off the record, that Russia uses this film to wrap the powder used in their mortar shells.

b7D

RECOMMENDATION:

b7D

It is recommended that inquiry be made at the Foreign Economic Administration concerning the original request, to ascertain the Soviet Government's ordering film for the year 1945 compared with other years. No mention of [redacted] name should be made.

100-138734-83

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-75 BY SP2 BTJ

RECORDED & INDEXED

EX-65

35 APR 17 1945

59 APR 23 1945

EHW:fmj

RECORDED 25 - 135754-86

13758

SAC, Los Angeles

April 14, 1945

John Edgar Hoover, Director, Federal Bureau of Investigation

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP2 BP

Reference is made to your letter of April 2, 1945, pertaining to the captioned matter.

This is to advise that the Bureau has considered your observations and suggestions with respect to the preparation of analyses of films containing Communist propaganda. You are informed that while your observations are believed to be worthwhile, it is not felt that you should undertake any project to have such analyses prepared of films of a social or political nature which might be produced from time to time. It is not desired that you specifically assign Agents to carry out this type of work.

It will be permissible, however, for you to take the following action if the conditions listed hereinafter prevail:

In the event motion pictures which are obviously of a Communist propaganda nature or which reliable informants designate as Communist propaganda media come to your attention, it will be permissible and desirable for you to have careful analyses containing pertinent portions of the scripts prepared by Agents thoroughly familiar with Communist activities. This work, however, should be limited to only motion pictures falling within these categories. It is not desired that you make a project out of this and assign Agents to look into films of a social or political content which might have been written, directed or produced by persons with Communist leanings.

It is pointed out that even though a well prepared analysis of such a motion picture is available, it could not be used under any circumstances as a basis for specific statements as to whether a motion picture in question contains Communist propaganda. One of the main reasons is that while the opinions of Agents well versed in Communist activities are of value, they still do not constitute opinions of persons who could be classified as expert witnesses. In the event an analysis containing these opinions were used on which to base specific statements, there undoubtedly would result an immediate challenge since it could be stated, whether justifiably or not, that non-expert opinions are involved.

There is also this to be taken into consideration. What a person who is familiar with Communist tactics might have to say about the purported injection of Communist propaganda into a motion picture might be entirely true; however, this still would be no evaluation as to the actual or possible effect that the propaganda has on the public in general. Furthermore, the present Communist "line" is, at least on the surface, most harmonious with the nation's policies, and in many instances it would be most difficult to show that a line or a sequence in a motion picture has been wilfully injected as Communist propaganda.

Tolson
Tamm
A.
Clegg
Coffey
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Gurnea
Mendenhall
Pennington
Quinn Tamm
Tease
Candy

MAY 4 1945

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
April 2, 1945

Director, FBI

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

I am sending the following observations to the Bureau and requesting to be advised if it is desired that investigation in the above-entitled case be pursued along these lines at the present time.

It has occurred to me that quite possibly the Director may be called upon at some time in the future to state very specifically what Communist propaganda, if any, has actually been depicted in the various motion pictures and it will not be sufficient to state that a certain known Communist wrote, directed, or produced a particular motion picture which follows the Communist Party line. On the contrary, it would be necessary under such circumstances to be able to state specifically what there is in the script or picture that is believed to be Communist Party propaganda.

filed in 100-138754-86

In an effort to see how such an analysis could be made, there was obtained through a confidential source the script for the motion picture entitled "THE MASTER RACE" which was an EDWARD A. GOLDEN production released through the RKO Radio Pictures Corporation. Special Agents JAMES G. FINDLAY and JOHN R. VICARS, who are exceptionally well versed on Communist matters, reviewed the script independently of one another and these two Agents, together with Special Agent FRED G. DUPUIS, saw the motion picture and each of them prepared for me a memorandum setting forth any propaganda they believe that this particular motion picture contained, and I am forwarding for the Bureau's information a copy of the memorandum of each of these Agents. It is realized that these memoranda contain purely the personal opinions of the Agents, nevertheless it is the only way that a possible conclusion can be reached on the question of propaganda in the picture and it is felt that Agents who have had experience of this kind are much more capable than anyone else known to the writer to express opinions such as these. It is not believed this is a dangerous practice so long as it is realized that it is purely opinion.

It would be possible in almost every instance to obtain the script of motion pictures which it is believed, or are suspected of containing Communist propaganda, and the films could be viewed by Agents as they

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

100-138754-86

EX-150

Director, FBI
Re: Communist Infiltration of the
Motion Picture Industry
Internal Security - C

April 2, 1945

are released to the public and an analysis of this kind could be made on each one of these pictures. It is my personal opinion that such information would be of extreme value to the Bureau and it could be obtained without performing an undue amount of work commensurate with the value of the project.

I would appreciate having the Bureau's views on this matter at an early date.

Very truly yours,

R. B. Hood

R. B. HOOD, SAC.

RBH:AB
100-15732

Encs. 3

13763

LOS ANGELES, CALIFORNIA
MARCH 17, 1945

MEMO, SAC:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP12B-TJ6UM

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
THE MOTION PICTURE - "THE MASTER RACE"

This picture was seen on February 14, 1945 by Special Agent JOHN R. VICARS, FRED G. DUPUIS, and Agent. This picture was written and also directed by HERBERT BIBERMAN. A few days after seeing the picture, Agent read and digested the script. This memo is submitted for the purpose of calling attention to material contained therein which may be considered as propaganda favorable to Russia and the Russian Cause, without giving due credit to the American and British and the United Nations Cause. The prevailing theme throughout the picture is that of unity, religious freedom and anti-race discrimination, which are three of the prevailing cliches of the Communist Party Line at the present time.

The script listed the cast in the picture as follows:

| | |
|---|---|
| ROBERT GOLDEN | Producer |
| HERBERT BIBERMAN | Writer and Director |
| ANNE FROELICH | Collaborated with BIBERMAN |
| ROWLAND LEIGH | Collaborated with BIBERMAN |
| RUSSELL MITTEY | Photoplay |
| ALBERT S. D'AGOSTINO | Art Director |
| JACK OKEY | Art Director |
| ERNIE LEADLAY | Editor |

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| GEORGE COULOURIS | Colonel VON BECK, German Underground Officer |
| STANLEY RIDGES | Major PHILLIP CARSON, American Army Officer |
| GAVIN MUIR | Captain WILLIAM FORSYTHE of the British Army |
| CARL ESMOND | Lt. ANDREI KRESTOV, Liberated Russian Prisoner |
| OSA MASSEN | HELENA BARTOC |
| HERBERT RUDLEY | JOHN BARTOC, Husband of HELENA |
| Mrs. MARTHA VARIN | HELEN BEVERLY, widow of Belgian Collaborationist |
| NANCY GATES | Daughter of Mrs. VARIN |

100-15732-298

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
MAR 20 1945
LOS ANGELES FIELD OFFICE

100-13754-86

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
THE MOTION PICTURE - "THE MASTER RACE"

| | |
|---|---|
| ERIC FELDARY | Nazi Prisoner who turns Anti-Nazi |
| MORRIS CARNOSKY | Old Man BARTOC, father of JOHN |
| LLOYD BRIDGES | FRANK BARTOC |
| PAUL GUILFOYLE | JOSEPH KATRY |
| JASON ROBARDS | JACOB WEINER |

Of the parties listed above, HERBERT BIBERMAN, who wrote the script and directed the play, is a member of the Hollywood Cultural Group of the CPA, according to CNDI [redacted] ANNE FROELICH, who collaborated with BIBERMAN in the writing of the script, is a member of Club A-3, Northwest Section, CPA, according to CNDI [redacted] LLOYD BRIDGES, the sweetheart of NANCY GATES, daughter of the Nazi Collaborationist playing a leading part, is a member of the Wilshire-Fairfax Cultural Group of the CPA, according to CNDI [redacted] MORRIS CARNOSKY, who played the part of Old Man BARTOC, a leading part, is a member of the North Hollywood Cultural Group of the CPA, according to CNDI [redacted] b7D

The script was obtained and a short digest of same is as follows:

The scene of the story is laid in the newly-liberated town of Kolar in Belgium as it attempts to rise from its ashes under the guidance of Major PHILLIP CARSON, an American Officer of the Allied Military Government.

When the German General Staff realized that the Nazis had lost the war, Colonel VON BECK of the German General Staff was selected to train an assignment of specially selected officers to be assigned to all parts of liberated Europe to blend unobtrusively into the background, sow the seed of discontent and disunity and weaken the spirit and resistance of the people for the next blitz.

Colonel VON BECK gives instructions to sixteen officers and civilians informing them that the Third Reich had been a failure and the war had been lost. He informed them that the Germans have been the Masters of Europe for one thousand years and never before has the German Arms been so completely crushed as now and never has Europe, which is being turned over to the conquerors, been so completely dead as now. He pointed out that therein lies their great hope. VON BECK stated "we created the Nazis to conquer for us or die for us". He informed them that he will undertake the assignment at Kolar

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in Belgium on the French Border. VON BECK'S final instruction was "stay alive, preserve the Master Race. In our hands hatred can be turned into the most potent of all weapons. Hatred of any kind, against anyone, even hatred against Germans. No individual is too inconsequential, no individual too puny. If you find a man who is in dire want, turn that want into impatience, impatience into fear, fear into despair, despair into hatred. You will not be working alone. Disunite, disunite, disunite and stay alive".

Colonel VON BECK assumed the name of FERDINAND VARIN and posed as the brother of the deceased husband of MARTHA VARIN, who had been a German Collaborationist. VON BECK forced himself into her home and instructed her to inform the people that "your brother-in-law has joined you and that he is ill".

The American Platoon that took charge at Kolar was under the command of Major PHILLIP CARSON and the British Platoon was under the command of Captain WILLIAM FORSYTHE.

Lieutenant ANDREI KRESTOV, a Russian Prisoner of War, was released by Major CARSON and was told he could not be repatriated for some time on account of prevailing conditions. KRESTOV informed CARSON that he was a doctor in Russia before the war and would gladly render any service possible. CARSON outfitted him with a medical kit and assigned him to treat the sick and wounded.

HELENA BARTOC had an illegitimate Nazi child which figured prominently in the play. Major CARSON put a stethoscope on the baby and told HELENA "the child has nice pure blood like all children".

When the natives of Kolar began rebuilding the town, VON BECK, to create a division in their efforts, promised JOSEPH KATRY that the Reich will finance the rebuilding of a mill and that he would place KATRY in charge of it. VON BECK further suggested to KATRY that he burn the prison and not allow one Nazi to escape and instructed KATRY to go to a certain place and get some dynamite to blow up the prison. VON BECK assured KATRY that when the American and British People heard that they were forced to turn on their soldiers for freeing the Germans against us "you'll hear their cry to bring their troops home, then we'll be left alone". Major CARSON ordered VON BECK in for an interview and KRESTOV suspected that all was not well and demanded to be permitted to examine the wound which VON BECK claimed to have received which had made him a cripple for life. KRESTOV examined the wound

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and reported it was "very fresh and clean" which causes VON BECK to fly into a rage as it was suggested that the wound had been self-inflicted on that day after receiving the order to report to Major CARSON for interview.

Colonel VON BECK forced his attentions on NINA and Mrs. VARIN protested vigorously and threatened to inform against him. VON BECK sarcastically asked her "what will the British and Americans say when they learn you have been concealing a German Officer in your home?" Mrs. VARIN informed VON BECK that she did not care "what they think or do". This action on the part of Mrs. VARIN caused VON BECK to seize Mrs. VARIN and choke her to death. Major CARSON announced that the war was over and the German Army had surrendered unconditionally. Major CARSON, Captain FORSYTHE and Lieutenant KRESTOV appeared together and FRANK BARTOC informed Major CARSON that Mrs. VARIN had been murdered. At this announcement, Captain FORSYTHE beseeches the people to "love one another".

A temporary church altar had been constructed and Captain FORSYTHE had been in charge of the religious services and Lieutenant KRESTOV had been very busy in finding and presenting to the church the necessary articles and equipment to make it possible to conduct the religious services appropriately even to obtaining a candlestick from JOSEPH WEINER to place on the altar.

A terrific explosion took place in the prison killing some of the prisoners and other people. Colonel VON BECK was brought in to face the officers and people and JOSEPH KATRY was also brought in to face VON BECK. Major CARSON stated that an attempt had been made to kill the German Prisoners and that this attempt tied in with the killing of Mrs. VARIN.

VON BECK stated that if the Soldiers had not stopped him he could have prevented "this horrible thing tonight" and that he had warned Major CARSON that "Mrs. VARIN was not trustworthy". Major CARSON stated that VON BECK had also warned him about Mr. KATRY which resulted in VON BECK and KATRY making charges against each other and KATRY asserted that VON BECK begged him to blow up the prison which caused VON BECK to shout "maul haulten".

A German Prisoner shouted back at VON BECK "maul haulten, maul haulton. They've got you now. You did not fool them. They made it possible for me, a hobody, at last to stand upand tell you to shut your filthy mouth - Colonel WOLFGANG VON BECK - German General Staff".

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VON BECK made a speech in which he said "you and your God and your everlasting punishment. Defeating our armies gave you the look of unity and we saw you ripping at every seam before the blood stopped flowing.

"You have called upon us to save you when you fell out among yourselves. We can depend upon your falling out among yourselves because we know how to sow the seeds of disunity in the very core of your victory.

"There never was a greater Germany than we created out of our defeat twentyfive years ago. You have inherited a corpse called Europe from us. You will try to stand it on its feet. It will fall apart in your hands and you will have to shoulder the burden and sink under the weight and out of your failures this time the Master Race is destined to come to power not in one or two countries but everywhere in the world in the same instant. The Third World War will hold no surprises for us. It will be quick and easy like taking a ripe apple from a falling tree. That is your victory."

Major CARSON directed the following statements at VON BECK: "You don't know how finished every one of you and your Master Race are. We've got an ambition VON BECK, a brand new one. I used to think I just wanted to go home. Not any more. I have a life ambition now to search every ruin, every rock, under every bed and in every pest hole in this country to find the rest of you and nobody will ever get me off that track as long as I live and just to warm up - by virtue of the military authority vested in me under law - for the crime of murder, insurrection and endangering my command, I, Major PHILLIP CARSON, sentence you to be shot. Since I can't ask these good people to sleep another night in the same world with you, my order will be executed immediately. Captain FORSYTHE you will take charge of the detail."

VON BECK was executed and the matter of naming HELENA'S baby, the half-German child, was brought up by Lieutenant KRESTOV, and HELENA spoke up and said "they have named her VICTORIA".

Lieutenant KRESTOV, taking his leave, said to HELENA and JOHN "the name 'VICTORIA' is a good name, a name to believe in. We've seen all the depths of inhumanity. Out of all that filth and agony we have come through our bodies may be torn and battered but our souls were never cleaner. God was never prouder of humanity than he is now. When everything is rebuilt here and in my town and in all the places between - and VICTORIA is a little older - send her to me for a visit. Or better, you and JOHN bring her. Don't be afraid, we won't talk of the

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past. we'll visit in the sun and watch our children play together under it as neighbors' children should."

Major CARSON, Captain FORSYTHE, and JOHN, Old Man BARTOC and a small child, followed by KRESTOV, HELENA, FRANK and NINA, gather together for their parting. The following is stated as shown:

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|---|---|
| Major CARSON | "I won't forget you people in a hurry" |
| Lieutenant KRESTOV | "Major CARSON I feel I've met the whole American People through you. Thank them for the pleasure". |
| Major CARSON | "If you'll do the same for me". |
| Old Man BARTOC | "We've got more energy now, we can applaud you. Thank you for your liberation, for protection, for freedom". |

Major CARSON, Captain FORSYTHE and Lieutenant KRESTOV at salute.

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|---|---|
| The choral music begins: | "Blest be the realm and folk of David, restored again into their own. Ye nations sing aloud your praises. The Father's grace looks down on you.<br><br>"Be worthy then, be worthy then. Peace be unto ye, good will, good will". |

In viewing the picture and reading the script, this Agent was impressed by the following material and presentation of material, which in agent's opinion clearly indicated propaganda and intent of purpose.

Colonel VON BECK, the German Underground Leader, was created and depicted as possessing all of the detested qualities attributed to the German Race. He was pictured as a monster of everything evil, a purveyor of hate and ill will and one who would stoop to murder to accomplish his purpose even though it be for small or temporary gain. He was shown as resorting to every form of deception and falsehood to create fear, hatred, impatience and despair for the purpose of creating

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disunity in order that he might conquer. He compelled Mrs. VARIN and her daughter, NINA, to lie to protect him while he was endeavoring to make them believe he was rendering them protection at great hazard to himself. It appeared that this despicable character of VON BECK was built up for comparison with the rather all 'round lovable character of the Russian, Lieutenant ANDREI KRESTOV, who appeared later.

Major PHILLIP CARSON, American Army Officer, in charge of the liberated town of Kolar, was depicted as a man and officer of very mediocre abilities. The only act of note to attract more than passing interest in him was the sentencing of Colonel VON BECK to death for the murder of Mrs. VARIN. He was not a strong character and was a man of inaction and indecision and at times almost an object of criticism and lack of respect. In other words he was "played down".

Captain FORSYTHE, British Officer, assistant to Major CARSON, was depicted as being far below Major CARSON in abilities and he radiated weakness in everything he did or attempted to do. He evidently was an Army Chaplain as he performed the religious services in a destroyed church building in which a temporary altar had been erected. He was openly criticized by the liberated people and the mother of the Priest who had been killed, openly criticized FORSYTHE as not being in sympathy with their form of religion, the Catholic Religion. His answer was "I love all religions". The impression created appeared to be that they could have dispensed with his services without loss to the destitute community.

Lieutenant ANDREI KRESTOV, of the Russian Army, had been a German Prisoner of War, but was released by Major CARSON when the Germans were driven out of Kolar. KRESTOV practically demanded to know when he could be repatriated to his native land andwas advised by Major CARSON that it was impossible to do so right away on account of prevailing conditions. KRESTOV advised Major CARSON that he was a doctor in Russia before the war. Major CARSON outfitted him with an old medicine kit and assigned him to attend the sick and wounded. KRESTOV was a fine specimen of physical manhood, about thirty years of age. He was pictured as a sort of superman in physical appearance and possessing the ability to perform any task assigned to him, or any that he might see fit to assume without being assigned. From the time he appeared on the scene until the end of the picture, it could be truthfully stated "he carried the ball" and he did it in such a genteel, obliging and competent manner that he appeared to be appreciated and loved by all. Even in things military he often was first to suggest a solution which would be immediately adopted and carried out without the slightest objection. KRESTOV, without special

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effort, detected a German Spy in the crowd at Kolar and exposed him. He offered a solution for the safety of HELENA'S illegitimate child of Nazi Blood when the Kolar Community insisted that all persons of German blood must be removed. He made a democratic plea for the child along the line of tolerance, which was accepted by all. Near the close of the picture, KRESTOV invited JOHN and HELENA BARTOC to bring VICTORIA, the child of Nazi Blood, to Russia to visit him and his children, where they could all be very happy. KRESTOV expressed himself most freely on the subjects of good will, freedom of races and the freedom of the individual and made the implication that the Americans, Britains and Russians should be the "big brothers of all peoples, races, and religions of the World". During the rebuilding of the destroyed church at Kolar, many little things were done by KRESTOV to impress the people with the idea that the Russians were great lovers of religious freedom.

He indeed made himself an ambassador of good will to all. He was not content in making himself, a Russian, the equal of the Americans and British, but set himself up as a model for the others to follow.

JAMES G. FINDLAY, SA

JGF:BLB
100-15732

Los Angeles, California
March 5, 1945

MELD, SAC:

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

On February 14, 1945, Special Agents JOHN R. VICARS, JAMES G. FINDLAY and the writer saw the Motion picture "The Master Race" directed by HERBERT J. BIBERMAN, based on a story by him, and this memorandum is submitted to provide a record of phases of this film which in the opinion of the writer are Communist propaganda. Notes were made at the time the picture was viewed, but it should be noted this memorandum has been prepared without the benefit of reading the script of this picture.

The overall theme of the picture, which adheres to what is now the Communist Party line, is extreme emphasis on the matter of unity between the "big three nations", the United States, Great Britain and Russia, and while this reasoning coincides with the party line it is not being written up as propaganda as such in itself inasmuch as the need for unity is generally acknowledged and endorsed by all the Allied nations; however, it is felt that Communist propaganda appears in this film in the manner in which the unity is portrayed, and the following illustrations are cited:

The three principal characters in this film are a United States Army Major, a British Army Captain and a Red Army Lieutenant. The British and American officers are in charge of the troops which have liberated a Belgian city, and among the prisoners freed is the Red Army Lieutenant. In the casting of these characters the American Army Major is a rather soft-spoken, middle-aged individual with a rather large waist line for his age and Army rank, and the British Captain is a rather naive innocent appearing young man with a very weak voice whose personality and character reflect virtually no strength or forcefulness whatsoever and whose one attempt at leadership in the entire film is in the form of delivering sermons in the shattered church of the city, during which he appears to inspire the populace but very little and also commands only mild attention from them. On the other hand the Lieutenant of the Red Army is introduced to the film as one of the many prisoners freed from German control and despite this from the very start he radiates almost limitless energy, enthusiasm, optimism, resourcefulness and strength. He in contrast with the American and British officers is quite tall, possesses a very rugged physique, has very expressive eyes, and in several crises that occur during the picture this individual is the first to suggest the course that is adopted and followed to a successful conclusion. It is significant to note this influence is wielded despite his being "outranked" by the American Major and British Captain.

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MEMO, SAC: March 5, 1945

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For example, when a doctor is needed the Red Army Lieutenant immediately steps forth as having had some training in this field and saves the life of an individual who undoubtedly would have died. Also, he is the first to suspect the vilain of the picture, the German spy, and plays a leading part in exposing him.

In conclusion, regarding this phase of the film, it is the writer's opinion the casting of the characters referred to and the direction of their lines and actions are intended to portray the Russian individual as being the type of person the average American would like to know and be friendly with; a person not unlike a successful and popular young man of the United States, probably for the purpose of overcoming the inherent and almost instinctive suspicion the average United States citizen possesses regarding Russia and its people. Also to indicate that the Russians are not backward, ignorant peasants but enterprising, resourceful, vigorous and unusually intelligent people.

Another portion of the film which illustrates this attempt to portray the Russian in a favorable light is a scene involving one of the Belgian guerilla fighters who returns home to find that his wife has born a child by one of the German Army officers. When several of the men of the community talk about eliminating all the Germans from the community some of them look menacingly at the small child, inferring she too should be removed, while, of course, the mother and her returning husband have resolved the problem in favor of caring for the child, and at this time the Red Army officer makes quite a dramatic plea for the safety of the child and more or less dictates that the illegitimate child shall be accepted into the community, which scene displays the Russian individual as being a very humane, kind and tolerant type.

Some of the other incidents in the picture which illustrate the unity theme stressed are:

A speech by the German Army officer who endeavors to conceal his identity and lay the seeds of disunity among the populace of the liberated town in which he tries to incite the populace against the rule of the British and American Armies of occupation. This speech occurs early in the film, and later in the picture this individual, representing Germany, expresses extreme satisfaction at having been successful in dividing groups of the population on the question of what use should be made of the one available horse left in the town.

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Near the end of the film this German officer makes a speech in which he refers to the Allies as "falling apart at the seams", which is the basis of hope of the German nation for victory in World War Three.

Another German Army officer who is young and is held prisoner by the Allies also makes a speech stressing the unity question. It should be noted that this character is a German youth on the verge of breaking down and deserting his German leaders, and in a dramatic speech he relates how impressed he was when his division advanced into Russia and encountered Russian forces which were equipped with American manufactured vehicles and when his division was bombed and strafed by American planes in greater numbers that he had ever thought existed. He stated he had come to feel that the Russians were not "vermin" as he had been taught and in addition to the military superiority encountered gives as a reason for changing his point of view the fact "vermin don't get together that way", referring to the unity existing between the United States, Great Britain and Russia.

A second example of propaganda which the writer believes was contained in this film was a series of scenes intended to give the impression that religious freedom exists in Russia and to counteract anti-Semitic tendencies. This is accomplished by several very short but highly dramatic references to a German Army officer who is held in the prison camp who shows signs of deserting his "Nazi masters" and reforming. He is haunted, so the story goes, by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. This young German officer gives the impression he was surprised to learn that religion was permitted in Russia.

Along this same line is a series of scenes regarding the rebuilding of the ruined church in the occupied city in which the story is laid, and the chaplain in asking several of the townspeople who contributed to the restoration of the church receives several non-specific answers as to the work of almost everyone in the town, but when he asks who contributed the candelabrum the answer is clearly and rather loudly given "JACOB". It may be somewhat far-fetched to assume this scene is intended as propaganda; however, in the opinion of the writer it is difficult to believe that the selection of such a definitely Jewish name as JACOB to be the one individual in the entire community singled out as having contributed to the restoration of the church is more than mere coincidence. Such propaganda, if it may be called such, would tend to eliminate discrimination against Jewish people.

FRED G. DUPUIS
Special Agent

FGD:MDL:gm
100-15732
c/o 100-6769

Los Angeles, California
March 20, 1945

0006127

MEMO, SAC:

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

"THE MASTER RACE" - MOTION PICTURE

Recently the writer viewed the motion picture entitled "The Master Race", an EDWARD A. GOLDEN production released through R-K-O Radio Pictures, Hollywood, California. The purpose of this memorandum is to set out the Communist content of this picture which the writer observed.

First of all, it is to be noted that the picture contains no revolution-by-force-or-violence propaganda. This of course, is a part of the Communist policy, at least for the duration; nor is there any reference to the words "Communist" or "Communism" as such.

The writer noted no specific forceful Communist propaganda which could be singled out and labeled categorically as being propaganda for Communism. However, the entire picture is a piece of subtle and veiled Communist propaganda inserted by innuendo through the theme, settings, circumstances and characters. It appeared to me that the theme of the story was that through unity, the United Nations can win the war and the peace. Beware of Nazi attempts, not only during, but after the war, to create disunity and thereby defeat the aims of the United Nations. This, of course, is a praiseworthy theme, but it is also a prime tenet of the Communist Political Association at the present time and is important in this picture because HERBERT BIBERMAN, who wrote the original story and the script for the picture, who now desires all-out unity, was formerly West Coast director of the American Peace Mobilization and fought against America's entry into the war until Russia was invaded. This theme of unity is keynoted at the very outset in the picture when Nazi General VON BECK is setting up his Nazi Underground in the liberated countries. VON BECK instructed the Nazis specifically to disunite the people. The entire movie deals with VON BECK'S attempts to disunite the people of an isolated village in Belgium. This city is symbolistic of all other cities and countries which have been liberated from the Nazi yoke.

In driving home the theme of unity among the United Nations in the war, and more particularly in the peace, the picture sets up a U.S. Army Major in charge of the unit of the U.S. Army which is to govern the village pending the setting up of a government by self-determination. His name is PHILLIP CARSON.

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
MAR 21 1945
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He is assisted by Captain FORSYTHE of Great Britain. When the concentration camps are opened, he also receives great assistance from Lieutenant ANDREI KRESTOV, Medical Corps, U.S.S.R. Of the three, KRESTOV is the one with the finest physique, the finest appearance, and the readiest smile. In other words, to a picture audience, he has probably the most human appeal and is the person in the picture who will be remembered by the audience. Through the part that Lt. KRESTOV has in the picture, the following points of Communist propaganda are put across:

1. The Russians are no freaks but are ordinary people, industrious, congenial, and intelligent, just like the people in the United States.

2. Russia is a great liberty-loving nation. This building up of the prestige of Russia is of course, obviously in line with the present policy of the Communist Political Association and as a matter of fact is one of the main purposes of the National Council of American-Soviet Friendship, Inc., which is an alleged front organization seeking to combat anti-Russia propaganda by publishing and disseminating propaganda favorable to the Russian Government.

The following specific examples illustrate the importance of Russian Lt. ANDREI KRESTOV in the picture and by innuendo serve to enhance the prestige of Russia:

1. Immediately upon KRESTOV'S release from the concentration camp he goes before Major PHILLIP CARSON with great force and vigor, yet with great courteousness and says: "I wish to inquire how soon I can be sent to the Russian front." This one sentence in its context shows the Russian as a great driving force for one who, despite a long period of time in a filthy Nazi prison camp, is anxious to return immediately to fight for Russia.

2. In the beginning of the picture when the American Army unit, led by Major CARSON enters the city to set up a government, the townspeople rush forward and immediately ask: "Have you a doctor?" - "Have you a priest?". The townspeople are told that there are no doctors. Later, the first question of another character is the need for a doctor. Then when Lt. KRESTOV is freed from the concentration camp and he reports to Major CARSON, he announces that he wishes to offer his services to CARSON and adds: "I am a doctor". In other words, a doctor at this time is the most needed thing in the village and it is the Russian Lieutenant who is the answer to this call. Through KRESTOV'S acting as doctor the audience meets many characters of the movie because as the doctor he has an "in" on many of the

important scenes of the movie. For example, it is KRESTOV who announces first that HELENA BARTOK, wife of one of the guerrilla warriors, has a small child as a result of the occupation by the German Army and it is KRESTOV who serves to settle the ire of HELENA'S husband when he finds that HELENA has been forced to have a child by a German soldier.

3. When the American Army takes over it becomes necessary for all of the townspeople to return to the fields in an attempt to put them in condition to raise food for the populace. The scenes of the townspeople plowing industriously, yet wearily, is set against the scene showing Lt. KRESTOV plowing vigorously in the field singing at the same time and carrying one of the children on his shoulders. When someone tells him he should let the child ride on the horse he says: "What?, and let the horse enjoy all that pleasure?", and trods merrily along.

4. The scene where General VON BECK has his first meeting with Major CARSON and Captain FORSYTHE is again used to bring out the character of Lt. KRESTOV. KRESTOV is ordered by Major CARSON to examine the alleged Nazi-inflicted bullet wound in VON BECK'S leg. KRESTOV reports that the wound appears very well cared for and clean (indicating for the first time that there might be something more to the bullet wound than Major CARSON knows. It is to be noted that this bullet wound was originally self-inflicted by VON BECK in order that he may pass as one who was shot for opposing the Nazis). During this conference VON BECK states that those who survived the Nazis in the liberated countries must stick together regardless of what their sympathies have been in the past "if only to exterminate our enemies more thoroughly". Lt. KRESTOV immediately retorts "Exterminate them?....you also include those Germans HITLER put into concentration camps? Don't you distinguish between the German people and their leaders?" This question, posed very adroitly by KRESTOV is the same question being posed by the Communist Political Association. The Communist attitude has been that only the Nazi German leaders should be punished for their crimes. They have been very careful to exclude from their threats of punishment "the German people". This reportedly is because Russians are behind the Free Germany movement and in addition there are many Communists in the concentration

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camps of Germany. The posing of this question of course at this particular moment would naturally make the audience react in favor of Lt. KRESTOV, who favored only action against the Nazi leaders. As soon as VON BECK left the room, Major CARSON immediately asked Lt. KRESTOV what his opinion was. Previously KRESTOV had offered his services as a "weather-vane" (informant) to CARSON and in answer to CARSON'S query about VON BECK he answered to the effect that the weather was not so good, meaning of course, that he was suspicious of VON BECK. This was the first statement in the movie indicating a distrust of VON BECK by one of those in authority. Hence, the Russian Lieutenant again played the lead despite the fact that he was not an officer in charge and was in on the conference, apparently only to examine VON BECK'S bullet wound in the leg.

Generally speaking, I do not believe the audience would notice any Communist propaganda in this movie, however, I do believe that anyone who saw it would undoubtedly leave with a fine impression of Lt. ANDREI KRESTOV, a much finer impression I believe than of Major PHILLIP CARSON, U.S. Army, or Captain FORSYTHE of the Army of Great Britain.

An interesting part of the picture was the religious angle. When at the beginning of the movie entree was being made for KRESTOV by the townspeople asking for a doctor, so also entree was being made for religion by the townsfolk asking for a priest. This might be construed as Communist trickery since religious groups have always been opposed to Communism. In other words, asking for a priest might be construed as a "softener". Later in the movie one of the captured German soldiers had made a cross and it was brought out that this was a replica of the cross from the cathedral in Kiev. This particular cross and the incident seemed to have nothing to do with the main part of the movie and apparently was brought in as a subtle indication that there is religious freedom in Russia.

In summary, I believe that the chief Communist propaganda came as a result of the character of Lt. ANDREI KRESTOV, who was built up in the movie to far greater stature than were Major PHILLIP CARSON or Captain FORSYTHE. Through his actions Russia would gain more prestige with the average moviegoer. In addition, the theme of the story, which cried for unity among the Allies, is in accord with the current Communist dogma, although previous to Russia's entry into the war the Communist Party and the American Peace Mobilization were sowing seeds of disunity in the United States. I noticed particularly that there was no "softening up" on the treatment of the Nazis, who were depicted as bullies and beasts, yet very cunning people. This of course, is also in

accord with current Communist propaganda although it will be recalled that the Communists held a contrary view during the HITLER-STALIN pact in 1939 and 1940.

JOHN R. VICARS
Special Agent

JRV:RD
100-15732

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 3/9/45 | 3/4,6-9/45 | JAMES G. FINDLAY kc |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Communists are endeavoring to penetrate all cultural, civic, political and labor organizations and direct their activities and use them as "pressure groups" for the benefit of the Soviet Union. The Hollywood Writers Mobilization is a leader in this activity, and its personnel in connection with the OWI is producing and distributing all films to liberated countries. The Hollywood Democratic Committee has formed a Mobile Theatre to put on dramatic presentations for union and political meetings. The Hollywood Democratic Committee has endorsed Mayor Fletcher Bowron for reelection as Mayor of Los Angeles and he also has the support of the CPA and the CIO-PAC. The Council of Hollywood Guilds and Unions has become a very powerful pressure group in the motion picture industry. Four of the officers of this organization are known Communists, and all the others but one follow the Communist Party line. The Conference of Studio Unions is now engaged in a jurisdictional dispute with Local 644, IATSE. SAM HALTER was put off the air because of positive assertions on controversial subjects. This organization has also protested against the deportation of HARRY BRIDGES. The Motion Picture Alliance appears to have ceased its activity.

-R-

REFERENCE: Bureau File No. 100-158745.
Bureau letter dated April 29, 1944.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated February 12, 1945.

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EX-65

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LA 100-15732

DETAILS:

AT LOS ANGELES, CALIFORNIA:

Source A has informed that the Communist activity in the motion picture industry in the Hollywood area and in those fields where the influence of the motion picture penetrates is reflected by the activity of the Communist Party [illegible] directs that all propaganda and political activity be enlisted in support of all proposals which redound to the benefit of the Soviet Union. The Communist Political Association is exerting every effort to penetrate cultural, political, and labor organizations with the ultimate intention of using them as "pressure groups". The developments along these lines in recent weeks have been the following:

HOLLYWOOD WRITERS MOBILIZATION:

Source A informs that this organization has announced that it will continue as a prominent organization after the war is over.

Source B has stated that the Hollywood Writers Mobilization is one of the most important organizations in Hollywood in relation to war service and has greatly strengthened its relationship with the motion picture producers and the government. Source B further asserted that the Hollywood Writers Mobilization is being constantly called upon to carry out projects already decided upon by the various government agencies, and, in addition, it has rendered a great deal of service to war supporting activities.

Source A has reported that ROBERT RISKIN, Chief of Bureau of Overseas Production of the Motion Picture Branch of the Office of War Information, is in Hollywood at the present time, having recently returned from overseas and has proposed the establishment of a permanent production unit to make documentary films of an "educational" nature to be sent all over the world after the war is over. The idea, according to Source A, is to have the studios set up an independent organization with a full production staff which will function independently using studio facilities. This organization would operate under subsidies from the picture producers and would solicit the cooperation of philanthropic, social, educational and labor organizations. It is proposed that the writing and acting services be donated and the venture be of a non-profit nature. It is also proposed that the organization be represented in the State Department which would have a representative in Hollywood and that distribution would be closely allied with embassies & consulates in foreign lands.

Daily Variety for March 6, 1945, quotes as follows: "RISKIN states specifically that distribution would mainly be aimed at educational, civic, and labor groups within the various nations, as well as influential

political leaders who help mould the thought of the nation."

Source A further stated that it is known that the Hollywood Writers Mobilization is giving full support to this proposition as RISKIN, in his official capacity with the Office of War Information, has cooperated fully with the Mobilization. It is logical that the organization would be the driving force of this proposed undertaking and as the Mobilization is a Communist controlled group, there is no doubt that ideology would play a large part in the content of any picture produced.

The Hollywood Reporter for January 8, 1945, under the heading, "OWI to Produce Until War Ends", stated in part that the OWI Overseas Motion Picture Bureau will continue production in the East for another year or at least until the war in Europe is over, ROBERT RISKIN, Chief of Bureau, reported here last Saturday. The original plan made before the German offensive called for abandoning the Bureau's production after July 1, 1945, with a gradual cutting down of production here and shifting the nucleus of the unit to Hollywood for films for the Pacific theatre. The change in the war situation has also caused RISKIN to change his personal plans and he will remain as head of the Bureau as long as it is necessary to continue a full production and distribution program.

RISKIN stated that the Overseas Production Unit is now planning production of eighteen documentaries for the coming year. He stated that half will be made in New York and half in Hollywood. OWI is now dubbing its documentaries in twenty-three languages, including the Japanese.

OWI's Production Unit in London under WILLIAM MONTAGUE, is also being continued. The London Unit is trying out six basic news reels weekly, in addition to supplements for the United News Reel.

The article stated further that RISKIN just returned from a ten weeks' trip to England, France, Luxembourg, Belgium and Holland. RISKIN reported that all films from this country to France are being shipped through United States Army facilities.

It stated that REGINALD ARMOUR has been appointed assistant to RISKIN and has been assigned to supervise all distribution in the United Kingdom, and Europe, working out of London.

Source A has further informed that WILLIAM WILDER, a Hollywood director now at Paramount Studios, within the last ten days has been offered a position as head of OWI Entertainment Division in that part of Germany which has been occupied by American troops. This offer was made by ELMER DAVIS, Head of the OWI. WILDER has announced in the press that he will accept the position. This same source has informed that WILDER is of German birth and

at the present time, he is a member of the Hollywood Democratic Committee, alleged Communist controlled political organization operating in the Hollywood area.

HOLLYWOOD DEMOCRATIC COMMITTEE

Source B on January 16, 1945, furnished a typewritten report of a "Brief Resume of Cultural Development in the Northwest Section of the CPA". There was no date on the report but judging from matter appearing in the report, it appears that it was prepared during the first part of September, 1944.

This report shows that the Hollywood Democratic Committee has formed the Mobile Theatre Unit, whose function it is to provide dramatic presentations for union and political meetings. It stated: "The unitattempts to put on material of high dramatic quality, not superficial agit-prop stuff. In all dramatic activities, one of the greatest proplems is material. The dramatic groups are fumbling around trying to develop standards of material, but still do not show too much political alertness, and a tendency to be carried away by flashy dramatics, for example the Vanguard Theatre, many of whose members are also active in the Hollywood Democratic Mobile Unit and the Laboratory, was considering producing 'Native Son'. No one in the group was alert to the serious dangers in such a production although they saw them after some discussion about them was had."

Source B further stated that "The Hollywood Democratic Committee is in the process of organizing functionary radio committees and committees of well known actors to produce material not only for the direct use of the Hollywood Democratic Committee but also for the use of other organizations in the election campaigns."

Source A has informed that the principal efforts of the Hollywood Democratic Committee are devoted to political action and is very active in preparing for the forthcoming spring elections, particularly in support of Mayor Fletcher Bowron for reelection to the office of Mayor of Los Angeles. Source informs Bowronhas the endorsement and the support of the CPA. In addition to the support which it is giving to Mayor Bowron, the Hollywood Democratic Committee is supporting all other candidates endorsed by the CPA and the CIO-PAC.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source A reports that this organization has recently become one of the most powerful pressure groups in the motion picture industry in Hollywood. When it was first formed, its alleged purpose was to deal with labor affairs but this was not the real objective.

Source states that the real purposes are political and it is composed of other forces entirely outside the labor field. Source A has further stated that it was originally formed to combat any attacks on Communists and Communism in Hollywood, and specifically, the Motion Picture Alliance, an anti-Communist group. Since the Alliance group has been practically eliminated, it has continued as a permanent political organization acting as an over-all committee of unions and guilds to carry out the present line of the Communist Political Association.

Source A has further stated that this organization has Communist connections as will appear by the roster of officers which follows:

MARY McCALL, JR., Chairman, formerly President of the Screen Writers Guild;

PAUL HARVEY, Vice-Chairman, member of Screen Actors Guild;

TED ELLSWORTH, Secretary-Treasurer, Business Representative of Studio Costumers No. 705, IATSE.

Board of Directors of the Council of Hollywood Guilds and Unions

JOHN R. MARTIN, business representative of Local 683, Laboratory Technicians IATSE;

BILL BLOWITZ (Communist), Screen Publicists Guild;

MIN SELVIN (Communist), Organizer for the Screen Office Employees Guild;

CHUCK JONES, Screen Cartoonists Guild;

HOWARD ESTABROOK, member of Screen Writers Guild;

SIG NESSELROTH, Painters Local 644.

Members of Veterans Post War Planning Board

LESTER COLE (Communist), Screen Writers Guild;

L. C. HELM (anti-Communist), Utilities Local No. 724;

GLEN PRATT, Business Agent, SOIG;

NORVAL D. CRUTCHER (Commmunist), Secretary, Film Technicians Local 683;

FRANCES MILLINGTON, Screen Analysts Guild.

As indicated above, BILL BLOWITZ is a member of the North Hollywood Cultural Group of the Communist Political Association, Los Angeles County.

LESTER COLE is a member of the North Hollywood Cultural Group, Communist Political Association, Los Angeles County.

NORVAL D. CRUTCHER is a member of the Communist Political Association, Los Angeles County.

MIN SELVIN was recently a member of Branch B, Northwest Section, Communist Party, Los Angeles County.

All others mentioned above with the exception of L. C. HELM, according to Source A, are ardent followers of the Communist Political Association.

Source B has submitted a report which bears no date but which was prepared, no doubt, in September, 1944, relative to the activities of the organization. This report is as follows:

Council of Guilds and Unions

"Out of the meeting against the MPA the Council of Guilds and Unions was established, to carry on public relations work for the industry as a whole, to work onthe post war economic problems of the motion picture industry, and to provide a responsible organization that could speak for the workers of the industry on general questions relating to the industry's welfare. (For example, the Council recently supported the picture 'WILSON' against the attacks made on it by the Hearst, McCormick, Peterson Press). At the beginning there was a tendency both within the Council and outside to think of it as simply a rival organization to the MPA and some unions suggested that representatives of the two organizations appear before them to debate. However, the Council is beginning to work on a concrete program in relation to such questions as television, post war foreign markets, expansion into new fields as a guarantee for maintaining full employment, etc. It is felt that this organization is potentially one of the most important forces in helping to achieve labor unity in the motion picture industry and labor management cooperation in solving the economic problems of the war and the post war world. The council correctly understands that the future of the industry in the post war world is not purely an economic

problem but basically a problem of the content of films -- that pictures which contribute to the strengthening of democracy and the building of free and equal partnership among nations, will have a ready market all over the world, whereas, pictures that are undemocratic, Chovinistic, etc., will not be acceptable. It is interesting to note that the Council has already succeeded in bringing together unions which have not cooperated before. The Screen Actors Guild is officially part of the Council; one or two I.A. Unions which have always stayed out of such organizations before are now part of the Council."

CONFERENCE OF STUDIO UNIONS

Source A has reported that the Conference of Studio Unions is a Communist controlled group of unions and that it is now engaged in a jurisdictional dispute with Local 44, IATSE, of the Studio Set Dressers Craft. Source informs that while this is ostensibly an inter-union dispute over jurisdiction, in reality, it is part of a campaign on the part of the Communist element to break down Local 44, IATSE, because of the anti-Communist stand that local union has taken against Communist infiltration of the studio unions. This source further advised that this Conference of Studio Unions has inaugurated a radio program over Station KFWB operated by Warner Brothers Studios in Hollywood. The commentator for the program was SAM BALTER.

Source A informs that little over a year ago, BALTER was put off the Blue Network as a commentator because of his utterances on his program which were in the nature of violent attacks against individuals whom he called "reactionary". On March 4, 1945, he was cut off from the station KFI in Los Angeles along with several other commentators who were not acceptable to the station. Source A informs that this station had recently put in a new rule "that no sponsored commentators would be permitted to give their personal opinion on controversial subjects, that only those employed directly by the station itself were to be given that privilege". BALTER had been broadcasting pro-Russian - anti-Nazi material indicting all those who oppose him as Fascists or reactionaries. He was particularly vehement in his denunciation of anyone who opposed his interpretations of political belief. Source stated that he was very positive in his pro-Communist stand.

According to Source A, BALTER followed the Communist Party line in detail in his broadcasts. He further stated that it is not known whether BALTER is a Communist but his contacts politically are such known Communists as JOHN HOWARD LAWSON, a functionary of the Communist Political Association.

The Conference of Studio Unions under the leadership of HERBERT K. SORRELL, who was a known Communist Party member, is now leading the fight to prevent the deportation of HARRY BRIDGES, according to Source A, and that a campaign is now going on all over the United States, especially within the labor unions to halt the deportation of BRIDGES.

Source A further advised that the Central Labor Council of Los Angeles is the scene of a bitter controversy over the BRIDGES question. He stated that the Conference, which is affiliated with that body, has brought up the question of the Council making a protest to the Attorney General against the deportation of BRIDGES but so far it has not been successful. He further stated that the Conference, as a body itself, has sent a protest to the Attorney General against the deportation of BRIDGES.

THE MOTION PICTURE ALLIANCE

Source A has informed that the Motion Picture Alliance, a group set up to oppose Communist infiltration in the film industry about a year ago, apparently has ceased to function as there has been no meeting held or action taken by that organization during the past two months.

~~- PENDING -~~

LA 100-15732

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of Communists and Communist front organizations in the motion picture industry in Hollywood and will report activities in which they have engaged.

~~CONFIDENTIAL~~

SOURCE A

Confidential National Defense Informant [redacted]

b7D

SOURCE B

Confidential National Defense Informant [redacted]

The above sources are being maintained as temporary confidential sources to further protect their identities.

One copy of this report is being furnished to the New York City Field Division as it is believed that it contains information of value to that office.

Best copy available

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5/9/45 | 5/4,6-9/45 | JAMES G. FIELDAY ko |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Communists are endeavoring to penetrate all cultural, civic, political and labor organizations and direct their activities and use them as "pressure groups" for the benefit of the Soviet Union. The Hollywood Writers Mobilization is a leader in this activity, and its personnel in connection with the CSU is producing and distributing all films to liberated countries. The Hollywood Democratic Committee has formed a Mobile Theatre to put on dramatic presentations for union and political meetings. The Hollywood Democratic Committee has endorsed Mayor Fletcher Bowron for reelection as Mayor of Los Angeles and he also has the support of the CIA and the CIO-PAC. The Council of Hollywood Guilds and Unions has become a very powerful pressure group in the motion picture industry. Four of the officers of this organization are known Communists, and all the others but one follow the Communist Party line. The Conference of Studio Unions is now engaged in a jurisdictional dispute with Local 644, IATSE. SAM DALTON was put off the air because of positive assertions on controversial subjects. This organization has also protested against the deportation of HARRY BRIDGES. The Motion Picture Alliance appears to have ceased its activity.

REFERENCES: Bureau File No. 100-126746.
Bureau letter dated April 20, 1944.
Report of Special Agent JAMES G. FIELDAY, Los Angeles, dated February 4, 1945.

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13764

To: SAC, Los Angeles

Date: April 10, 1945

From: John Edgar Hoover - Director, Federal Bureau of Investigation

Subject: JOHN GARFIELD, was
INTERNAL SECURITY - C

For your information there are enclosed copies of a clipping from the Daily Worker of March 15, 1945, relating to the activities of the captioned subject.

Enclosures

1-ENCL.

EX-50

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FOI/PA # 249503
APPEAL #
CIVIL ACTION # 12356
E.O. #
DATE 9/30/88

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APR 11 1945
U. S. DEPARTMENT OF JUSTICE

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Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

127133

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100-138754A

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FOI/PA # 249593
APPEAL #
CIVIL ACT. #
E.O. #
DATE 9/30/88

# Actor Who Met Tito's Troops: WABC Sunday

John Garfield, film star just back from a tour during which he entertained Marshal Tito's troops in Yugoslavia, will be one of the guests on Columbia's We, the People, Sunday, March 18, WABC 10:30-11 p.m.

Garfield describes his hitherto undisclosed trip to Yugoslavia, on which he and his troupe were flown at night to a secret landing field, and performed in a cellar for the Partisan troops.

This is a clipping from page 11 of the DAILY WORKER

Date 3-15-45

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ENCLOSURE

100-138754-88

FILE

# FEDERAL BUREAU OF INVESTIGATION

16566

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES LA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 4/12/45 | 4/5,6,7,9,10/45. | JAMES G. FINDLAY RB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY |

SYNOPSIS OF FACTS:

The Communist activity in the motion picture industry in Hollywood is largely devoted to the creation of public support in behalf of the San Francisco conference which meets April 25, 1945. The HOLLYWOOD WRITERS MOBILIZATION is now the leading propaganda agency for the Communist Political Association. It is connected with the OWI and is endeavoring to create international connections. An entrouage of eight "distinguished French journalists" who published underground newspapers in France during the German occupation, including MME. ANDREE VIOLLIS and ETIENNETTE BENICHON and six Frenchmen under the guidance of the OWI, were entertained in Los Angeles from February 12 to 16, 1945. The contacts of the two women were principally Communists connected with the HOLLYWOOD WRITERS MOBILIZATION. Communist contacts including CARL WINTER, county president of the CPA, obtained and set out. The HOLLYWOOD WRITERS MOBILIZATION claims to be in contact with VLADIMIR KEMENOV, president of the SOCIETY OF CULTURAL RELATIONS OF THE SOVIET UNION in Moscow. It is also preparing to go on the air with a national hookup in cooperation with the OWI and the War Department, and states that it hopes to reach fifty million people in these broadcasts. It also plans to publish a magazine which it will call "The Hollywood Quarterly". The HOLLYWOOD DEMOCRATIC COMMITTEE took an active part in the April 3, 1945, municipal primary election. It has begun a campaign to have certain radio commentators removed from the air. A jurisdictional strike has been in progress since March 12, 1945, between the CONFERENCE OF STUDIO UNIONS, led by HERBERT K. SORRELL, a Communist key figure, and the IATSE, which aims to be non-Communist. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS has been very quiet due no doubt to the strike now in progress in the Hollywood motion picture unions.

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LA 100-15732

REFERENCES: Bureau file 100-158745
Bureau letter of April 29, 1944
Bureau letter of March 8, 1945
Report of Special Agent JAMES G. FINDLAY, Los Angeles, March 9, 1945.

DETAILS: AT LOS ANGELES, CALIFORNIA

Source A has informed that the Communist activity in the motion picture industry in Hollywood is very largely devoted to propaganda which follows the line of the Communist Political Association, which at the present time is endeavoring to create public support for the Dumbarton Oaks and Bretton Woods plans and to create sentiment favorable to the success of the coming San Francisco conference to be held April 25, 1945. Source A further stated that the Hollywood Communists engaged in the motion picture industry have been quite successful in creating the impression that they speak for and represent the motion picture industry as a whole.

THE HOLLYWOOD WRITERS MOBILIZATION

Source A has also informed that the HOLLYWOOD WRITERS MOBILIZATION is the leading propaganda agency for the Communist Political Association in the film industry. In addition to its Government connections with the Office of War Information, it appears to be creating international connections. "The Communique", official publication of the HWM for March, 1945, under the heading, "Hollywood Writers Mobilization Contacts with New France", stated: "Several Hollywood Writers Mobilization members recently had the honor of greeting a group of distinguished French journalists who wrote and published underground newspapers in France during the German occupation.

"Among the French journalists were MME. ANDREE VIOLLIS of 'CeSoir' and 'L'Humanite' of Paris; ETIENNE BENICHON of Toulouse; JEAN-PAUL SARTRE, representing 'Figaro' and 'Combat'; STEPHANIE PIZELLA of the 'Paris Libre'; PIERRE DENOGER of Paris; LOUIS LOMBARD, representing 'Grenoble' newspapers; JOSEPH ANTONORSI of Marseilles; and 'Villers', the legendary underground editor of Lyons."

The article stated, "They are in the United States as the guests of the American Government. Traveling in an army plane, they are making a survey of the country's war effort and will carry back to France the story of America's contribution to the common cause.

"Their visit in Hollywood and meeting with Mobilization members followed closely the visit of PIERRE BLANCHAR, famour French actor and leader of the underground film workers of France.

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"The Mobilization assisted in arranging the banquet at the Ambassador Hotel in honor of BLANCHAR and for the benefit of the survivors of men and women killed during the French resistance. The sum of $12,000 was raised at the banquet. Later the Mobilization and the Council of Hollywood Guilds and Unions sponsored a showing of the documentary film, 'The Liberation', in which underground film workers recorded the 'Liberation of Paris'.

"At this event, held in the Marquis Theatre, Hollywood, film workers pledged complete cooperation with the film workers of France."

MME. ANDREE VIOLLIS, with aliases, ET AL
(Visit of French Journalists)

On February 12, 1945, at 6:30 PM, MME. ANDREE VIOLLIS and ETIENNETTE BENICHON with a party of French journalists, including MARCEL COLIN and HOBART SPALDING, OWI representatives, arrived in Los Angeles. The above party was met at the Biltmore Hotel by HELEN GRAYSON, also a representative of the OWI. The French party together with newspaper and pen names are listed as follows:

| JOURNALIST | PEN NAME | PAPER |
|---|---|---|
| ETIENNETTE BENICHON | GALLOIS | Voix du Midi (Toulouse) |
| MME. D'ARDENE DE TIZAO | ANDREE VIOLLIS | CeSoir and L'Humanite (Paris) |
| JEAN PAUL SARTRE | SAME | Figaro and Combat (Paris) |
| STEPHANE PIZELLA | SAME | Parisien Libebe and the Liberation Soir (Paris) |
| PIERRE DENOYER | SAME | France Soir (Paris) |
| LOUIS LOMBARD | PERQUELIN | Les Allocroges (Grenoble) |
| ROBERT WISCHNER | VILLERS | Lyon-Libre (Lyons) |
| JOSEPH ANTONORSI | FRANCOIS PRIEUR | Le Provencal (Marseilles) |

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Source B reveals the following information relative to the contacts which members of this delegation made with Communists in the motion picture industry.

At about 9:10 PM on February 12, 1945, VIOLLIS left the Biltmore Hotel and went by taxicab to [redacted], which is the home address of JEAN RENOIR. RENOIR is a prominent motion picture director and a review of the Los Angeles file reflects that RENOIR attended a rally of the NATIONAL COUNCIL OF AMERICAN SOVIET FRENDSHIP held at the Shrine Auditorium on November 16, 1943; that his name was on a list of sponsors for a reception for KALATOZOV, former Russian film representative, held at the Mocambo Cafe on August 22, 1943, and which was sponsored by the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP. b6 b7C

This same source noted that a car bearing license [redacted] registered to EUGENE LOURIE, [redacted] was parked near [redacted] An examination of the Los Angeles files reflects that LOURIE was one of the group who assist in the Motion Picture School which is operated as a part of the Peoples Educational Center. He was a director of art for the program held at the rally of the NATIONAL COUNCIL of AMERICAN SOVIET FRIENDSHIP at the Shrine Auditorium on November 16, 1943. His name is found in the address book of VLADIMIR POZNER, and he is a subject of investigation in the Los Angeles Office. b6 b7C

The same source advised that Mrs. JACQUE SENDOVL, telephone GRanite 3057, contacted MME. VIOLLIS and made arrangements to meet her at ten AM on February 13, 1945. Investigation reveals that Mrs. JACQUE SENDOUL is identical with RENEE NITZSCHKE, [redacted] contact of VLADIMIR POZNER, presently engaged at MGM Studios in the cutting department. b6 b7C

Source B further advised that on February 13, 1945, shortly after one PM, VIOLLIS, in company with PIERRE DENOYER and four other journalists, was observed to enter a 1942 black Chrysler Sedan, at which time they were taken to Twentieth Century Fox Studios for a tour. VIOLLIS returned to her room at the hotel shortly after four PM.

This same source advised that at five PM on February 13, 1945, MME VIOLLIS left the hotel accompanied by WALTER PRINGLE, CBS correspondent, and was driven to [redacted], which is the home of JEAN RENOIR. Source B further advised that PRINGLE was interested in obtaining information for broadcasts that he was going to make the following morning. PRINGLE and MME. VIOLLIS were engaged in conversation for a short period of time, then VIOLLIS entered the Renoir home and PRINGLE drove away. b6 b7C

Source B further advised that at seven PM on the same date VLADIMIR POZNER, subject of a case now being investigated by the Los Angeles Office, a former contact of GREGORY KHEIFETS, and an associate of many key

figure Communists in the Los Angeles area, was observed to drive up in front of [redacted] and enter the RENOIR home. At 7:25 PM, VIOLLIS and POZNER left in POZNER'S car and drove to [redacted] which is the residence VLADIMIR POZNER. Source B advised that POZNER had invited ANDREE VIOLLIS to his home for the evening and that he was inviting some of his friends in for a chat with her. b6 b7C

At about 9:10 PM Source B advised that two men arrived at POZNER'S home in a Chrysler convertible coupe, licence [redacted] and believed that these two men were DALTON TRUMBO and RING LARDNER inasmuch as they had previously advised POZNER that they would be there. b6 b7C

A check of the Los Angeles file reflects that DALTON TRUMBO is a prominent motion picture writer, member of the Communist Party, and his book number in 1944 was 48654. It is reflected that he is active in many Communist dominated or infiltrated organizations. He is considered a key figure by the Los Angeles Field Office.

Information in the files of the Los Angeles Office reveals that a RING LARDNER, JR. was born in Chicago, Illinois, August 19, 1915, and that he was a member of the Communist Party in 1943 and his book number was 25190. LARDNER has a long record of Communist activities including membership on the editorial board of the "Communique" in 1943, and was very active in behalf of the strikes at North American Aviation, Inc. in June, 1941. He was a sponsor of "The California Action Conference for Civil Rights" in 1941. According to Source C he is at the present time a member of the Communist Political Association.

Source B advised that at 9:15 PM FRED RINALDO and a woman arrived and entered the POZNER residence. A review of the files of the Los Angeles Office reflected that FRED RINALDO resides at [redacted] He is a writer on the executive board of the Los Angeles Workers School for Writers, is the regional educational director for the Northwest Section of the Communist Party, and is a key figure in the Communist Party in the Los Angeles Field Division. b6 b7C

Source B further informed that at 9:20 PM on February 13, 1945, MERRIAM and GEORGE SKLAR were observed to turn into [redacted] and enter. A review of the Los Angeles files reflects that GEORGE SKLAR and wife reside at [redacted] He is a playwright and a member of the Northwest Section of the Communist Party. His wife is likewise a member of the Communist Party. GEORGE SKLAR is a contact of many functionaries of the Los Angeles County Communist Party and has been observed with them on numerous occasions. b6 b7C

Source B advised that at approximately 9:25 PM on February 13, 1945, a man arrived in a car bearing license [redacted] at the POZNER home. The above car is registered to ROBERT LEES, [redacted] A review of the files in the Los Angeles Office reflect that LEES is a free lance screen writer and was born in 1912 at San Francisco. He is active in the Hollywood Writers Mobilization and is listed as one of the twelve leading writers who are members of the Communist Party. He has been a Communist Party member for two years and was elected from the Writers' Branch, Los Angeles County Communist Party in October, 1943. According to Source C he is a member of the Communist Political Association at the present time.

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At about 9:35 PM Source B advised that a man driving a car bearing license [redacted] arrived at POZNER'S home. A review of the files of the Los Angeles Office reflects that JANET MARJORIE LEWIN alias JEAN LEWIN is the registered owner of the car bearing this license number. She was a member of the Communist Party, Northwest Section, and on November 16, 1943, was issued book No. 36067. She is presently residing at [redacted]

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Source B further advised that at 9:30 PM a man and woman in a car bearing license [redacted] arrived at the POZNER home. The above car is registered to MICHAEL URIS, [redacted] It is believed that the woman accompanying URIS was his wife, DOROTHY. A review of the files in the Los Angeles Office reflects that MICHAEL URIS is a free lance writer and was born March 25, 1902, in New York City; that he was a member of the Communist Party and had book No. 25145. He is a close associate of HERBERT BIBERMAN, FRANK TUTTLE, and JOHN HOWARD LAWSON, leaders of Communist Party activities in the Northwest Section (movie industry). His wife, DOROTHY, is also amember of the Comminist Party according to Source C.

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Source B advised that about 9:40 PM on the same date a man arrived in a car bearing license [redacted] and in the glove compartment was a bill reflecting the name of HERBERT BIBERMAN, [redacted] A review of the files in the Los Angeles Office reflect that HERBERT JOSEPH BIBERMAN, motion picture director and writer, is a key figure in the Communist Party in the Los Angeles Field Division andis a member of Group 3, Club A, of the Northwest Section. It is also reflected that he was the West Coast director of the AMERICAN PEACE MOBILIZATION and picketed the White House in Washington immediately preceding the attack on STALIN by HITLER.

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Source B informed that shortly after midnight the party at the POZNER home broke up and ANDREE VIOLLIS returned to the Biltmore Hotel.

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Source B informed that on February 14, 1945, ANDREE VIOLLIS in company with other members of the French party left the Biltmore Hotel about 9:40 AM and went directly to the Walt Disney Studios in Burbank, the party remaining at the Disney Studios until about 12:30, at which time they proceeded to the Lockheed Aircraft Company, Burbank. During their visit at Lockheed the party had lunch, inspected the P-38 planes, made a tour of the A-1 service area where the B-17 Flying Fortresses are kept, inspected the run-up area and the Constellation planes, and at approximately 3:30 PM the party left Lockheed and returned to the Biltmore Hotel.

Source B further informed that at about 5:30 PM VIOLLIS was observed in the lobby of the Biltmore Hotel and at 5:45 she was joined by other members of the French party. At six PM ANDREE VIOLLIS in company with four other members of the party was driven to the French Research Foundation at 409 La Cienega Boulevard, where they were observed to enter and remain at the French Foundation until approximately 10:30 PM, at which time they returned to the Biltmore Hotel. In connection with this visit to the French Foundation it may be stated that the French delegation were the guests of CHARLES BOYER for dinner on this occasion. At approximately 10:30 PM MME VIOLLIS retired to her room at the Biltmore Hotel.

Source B advised that on February 15, 1945, ANDREE VIOLLIS remained at the Biltmore Hotel in her room until approximately three PM, at which time she went to the lobby and cashed a check and returned to her room. She remained until four PM, at which time she departed from the hotel in a yellow cab and went to the French Research Foundation, 409 La Cienega Boulevard, arriving there at approximately 4:30 PM. This source further advised that she was joined by the other members of the party at about five PM. About 150 people were observed to enter the French Research Foundation between 4:30 and 6 PM. It was explained that this occasion was a cocktail party given in honor of the French journalists by CHARLES BOYER and that many individuals from the HOLLYWOOD WRITERS MOBILIZATION, SCREEN WRITERS GUILD, and other Communist dominated organizations were present at this time.

Source D also informed that JOHN HOWARD LAWSON had been invited to attend the meeting at the office of the "People's World", 206 South Spring Street, but LAWSON had stated that he could not attend on account of prior engagements but stated that he would attend this meeting at the French Research Foundation and meet the French delegation. (X)

Source B informed that JOHN HOWARD LAWSON, key figure Communist in the Los Angeles Field Division in the motion picture industry in Hollywood, attended this meeting at the French Foundation and met the French delegation.

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At approximately 11:15 ANDREE VIOLLIS returned to the Biltmore Hotel in a car driven by JEAN RENOIR.

On February 16, 1945, Source B informed that MME. VIOLLIS left the Biltmore Hotel at approximately 8:25 AM with the French group and went to the air terminal in Burbank, California, where she and the party departed for San Francisco at 9:35 AM.

ETIENNETTE BENICHON

Source B reported as follows on the contacts and activities of ETIENNETTE BENICHON during her visit to Los Angeles February 12 to 16, 1945, as one of a party of eight French journalists.

Source B informed that BENICHON arrived at the Biltmore Hotel at about 6:50 PM on February 12, 1945, went to her room and remained in her room throughout the evening. On February 13, 1945, Source B informed that BENICHON remained in her room at the hotel until 1:30 PM, at which time she received a letter by special messenger addressed to "Mme. Etiennette Benichon and D'Ardennes De Tizca, Biltmore Hotel", bearing the return notation, "If not delivered, return to Suite 525, 124 West 6th Street, Los Angeles 14". It may be noted that this address is the address of the Communist Political Association headquarters in Los Angeles, California.

On this date Source B further advised that MME. BENICHON addressed a package containing two volumes of American phonograph records, two pairs of Indian shoes, several souvenirs which had been obtained in Texas and New Mexico, and approximately 15 army photographs of Randolph Field, Texas, to Mr. CARLOS CAMACHO, [redacted] It was observed that the return address on this package was "Mme. Etiennette Benichon, Office of War Information, French Department, New York City."

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Source B informed that at approximately five PM CARL WINTER, president of the Los Angeles County Communist Political Association, was observed to enter the Biltmore Hotel and proceed to room 9100, the room occupied by MME. BENICHON, at which time he engaged in a conversation with MME. BENICHON for approximately one and a half hours duration. WINTER left the Biltmore Hotel at approximately 6:30 PM. At 6:40 PM BENICHON was observed leaving the hotel and she walked directly to the Philharmonic Music Store adjacent to the Philharmonic Building on Fifth Street, at which time she made inquiry regarding records or the possible purchase of records. She was told that the records she inquired about would cost approximately $34.50. She returned immediately to the hotel from the music store.

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Source B informed that about 9:20 PM on February 13, 1945, MME. BENICHON appeared in the lobby of the Biltmore Hotel and mailed a letter to New York City to CARLOS CAMACHO, [redacted] b6 b7C She then hadlunch at the Biltmore Coffee Shop and returned to her room in the hotel at approximately 9:15 PM.

On February 14, 1945, Source B informed that MME. BENICHON went with the French group, including ANDREE VIOLLIS to the Walt Disney Studios in Burbank, California, remaining there until approximately 12:30, at which time the group visited the Lockheed Aircraft Company in Burbank and returned to the Biltmore Hotel at approximately 4:15 PM.

Source B further advised that MME. BENICHON informed the members of her party that she would be unable to go out for the evening and consequently could not accept the dinner engagement at CHARLES BOYER'S for that evening. She advised them that in the event BOYER should come to the hotel that she would speak to him by telephone only saying that she was ill and would be unable to leave her room during the evening.

Source B informed that on February 15, 1945, at approximately ten AM CARL WINTER entered the Biltmore Hotel and went to room 7252 which was at that time occupied by MME. BENICHON. After conversing for approximately ten minutes they proceeded to the office of the "People's World" at 206 South Spring Street. It should be noted that CARL WINTER is the former executive secretary of the Los Angeles County Communist Party and is presently the president of the Los Angeles County Communist Political Association.

Source B advised that the meeting at the "People's World" office was to be an off-the-record discussion and that such prominent Communist Party members as CARL WINTER, MAX SILVER, PAUL CLINE, FRANK KADISH, and ELIZABETH LEACH were to be present, and that representatives of the Hollywood Guilds and Unions and the "Daily News" were present at this meeting. This source further advised that JOHN HOWARD LAWSON had been invited to attend this meeting but he had stated that he was unable to attend on account of a prior engagement but he stated that he would meet the French delegation at the French Research Foundation, 409 LaCienega Boulevard that evening. Source D informed that JOHN HOWARD LAWSON did attend the meeting that evening at the French Research Foundation and met and conversed with the French delegation.

Source B further informed that MME. BENICHON was introduced to the group at the "People's World" meeting as being a member of the Communist Party for eighteen years as editor of the Communist Party paper at Toulouse and was active in the French underground movement in France, and it was stated that she was presently visiting Los Angeles under the auspices of the Office of War Information. CARL WINTER suggested an off-the-record discussion unless some specific question should go on record.

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Source B informed that MME. BENICHON related the story of the organization of the underground by the French Communist Party in 1939, stating that the anti-Nazi policy of the Communist Party was the same before and after HITLER'S invasion of Russia. She stated that the Communist Party was the first to start talking about a united France and that the underground army, while it included Catholics and Socialists whose views differed, was mainly controlled by the Communist Party and was the organizing force behind the underground movement, stating that the Committee of Liberation was the most important group.

This source further informed that BENICHON stated that about eighty per cent of the French people cooperated in this movement and about twenty per cent were collaborators; that this group included people from all walks of life. When she was questioned about the number of people killed, she said that 300,000 members of the Communist Party were killed during the war but that the party had re-organized and had "a definite program".

When questioned by CARL WINTER, "Is De Gaulle playing with Democracy?", BENICHON answered, "Up to now De Gaulle has worked with Democracy and we will back him, but we do not think he is an ideal leader." She went on stating that he has a good foreign policy but that his internal policy is weak; that "he has bad people around him" and is not regarded as as an ideal leader". When she was questioned as to the position of the Communist Party prior to June, 1941, BENICHON stated there was "no need of a change" and that what they did "before the war is allied to what they are doing at the present time." She stated that they were "never against Great Britain" and blasted the American newspapers including the "New York Times" as being misinformed of the facts. She stated that the political conscience of the French people had been weakened and that this would serve and boost the Communist Party. She stated that the French considered the American backing of Admiral DARLAN a "slap in the face".

Source B informed that in duscussing the French labor movement MME. BENICHON indicated the control of the French industry was nearly the same as before the war with the exception of the fact that they have labor board management. BENICHON stated, "The Communist Party is now working openly and has no need to work underground." She said that "the newspapers formed a 'union' and that they had pooled their technical facilities, all working together and that she had been elected as a delegate to come to the United States.

Source B informed that BENICHON stated that the French Communist Party is opposed to DE GAULLE'S recognition of FRANCO. At the conclusion of

her talk the workings of the HOLLYWOOD DEMOCRATIC COMMITTEE, THE HOLLYWOOD WRITERS MOBILIZATION, AND THE COUNCIL OF HOLLYWOOD GUILDS AND UNIONS were explained to MME. BENICHON.

Source B advised that shortly after 12:30 PM on February 15, 1945, MME. BENICHON departed from the "People's World" meeting at 206 South Spring Street, Los Angeles, and went directly to the motion picture studio at MGM where she remained until shortly before five o'clock at which time she returned to the French Research Foundation, 409 La Cienega Boulevard.

Source B further advised that about 8 PM MME BENICHON departed from the French Research Foundation and was driven to the Biltmore Hotel where she left the lobby of the hotel at about 8:35 PM and walked to the Philharmonic Music Store adjacent to the Philharmonic Auditorium across the street from the Biltmore Hotel and talked to the clerk regarding the purchase of records for $35. From the conversation overheard it is believed that she purchased these records and they were mailed to her in New York City. This source advised that she returned to the hotel at about 9:10 PM at which time she had a porter prepare a package for mailing to CARLOS CAMACHO, [redacted] Source B informed that this package contained three twelve inch records of a piano concerto by SHOSTAKOVICH, blank postcards, books on New Orleans, dress material, and popular music. b6 b7C

Source B advised that on the morning of February 16, 1945, MME. BENICHON joined the French group at the Biltmore Hotel at 8:25 AM and they were taken to the Lockheed Air Terminal at Burbank where the whole group departed for San Francisco at 9:35 AM.

Source B further advised that MME. BENICHON while in Los Angeles addressed to "La Republique", Toulouse, France, a press release containing a short story of the visit of the French group to Randolph Air Field setting forth some of the training requirements as set forth in the instruction training school at Randolph Field.

Source B also stated that she sent a Western Union press wire to France to the "Patriote", Toulouse, France, via RCA in which she relates some of her experiences in visiting "one of the new cities created to satisfy the demands of war."

On February 14, 1945, Source B advised that MME. BENICHON sent a press wire to "Espoir", Toulouse, France, describing her experiences in New Orleans and her subsequent experiences in San Antonio where she examined air fields. She stated "the libraries are full of so-called popular literature

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which is really atrocious--police stories, risque stories, and phonographic occultism." She said, "All the suspicions are kept alive by this childish public which would deserve a good and sound literature and a good press like the rest of the American public."

## INTERNATIONAL CONNECTIONS OF THE HOLLYWOOD WRITERS MOBILIZATION

Source A has informed that the HOLLYWOOD WRITERS MOBILIZATION states that it is in contact with VLADIMIR KEMENOV, president of the SOCIETY OF CULTURAL RELATIONS OF THE SOVIET UNION in Moscow. The last issue of "Communique" divulges the contents of certain cablegrams from this Russian organization. These communications express the desirability of closer connections between the film industry of the Soviet Union and the film industry of the United States.

Source A has further informed that the HOLLYWOOD WRITERS MOBILIZATION is now prepared to go on the air with a national hookup on the Blue Network on which plays will be produced and information given. This source states that the HOLLYWOOD WRITERS MOBILIZATION has stated that this program will be produced by the MOBILIZATION in cooperation with the Office of War Information and the War Department.

The last issue of "Communique" stated that the committee in charge of this event is composed of the following persons:

SAM MOORE, chairman, radio writer
LEONARD BLUM, screen writer
FRANKLIN FEARING, professor at University of California, Los Angeles
CAL KUHL, radio writer
PAULINE LAUBER (FINN), secretary, wife of Attorney AUBREY FINN of Hollywood
RANALD MAC DOUGAL, member of HOLLYWOOD DEMOCRATIC COMMITTEE and HOLLYWOOD WRITERS MOBILIZATION
MARY MC CALL, JR, ex-president of SCREEN WRITERS GUILD and a member of the LEAGUE OF AMERICAN WRITERS
CARLTON MOSS, radio writer
BERNARD SCHOENFELD, member of LEAGUE OF AMERICAN WRITERS and teacher in the Writers' School and the Peoples Educational Center
LOUIS SOLOMON, teacher in the LEAGUE OF AMERICAN WRITERS SCHOOL, husband of WILMA SHORE.

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Of the above named writers Source C has informed that SAM MOORE is a member of the Communist Political Association and he is a key figure in the Los Angeles Office. Source C has also informed that PAULINE LAUBER (FINN) is amember of the Communist Political Association. She is also a key figure in the Los Angeles Field Office. Source C has also informed that LOUIS SOLOMON is amember of the Communist Political Association and that his wife, WILMA SHORE is also a member of the CPA.

Source A informed that the following persons compose the editorial board of the HOLLYWOOD WRITERS MOBILIZATION:

MILTON MERLIN, member of the LEAGUE OF AMERICAN WRITERS, and book critic on the Los Angeles Times
FRANKLIN FEARING, professor at UCLA
JOHN HOUSEMAN, director and associate producer at Paramount Studios, member of the NEW THEATRE LEAGUE
LEONARD BLUM, screen writer
MOREHOUSE AVERY
ARNOLD MARQUIS
PAULINE LAUBER (FINN), secretary, HOLLYWOOD WRITERS MOBILIZATION and wife of AUBREY FINN, attorney in Hollywood
RONALD MAC DOUGAL, member of HOLLYWOOD DEMOCRATIC COMMITTEE and the HOLLYWOOD WRITERS MOBILIZATION
CARLTON MOSS, radio writer
LOUIS SOLOMON, teacher for the LEAGUE OF AMERICAN WRITERS
BARBARA SMITTEN (SMITTER), wife of WESSEL SMITTER, member of LEAGUE OF AMERICAN WRITERS.

Of this last mentioned list of editorial board members Source C has informed that PAULINE LAUBER FINN and LOUIS SOLOMON are members of the Communist Political Association.

Source A has further informed that while the above list of the editorial board of the HOLLYWOOD WRITERSMOBILIZATION was set out in the last issue of "Communique" that "he has observed that the March 9, 1945, issue of "Daily Variety" the principal Hollywood trade paper carries the names of the editorial committee of the MOBILIZATION and they differ considerably from the foregoing."

Source A stated that the following list appears in "Daily Variety":

SIDNEY BUCHMAN, chairman, member of LEAGUE OF AMERICAN WRITERS
JOHN HOWARD LAWSON, writer, and Communist Party functionary

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PHIL DUNNE, member of the SCREEN WRITERS GUILD and LEAGUE OF AMERICAN WRITERS.
DORE SCHARY, member of LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, HOLLYWOOD DEMOCRATIC COMMITTEE, assistant producer at MGM.
RICHARD COLLINS, member of LEAGUE OF AMERICAN WRITERS and husband of DOROTHY COMMINGORE
META REIS, reader at Paramount Studios
WALDO SALT, writer
MELVIN LEVI, member of LEAGUE OF AMERICAN WRITERS and one of the founders of the Writers School
SIDNEY HARMAN, member of the LEAGUE OF AMERICAN WRITERS, representative of the government in OWI films
MAJOR EDMUND NORTH
LEO NARDO BERCOVICI, writer.

Of the last mentioned list of editorial board members Source C has informed that SIDNEY BUCHMAN was a member of the Communist Party, USA, and is now a member of the Communist Political Association. BUCHMAN is also a key figure in the Los Angeles Office. Source C has further advised that JOHN HOWARD LAWSON was amember of the Communist Party, USA, and is now a member of the Communist Political Association and is a high Communist Party functionary in the motion picture industry. LAWSON is also a key figure in the Los Angeles Office.

Source C has further advised that RICHARD COLLINS was a member of the Communist Party, USA, and is now a member of the Communist Political Association. Source C advised that META REIS was a member of the Communist Party, USA, and is now a member of the Communist Political Association; that WALDO SALT was amember of the Communist Party, USA, and is now a member of the Communist Political Association.

Source C also informs that MELVIN LEVI was a member of the Communist Party, USA, and is now a member of the Communist Political Association. Source C states that BERCOVICI was a member of the Communist Party, USA, and is now amember of the Communist Political Association.

Source A advised that the MOBILIZATION has made the statement that it expects to reach fifty million people by means of these broadcasts. Source A further informs that the MOBILIZATION has announced that it will soon launch a quarterly magazine and that it is to be co-sponsored by the University of California, a state institution, and it is to be printed on the press of the University. The publication will be called "The Hollywood Quarterly".

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HOLLYWOOD DEMOCRATIC COMMITTEE

Source A has informed that the HOLLYWOOD DEMOCRATIC COMMITTEE took a very active part in the April 3, 1945, primary election for the Los Angeles municipal offices. Source stated that the candidates whom the committee sponsored were in nearly every instant elected or nominated for the office which they sought. Source stated, however, that the one exception was KENNETH I. FULTON who ran in the Hollywood district for the city council and was badly defeated. Source explained, however, that this was probably due to the fact that FULTON in the November, 1944, election was the campaign manager for HAL STYLES who was the Democratic candidate for Congress from that district but who was exposed about sixty days before election as having been a member of the Ku Klux Klan in Jamaica, New York, and that he had been the Kleagle and the Cyclops of the Ku Klux Klan organization, and was defeated for Congress for his district.

Source A has further informed that the HOLLYWOOD DEMOCRATIC COMMITTEE will continue its activities in the run-off election to be held on May 1, 1945. Source further stated that the main efforts of the HOLLYWOOD DEMOCRATIC COMMITTEE no doubt will be devoted to the election of CARLOTTA BASS, Negress, candidate for the city council, and FAYE E. ALLEN, Negress, candidate for the Los Angeles Board of Education. Source A informed that BASS and ALLEN both have long records of Communist activity and collaboration but the Los Angeles Office has no record that either one is a member of the Communist Party.

Source A further informed that the HOLLYWOOD DEMOCRATIC COMMITTEE has launched a pressure campaign against radio station KFI of Los Angeles because of the action of that station in removing from the air certain commentators who, the station charged, were making unjustified attacks on individuals and spreading propagenda of a dubious political nature. Three of these commentators Source stated, were apparently in sympathy with and following the Communist Party line. They were as follows:

SAM BALTER, AF of L, now broadcasting for the Conference of Studio Unions
PETER de LIMA, at present broadcasting for the Brooks Clothing Company
ALVIN WILDER.

Source A has informed that the Hollywood DEMOCRATIC COMMITTEE has held several protest meetings and has communicated with sympathetic members of Congress and other organizations and labor unions for the purpose of putting pressure on the radio station to reinstate the persons named. Source stated that cooperating with the HOLLYWOOD DEMOCRATIC COMMITTEE are the following

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Congressmen, all of whom with the exception of GORDON L. McDONOUGH, the COMMITTEE supported in the last national election:

ELLIS E. PATTERSON
NED R. HEALY
FRANCK R. HAVENNER
JERRY VOORHIS
HELEN GAHAGAN DOUGLAS
CLYDE DOYLE
CHET HOLAFIELD
GEORGE MILLER
GORDON L. MC DONOUGH

Source A further advised that the HOLLYWOOD DEMOCRATIC COMMITTEE is conducting a campaign to prevent the deportation of HARRY BRIDGES and to secure for him the rights of citizenship. Source informed that the COMMITTEE haspassed resolutions to this effect and has broadcasted them. Source further informed that one of these meetings was held in the home of DALTON TRUMBO, Hollywood Screen Writer and a Communist. This meeting was held March 24, 1945, and was attended by about three hundred members of the Hollywood film colony. The chairman of the meeting was BARTLEY CRUM of San Francisco, an attorney who, although a registered Republican, has supported Communist causes for a number of years.

LABOR CONDITION IN HOLLYWOOD STUDIO UNIONS
(Conference of Studio Unions Strike)

Source A has informed that much activity within the labor unions of a political nature has been in the support of a strike now in progress called by the CONFERENCE OF STUDIO UNIONS under the leadership of HERBERT K. SORRELL, a Communist. Source A states that while this strike is apparently a matter of jurisdiction between two factions in the American Federation of Labor, the CONFERENCE OF STUDIO UNIONS and the INTERNATIONAL ALLIANCE OF THEATRE STAGE EMPLOYEES (IATSE), in reality it is a contest between the Communist influenced block of unions, the CONFERENCE OF STUDIO UNIONS, and the non-Communist group, the IATSE. Source A informed that the Communist Political Association is not taking an open position in this strike, fearing to jeopardize its present influence within the top structure of the motion picture industry which has permitted much penetration by Communists. Source A stated, however, that it does permit its members to support the strike as individuals. This situation does not meet the public eye and for this reason the question of Communist influence has not been raised in the strike. The strike is now in its fifth week with no settlement in sight.

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COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source A has informed that the COUNCIL OF HOLLYWOOD GUILDS AND UNIONS is temporarily very quiet because of the strike mentioned above. The reason for this is that this organization is composed of labor guilds and unions, and being a political pressure organization, cannot afford to take sides in the present strike controversy. Source A has informed that much will be determined by the outcome of the present strike, inasmuch as it will determine just how much real influence the Communists have over the workers in the Hollywood motion picture industry.

- PENDING -

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UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA, will continue to observe the activities of the Communists and Communist front organizations in the motion picture industry in Hollywood and will report the activities in which they are engaged.

One copy of this report is being sent to New York for information inasmuch as it is believed to contain information of value to that office.

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SOURCES

A - Confidential National Defense Informant [redacted]

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B - The information reported was obtained by agents of the Los Angeles Office and was handled as a special matter and appears in the report of Special Agent PATRICK D. HORGAN, Los Angeles, dated March 3, 1945, entitled " COMINTERN APPARATUS - INTERNAL SECURITY - R;" Bureau file 100-203581, LA file 100-18710-2045, page 27 to 37.

CONF. INFT.

C - CNDI [redacted]

D - CNDI [redacted] (U)

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100-138754-89

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Best copy available

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES LA FILE NO. 100-15752

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 4/12/45 | 4/6,7,8,10/45 | JAMES J. [illegible] SA |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

9/19/95 SP6 CF/P3
238,134 SP12 BTU6 UM
4-3-95

SYNOPSIS OF FACTS:

The Communist activity in the motion picture industry in Hollywood is largely devoted to the creation of public support in behalf of the San Francisco conference which meets April 25, 1945. The HOLLYWOOD CITIZENS ILLUSTRATED is now the leading propaganda agency for the Communist Political Association. It is connected with the CPI and is endeavoring to create international connections. An entourage of eight "distinguished French journalists" who published underground newspapers in France during the German occupation, including MME. [illegible] and MME. MARTHE RICHARD and six Frenchmen under the guidance of the OWI, were entertained in Los Angeles from February 12 to 15, 1945. The contacts of the two women were principally Communists connected with the HOLLYWOOD CITIZENS ILLUSTRATED. Communist contacts including [illegible], county president of the CPI, obtained and met out. The HOLLYWOOD CITIZENS ILLUSTRATED claims to be in contact with VOKS, the [illegible], president of the SOCIETY FOR CULTURAL RELATIONS [illegible] in Moscow. It is also preparing to go on the air with a national hookup in cooperation with the OWI and the War Department, and states that it hopes to reach fifty million people in these broadcasts. It also plans to publish a magazine which it will call "The Hollywood Quarterly". The HOLLYWOOD CITIZENS ILLUSTRATED took an active part in the April 5, 1945, municipal primary election. It has begun a campaign to have certain radio commentators removed from the air. A jurisdictional strike has been in progress since March 12, 1945, between the CONFERENCE OF STUDIO UNITED, led by [illegible] K. [illegible], a Communist key figure, and the IATSE, which claims to be non-Communist. The [illegible] has been very quiet due no doubt to the strike now in progress in the Hollywood motion picture unions.

| APPROVED AND FORWARDED | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | |

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1 - [illegible] Los Angeles
1 - [illegible] Los Angeles
3 - Los Angeles

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

EHW:fmj

TO : THE DIRECTOR

DATE: April 13, 1945

FROM : D. M. Ladd

0006125

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Attached is a letter of SAC Hood pertaining to the captioned matter, in which he points out that it has occurred to him that quite possibly you may be called upon at some time in the future to state what Communist propaganda, if any, has actually been depicted in the various motion pictures. He points out that he does not believe it sufficient to state that a certain known Communist wrote, directed, or produced a particular motion picture which follows the Communist line, but on the contrary it would be necessary under such circumstances to be able to state specifically that there is in a script or a motion picture that which is believed to be Communist propaganda.

SAC Hood in his letter makes the suggestion that films be viewed by Agents as they are released to the public and an analysis made of them after the script, which would be easily obtainable, had been reviewed. He states that it is his personal opinion such information would be of extreme value to the Bureau and that it could be obtained without performing an undue amount of work commensurate with the value of the project.

SAC Hood submitted separate reviews of a motion picture entitled "The Master Race". These reviews were made by Agents who have been working on Communist matters for some time and who, according to SAC Hood, are especially well versed on Communist matters. He has forwarded the reviews, which are attached immediately hereto. He points out that he realizes the memoranda contain purely personal opinions of the Agents. He states, however, that this is the only way that a possible conclusion can be reached on the question of propaganda in a particular picture. SAC Hood feels that Agents who have had experience in Communist matters are much more capable than anyone else known to him to express opinions such as these.

OBSERVATIONS: On the surface it would appear that SAC Hood's observations and suggestions have a great deal of merit. There are, however, certain ramifications which it is believed SAC Hood has overlooked. Perhaps the foremost of these is the fact that while the opinions of Agents versed in Communist activities are of value, they are still not the opinions of persons who could be classified as expert witnesses. This consequently would result in a challenge to any statement which you might possibly be called upon to make as regards the Communist propaganda in a particular motion picture. It obviously would be based upon non-expert opinion and consequently no specific statement could be made.

There is also this to be taken into consideration. What a person who is familiar with Communist tactics might have to say about the purported

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RECORDED & INDEXED

100-138754-9D

197

MAY 4 1945

EX-141

0006126

injection of Communist propaganda into a motion picture might be entirely true; however, this still would be no evaluation as to the actual or possible effect that the propaganda has on the public in general. Furthermore, the present Communist "line" is, at least on the surface, most harmonious with the nation's policies and in many instances it would be most difficult to show that a line or a sequence in a motion picture has been wilfully injected as Communist propaganda.

Two alternatives to SAC Hood's suggestion are offered; one is that when information is received from the informant coverage of this particular matter that a certain picture is a propaganda vehicle, specific information should be obtained and summarized along with identifying data concerning persons responsible for the production. The Bureau then could attribute to confidential sources information concerning the particular picture in question. It is pointed out that in the past there have been brought to the Bureau's attention through this medium a number of pictures wherein there was alleged Communist propaganda.

The other alternative is that when information is received from the coverage of Communist activities in the motion picture industry that a particular picture is a propaganda vehicle and it is established on a fairly reliable basis that this is true, then the individual picture can be viewed by Agents versed in Communist activities and an analysis made setting forth pertinent parts of the script verbatim which are believed to contain the propaganda. This procedure would not necessitate what might result in a constant coverage of all pictures of a political or social nature which might be produced. It is not felt that each picture which might possibly have Communist propaganda in it should be looked into. Only those which are either obviously of this nature or are reported reliably by informants to be of such a nature should be so covered.

ACTION: There is attached for your approval a letter to SAC Hood setting forth the Bureau's desires in this regard and instructing that henceforth the coverage of motion pictures and vehicles should be limited to those which are obviously of this character or to those which reliable informants designate as media of Communist propaganda. Thereupon a careful analysis containing pertinent portions of the script can be prepared so that the Bureau may be appropriately informed as to such a picture. It is pointed out to SAC Hood that it will not be necessary to undertake any project whereby Agents will be assigned to review films of a social or political character which are produced from time to time.

Attachment

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI 0006121 DATE: April 18, 1945

FROM : SAC, Los Angeles

SUBJECT: FRANK E. WHITE
CINEMA LODGE NO. 1185, I.A.of M.
Public Relations Matter

I am enclosing a note from FRANK E. WHITE addressed to me and received on April 12, 1945, attached to which is a carbon copy of a resolution passedby the employees of MITCHELL CAMERA CORPORATION, 665 North Robertson Boulevard, Los Angeles, who are members of CINEMA LODGE NO. 1185, I.A.of M.

The controversy mentioned in the resolution has grown out of the motion picture studio strike in Los Angeles headed by HERBERT SORRELL.

100-138754-91

Since WHITE asks if the FBI can do anything to help the members of CINEMA LODGE NO. 1185, I am referring the entire communication to the Bureau for reply to WHITE.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY

RECORDED & INDEXED

APR 23 1945

JCE:AB
Encs. 2

GMM:med

RECORDED 100-137754-91

EX-16

May 8, 1945

Mr. Frank E. Hatto

[redacted]

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP12 BTJ/cm

b6
b7C

Dear Mr. Hatto:

Mr. D. D. Ladd, Special Agent in Charge of our Los Angeles Field Division, has forwarded to my attention a copy of your letter with enclosure dated April 9, 1945. The matter concerning which you wrote does not appear to come within the jurisdiction of this Bureau; however, I do want to thank you for your interest in bringing these facts to our attention.

Sincerely yours,

John Edgar Hoover
Director

CC - Los Angeles

MAY 5 12 52 PM '45

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

197

7 JUN 5 1945

0006122

Mr. R. B. Hood.

Dear Sir:—

Please Note Petition encl attached, sent to our Grand Lodge Officers, Washington, D.C.

This for your Information

Can your Bureau do anything to Help us Members of Local 1185; I.A. of M

Respectfully Yours,

Frank E. White.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP2 R.B. Burgin

Ack 5-3-45
EMM

100-138754-91

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
APR 12 1945
LOS ANGELES FIELD OFFICE
ROUTED TO | FILE

Best copy available

Subject:-Protest and Decision of Under-Signed Members of Cinema Lodge 1105, I.A. of Employees of Mitchell Camera Corpn. 665 North Robertson Boulevard; West Los Angeles, Calif; To Refuse to Pay Strike Assessment of $5.00 per week, per man, to Cinema Local 1105, I.A. of No Account of Present Hollywood Studio Strike.

0006123

Los Angeles, California,
April 9th 1945.

To:-The Attention of,

Mr. R. B. Hood,
Special Agent, In Charge,
Federal Bureau of Investigation.
Los Angeles, Calif.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-3-95 BY SP12B76 cm

Whereas; We, The Under-Signed Employees of Mitchell Camera Corpn. Attest and Petition; That, Present Studio Strike being conducted by Herbert Correll, and D. F. Wayne, is in Violation of Our Local Union By Laws, and Grand Lodge Constitution, i.e. Local 1105 By Laws; Page 5, Article 2, Sections 4 and 5; And Page 9, Article 8, Section 1; Grand Lodge Constitution, Pages 29-30-31, Article 11, Sections 1 and 3; and Page 86, Article "I" Section 1; At Special Meeting, March 15th 1945, At Carpenters Hall, 5164 Santa Monica Boulevard, Business Agent Wayne, Personally Suggested, that, Motions be made to Assess the Employees of this Plant, $5.00 per week, per man; Motion was made, Seconded, and So Ordered, by Involved Studio Workers, who Out-Numbered about 6 Members from this plant, 50 to 1; That, due to the High-Handed Dictum of Wayne, the Ugly and Insulting Mood of Studio Workers, No One Member, present from this plant, Dared Protest, or Attempt to Amend, their High-Handed Motions.

Whereas; This Strike has been Declared Illegal and Un-Constitutional by the Green, and War Labor Board; That, said Strike being caused over an Inter-Jurisdictional Dispute of Two Affiliated Unions, Within the Conference of Studio Unions; Same is a Disgrace to All Members of the A.F.of L. An Insult to Society, at Large; A Breaking of Faith and Duty to Our Boys, Fighting for us Over-Seas; And an Unjust move against All Industries Involved.

Whereas; Conference of Studio Unions, Our Commentator, Cecil Baker, Broad-Casting Nightly, over Station K.F.W.B. has Repeatedly Asserted; That, Present Strike could have been Averted; That, it could be Settled over a telephone, or by Unions Involved, Allowing Not Designers to Enlist, and Choose their Own Entity; Therefore, We, the Under-Signed, can not, "Consistently, Abide and Endorse, this Un-Just Strike, by Contributing, $5.00 per week, per man."

Whereas; At Regular Union Meeting, March 22nd Inst. Business Agent Wayne, was Ordered to begin, Collection of Assessments, Week beginning, as of, March 19th 1945; Those Failing to Pay, he was to Fall Off their Jobs; At each Meeting, Member In Charge of Studio Workers Strike Committee, held the floor for 2½ hours, Making Motions and Impassioned, with "Stinger" in them, as he Expressed it; At one time, he made Motion, that, the assessment be increased to $5.00 per day; However, no Member was foolish enough to Second the Motion.

Whereas; On April 6th inst. At 8 o'clock P.M. A Committee Composed of Members:- Frank E. White; I. W. Dick; Robert Spindler; Henry Sollenbeck; Walter Dexter, and Otto W. Hintz, Called on Business Agent Wayne, and Financial Secretary Edward A. Roberts, to Pay Monthly Dues; Said Officers Refused to Accept Dues, Beyond Date of March 31st 1945; A Heated Argument Ensued; Wayne and Roberts remain Adamant in their Views; Both Stipulated, "No Further Dues could be Accepted, unless We Paid Up the Assessment to present Date" This type of Coercion made our Blood Boil, and we Definately Refused to meet their terms, which amounted to a "Shake Down" Wayne stated, he and Sorrell was Running this Strike; That, they would win it, if it took All the Moneys in the Treasury, and Assessments combined; As we Departed, Wayne Threatened, he would Pull All Members Off Their Jobs, who had not Paid Assessments to date, as of April 7th 1945.

Whereas; We, the under-signed Members Attest, We are Engaged in Army and Navy War Production Only; In a Plant, far separated from the Studios; Any Conceited Act Committed by Officers of Local 1185, Jeopardizing the Employment of any one of us, or the Production of War Supplies being Manufactured, in this War Plant; Will be a Subject for Report to, and Action of, Proper, and Concerned Government Agencies; We, Respectfully Petition, that, Grand Lodge Officers, Investigate Local 1185 Impartially, and without Delay; We, further Charge, that Local Officers are Biased, In Favor of Studio Workers Only; We, feel the Grand Lodge should Suspend Present Officers; Rescind the Autonomy of this Local; Appoint a Temporary Grand Lodge Administrative Director; Audit the Books; Straighten out this Local's [illegible] Affairs, so that, later at proper time, Ethical, Un-Biased New Officers may be Selected Elected, together with the Restoration of Local Autonomy; All this for the Success of Local 1185, and the Good of All Concerned.

Respectfully Submitted for your Information; Kindly Acknowledge, and Advise.

Frank E. White

Address Wire, or Correspondence to,- Frank E. White

[redacted] b6 b7C

NOTE.- As but 3 Legible Copies of Names of Members who Signed this Petition could be had, said names are necessarily omitted from these Petitions.

13767

EHW:fm

THE DIRECTOR

D. M. Ladd

April 13, 1945

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 DYS/P12-61 TOCM

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Attached is a letter of SAC Hood pertaining to the captioned matter, in which he points out that it has occurred to him that quite possibly you may be called upon at some time in the future to state what Communist propaganda, if any, has actually been depicted in the various motion pictures. He points out that he does not believe it sufficient to state that a certain known Communist wrote, directed, or produced a particular motion picture which follows the Communist line, but on the contrary it would be necessary under such circumstances to be able to state specifically that there is in a script or a motion picture that which is believed to be Communist propaganda.

SAC Hood in his letter makes the suggestion that films be viewed by Agents as they are released to the public and an analysis made of them after the script, which would be easily obtainable, had been reviewed. He states that it is his personal opinion such information would be of extreme value to the Bureau and that it could be obtained without performing an undue amount of work commensurate with the value of the project.

SAC Hood submitted separate reviews of a motion picture entitled "The Master Race". These reviews were made by Agents who have been working on Communist matters for some time and who, according to SAC Hood, are especially well versed on Communist matters. He has forwarded the reviews, which are attached immediately hereto. He points out that he realizes the memoranda contain purely personal opinions of the Agents. He states, however, that this is the only way that a possible conclusion can be reached on the question of propaganda in a particular picture. SAC Hood feels that Agents who have had experience in Communist matters are much more capable than anyone else known to him to express opinions such as these.

OBSERVATIONS: On the surface it would appear that SAC Hood's observations and suggestions have a great deal of merit. There are, however, certain ramifications which it is believed SAC Hood has overlooked. Perhaps the foremost of these is the fact that while the opinions of Agents versed in Communist activities are of value, they are still not the opinions of persons who could be classified as expert witnesses. This consequently would result in a challenge to any statement which you might possibly be called upon to make as regards the Communist propaganda in a particular motion picture. It obviously would be based upon non-expert opinion and consequently no specific statement could be made.

There is also this to be taken into consideration. What a person who familiar with Communist tactics might have to say about the purported

injection of Communist propaganda into a motion picture might be entirely true; however, this still would be no evaluation as to the actual or possible effect that the propaganda has on the public in general. Furthermore, the present Communist "line" is, at least on the surface, most harmonious with the nation's policies and in many instances it would be most difficult to show that a line or a sequence in a motion picture has been wilfully injected as Communist propaganda.

Two alternatives to SAC Hood's suggestion are offered; one is that when information is received from the informant coverage of this particular matter that a certain picture is a propaganda vehicle, specific information should be obtained and summarized along with identifying data concerning persons responsible for the production. The Bureau then could attribute to confidential sources information concerning the particular picture in question. It is pointed out that in the past there have been brought to the Bureau's attention through this medium a number of pictures wherein there was alleged Communist propaganda.

The other alternative is that when information is received from the coverage of Communist activities in the motion picture industry that a particular picture is a propaganda vehicle and it is established on a fairly reliable basis that this is true, then the individual picture can be viewed Agents versed in Communist activities and an analysis made setting forth inent parts of the script verbatim which are believed to contain the ganda. This procedure would not necessitate what might result in a ant coverage of all pictures of a political or social nature which might duced. It is not felt that each picture which might possibly have ist propaganda in it should be looked into. Only those which are either ly of this nature or are reported reliably by informants to be of such re should be so covered.

ACTION: There is attached for your approval a letter to SAC Hood etting forth the Bureau's desires in this regard and instructing that hencefrth the coverage of motion pictures and vehicles should be limited to those hich are obviously of this character or to those which reliable informants signate as media of Communist propaganda. Thereupon a careful analysis conining pertinent portions of the script can be prepared so that the Bureau e appropriately informed as to such a picture. It is pointed out to SAC that it will not be necessary to undertake any project whereby Agents n assigned to review films of a social or political character which are ed from time to time.

mont

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

SI:ems

TO : MR. D. M. LADD

DATE: 5/17/45

FROM : S. S. Alden

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Reference is made to a memorandum addressed to me by Mr. C. D. Marron under date of April 12, 1945, suggesting that inquiry be made at the Foreign Economic Administration concerning the amounts of 35 M.M. film secured by the Soviet Government.

This matter has been discussed with Mr. Frank J. Nolan, Liaison Officer, Foreign Economic Administration, who has made available the attached figures compiled by the Division of Statistics, Foreign Economic Administration, showing the United States' exports of 35 M.M. film to the U.S.S.R. for the period of 1941 to 1944.

RECOMMENDED ACTION:

It is recommended that this memorandum with the attached be routed to the Internal Security Section for information.

Attachment

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DATE 4-3-95 BY SP12 STL/m

100-138254-92

RECORDED & INDEXED

35 MAY 23 1945

ENCL

MAY 18 REC'D

35 MAY 31 1945

EX-18

U. S. EXPORTS OF 35 M.M. FILM TO U.S.S.R. FOR 1941-1944

| Schedule B Class | Description | Number reels or rolls | Lin. Ft. | $ Value |
|---|---|---|---|---|
| **Year 1941** | | | | |
| 911710 | Sensitized, not exposed positive film | | 37,784 | 1,006 |
| 911720 | Sensitized, not exposed negative film | | 174,468 | 1,532 |
| 912120 | Exposed motion-picture films negative | 74 | 46,449 | 1,167 |
| 912320 | Exposed motion-picture films positive | 5 | 48,502 | 2,249 |
| **Year 1942** | | | | |
| 911710 | Sensitized, not exposed positive film | | 2,117,200 | 108,850 |
| 911720 | Sensitized, not exposed negative film | | 15,000 | 32,800 |
| **Year 1943** | | | | |
| 911710 | Sensitized, not exposed positive film | | 453,419 | 11,195 |
| 911720 | Sensitized, not exposed negative film | | 280,000 | 6,414 |
| 912320 | Exposed motion-picture films positive | | 393,920 | 19,196 |
| 912321 | Exposed motion-picture films positive | 40 | | |
| **Year 1944** | | | | |
| 911710 | Sensitized, not exposed positive film | | 16,300 | 2,761 |
| 912320 | Exposed motion-picture films positive | | 846,566 | 33,203 |
| 912321 | Exposed motion-picture films positive | 93 | | |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY 5912 STRUTW

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF DATE 9/19/77

Declassified per NARA 9/16/77

104-138754-92

Prepared by
Division of Statistics
Foreign Economic Administration
May 8, 1945
Reference Number, 2410

# FEDERAL BUREAU OF INVESTIGATION 16565

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5/11/45 | 4/13,14,18,21, 25,28; 5/1,2/45. | JAMES G. FINDLAY AM |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - ~~C~~ |

SYNOPSIS OF FACTS:

Communist activity in the motion picture field has been devoted almost exclusively to the United Nations Conference at San Francisco, a jurisdictional strike of the Conference of Studio Unions, and the Municipal election in Los Angeles. Informant believes a major change in the world-wide Communist line will come very soon after Germany collapses. Many conferences, forums, and radio programs have been held, or are to be held, which deal with the San Francisco Conference. All such conferences follow the position taken by the Communist Political Association. JOHN HOWARD LAWSON and four assistants have been sent to the HOLLYWOOD DEMOCRATIC COMMITTEE as observers at the San Francisco Conference, and an editorial committee of 14 members has been appointed to correlate the activities of the Conference and prepare to make a motion picture showing same. The HOLLYWOOD DEMOCRATIC COMMITTEE is considering affiliation with the "INDEPENDENT COMMITTEE OF ARTS AND SCIENCES" and has supported candidates for office in the Los Angeles City election. A jurisdictional strike by C.S.U. has been in progress for the past eight weeks. The Communist issue is being raised in the Hollywood motion picture industry by W. R. WILKERSON, editor of the HOLLYWOOD REPORTER.

-P-

REFERENCE:

Bureau file 100-158745
Report of Special Agent JAMES G. FINDLAY dated April 12, 1945, at Los Angeles, California.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-13-75 BY SP2 BTC/LM

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

100-13754-93

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INDEXED
EX-52

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3 LOS ANGELES

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

SOURCE A has informed that the Communist activities in the motion picture field in Hollywood have been devoted almost exclusively to the United Nations Conference at San Francisco, the jurisdictional strike called by the Conference of Studio Unions, the Municipal primary election on April 3rd, and the run-off Municipal election on May 1, 1945. This Source asserts that he has observed a great deal of confusion and indecision in the inner Communist circles in the Hollywood section because of the fact that the Communist issue is being forced into the open by the C.S.U. strike, and the position which the trade paper, "HOLLYWOOD REPORTER", has taken on the subject of Communism. In addition to this, Source states that the Communist line is not clear at this time on some angles of procedure.

This Source further states that there is considerable apprehension that there is to be a major change in the Communist line; that there is much excitement and speculation on what may result over the San Francisco United Nations Conference.

This Source further states that the activities of the Communist elements appear to be quite contradictory. He asserts that this uncertainty is not confined to Hollywood, but appears to arise from the undecided part the Communist world apparatus will be ordered to play in the immediate future.

SOURCE A states that he believes that there is a possibility of a major change in the world-wide Communist line, as soon as the Nazi regime collapses in Germany. If this happens, the immediate result would be for every phase of Communist activity in Hollywood to adapt itself to that new position. SOURCE A states that it is very probable that this change will be so at variance with what it has been for the past two or three years, that those Communists who have been leaders during that period, will find it impossible to carry on, in the open, and will find it necessary to seek other lines of endeavor, and the Communists will be compelled to set up new top leaders and functionaries.

HOLLYWOOD WRITERS MOBILIZATION

SOURCE A informs that this organization's primary interest has been in the United Nations Conference at San Francisco. Many conferences,

forums, and radio programs have been held, or are to be held, which deal with the subject of the San Francisco conference, all of which follow and coincide with the position taken by the Communist Political Association in the United States.

SOURCE A has further informed that the HOLLYWOOD WRITERS MOBILIZATION has appointed JOHN HOWARD LAWSON, a Communist Political Association functionary, as its representative, to act as an impartial observer at the San Francisco United Nations Conference. At the present time, LAWSON is in San Francisco.

This Source also informed that RICHARD COLLINS and LEONARDO BERCOVICI have been sent by the HOLLYWOOD WRITERS MOBILIZATION to San Francisco to aid LAWSON in his work.

SOURCE A has also informed that WILLIAM POMERANCE, business representative of the SCREEN WRITERS GUILD, and SIDNEY HARMON have gone to San Francisco, as unofficial observers of the proceedings of the United Nations Conference.

SOURCE B has informed that LAWSON, COLLINS, BERCOVICI and POMERANCE, are all active and powerful members of the COMMUNIST POLITICAL ASSOCIATION, and have been members of the Communist Party, U. S. A., for a number of years, and that LAWSON has long been a functionary of the Communist Party, U.S. A.

SOURCE A has informed that the official publication of the HOLLYWOOD WRITERS MOBILIZATION, "COMMUNIQUE", the last issue of which has just come off the press, verifies the above, and states also that RICHARD COLLINS and LEONARDO BERCOVICI have been empowered by the organization to write a script based on the San Francisco Conference, and that this script will be the basis for a documentary film to be produced by the Office of War Information, to be shown in countries which have been released from subjugation.

The publication "COMMUNIQUE" also announced that the HOLLYWOOD WRITERS MOBILIZATION will hold a "Conference" on the United Nations program at the Los Angeles High School on May 18, 1945. Those who are to take part in this affair have been announced as follows:

ARCHIBALD MacLEISH, Assistant Secretary of State of the United States

HENRI BONNET, French Ambassador to the United States, who has assured the Mobilization of his desire to appear at said Conference.

SOURCE A advised that the "Steering Committee" which will handle this proposed conference, is composed of the following persons:

JOHN HOWARD LAWSON, screen writer

Dr. FRANKLIN FEARING, Professor at the University of California, Los Angeles

EMMETT LAVERY, President of the SCREEN WRITERS GUILD; also President of the HOLLYWOOD WRITERS MOBILIZATION

KENNETH MacGOWAN, Hollywood director

FRANCIS FARAGOH, screen writer

JOHN HOUSEMAN, associate producer of motion pictures

SOURCE A advised that all of the above named parties have been identified with Communist activities in the Hollywood area, and that LAWSON has been a Communist Party functionary for several years.

SOURCE B informs that LAWSON is a Communist Political Association functionary.

SOURCE A has informed that in the matter of documentary film production, the organization has stated:

"Work of the Mobilization in connection with the OWI Overseas Bureau, went into high gear as the result of a recent series of conferences between ROBERT RISKIN, Chief of the Bureau, PHIL DUNNE, and the HOLLYWOOD WRITERS MOBILIZATION Editorial Committee on Overseas Films, headed by SIDNEY BUCHMAN."

SOURCE A has informed that this "Editorial Committee" is composed of the following persons:

JOHN HOWARD LAWSON
MELVYN LEVY
PHILIP DUNNE
RICHARD COLLINS
META REIS
WALDO SALT
DORE SCHARY
MAURICE KAPF

LA 100-15732

LEONARDO BERCOVICI
SIDNEY HARMON
JOHN HOUSEMAN
ARTHUR BIRNKRANT
WILLARD VAN DYKE
SIDNEY BUCHMAN, chairman

SOURCE B has informed that LAWSON, LEVY, COLLINS, REIS, SALT, KAPF, BERCOVICI, BIRNKRANT, and SIDNEY BUCHMAN, are all members of the Northwest Section of the Communist Political Association, and that LAWSON is a functionary of the Communist Political Association, and has been a member of the Communist Party, U.S.A. for a number of years.

SOURCE A has further informed that the above group is strongly Communist dominated.

Documentary motion pictures made in Hollywood by the Office of War Information and distributed abroad, are produced by persons who are subservient to the political line of the Communist Political Association.

SOURCE A also informs that starting on May 21, 1945, the Mobilization will present a series of radio programs over the Blue Network. They will deal with the problems of the returning soldier. These programs will appear for 13 consecutive weeks, starting on the date mentioned. The Committee producing this effort is composed of the following persons:

| | |
|---|---|
| SAM MOORE, Chairman | PAULINE LAUBER (FINN) |
| MARY McCALL, JR. | RANALD MacDOUGALL |
| FRANKLIN FEARING | BARBARA SMITTEN |
| MILTON MERLIN | ABE POLONSKY |
| BERNARD SCHOENFELD | CARLTON MOSS |
| LEONARD BLOOM (BLUM) | CAL KUHL |
| JOHN HOUSEMAN | PAUL STEWART |
| LOUIS SOLOMON | ARNOLD MAQUIS |

SOURCE A advised that the members of this Committee are strongly under the influence of the Communists, and according to SOURCE B, SAM MOORE, LOUIS SOLOMON, and PAULINE LAUBER FINN, are active Communist Political Association members at the present time.

SOURCE A advised that in addition to the foregoing activities, the Mobilization has taken part in others, such as the protest against the action of Radio Station KFI in Los Angeles in discharging five radio commentators, four of whom were followers of the Communist Party line; and support of a new

organization called "Industrial Films", located at 1558 North Vine Street, Hollywood, California. This organization proposes, according to SOURCE A, to produce a series of "industrial films" dealing with such subjects as "Political Issues", "Army Indoctrinization", "Economic Realities", "Academic Subjects", and "Industrial Processes". SOURCE A states that the foregoing is plainly of a propaganda nature.

## HOLLYWOOD DEMOCRATIC COMMITTEE

SOURCE A has informed that the HOLLYWOOD DEMOCRATIC COMMITTEE is now in the process of changing its outward appearance. It has been proposed, and will undoubtedly agree to the proposal, that it become the Hollywood branch of a National organization which functions on substantially the same lines. The organization with which it is about to affiliate is known as the "INDEPENDENT COMMITTEE OF ARTS AND SCIENCES".

SOURCE A informs that this last mentioned organization was originally set up to take part in the 1944 National elections. It was composed of a large group of "intellectuals" who had, for the most part, been followers of the Communist Party line for a number of years. The intention of the HOLLYWOOD DEMOCRATIC COMMITTEE to become a branch of this broader organization, means that the Committee will now be able to get immediate National support for all of its Hollywood activities. It is also for the purpose of softening some of the Communist stigma attached to the Committee because of its past activities. This change in name, and new dress, will serve that purpose, to a great extent. However, SOURCE A has stated that this change, according to the announcement of the organization, will be not officially made until after the Los Angeles Municipal election which is to be held on May 1, 1945.

SOURCE A informs that the main activity of the Committee for the last 30 days has been the inauguration of a campaign to secure the election of certain candidates to public office who have shown sympathy, more or less, to the local Communist political program.

SOURCE A has further informed that the main concentration of the Committee is on the candidates for the Los Angeles School Board. Those the Committee specifically endorsed, are the following:

FAY E. ALLEN
GEORGE E. ELLICOTT
CATHERINE E. BRESLIN
JOHN W. BALDWIN

SOURCE A informs that FAY E. ALLEN has openly followed the Communist Party line for several years. This Source also states that the

other three have no particular record as to their possible Communist sympathies.

SOURCE A further advised that the other candidates for which the Committee has carried on a campaign are the following:

CHARLOTTE BASS, for the Los Angeles City Council

PARLEY PARKER CHRISTENSEN, for the Los Angeles City Council

L. E. TIMBERLAKE, for the Los Angeles City Council

SOURCE A advised that all of the above persons, in both groups, have the endorsement of the Communist Political Association.

SOURCE A informs that in addition to the above activities, the HOLLYWOOD DEMOCRATIC COMMITTEE has held meetings for the defense of HARRY BRIDGES, to protest the action of Radio Station KFI in discharging certain political commentators, and all the other Communist inspired activities.

SOURCE A further informs that in the line of propaganda, the Committee's efforts coincide with that of the HOLLYWOOD WRITERS MOBILIZATION mentioned heretofore, and that the two organizations have what could be called an interlocking control. The personnel of these organizations is practically the same in the matter of control, and both organizations follow the directions of the Communist Political Association, and both are considered Communist front organizations in the Hollywood area.

## CONFERENCE OF STUDIO UNIONS

SOURCE A has further informed that a strike called by the CONFERENCE OF STUDIO UNIONS is now in its eighth week. Ostensibly, this strike is a jurisdictional dispute over the control of 77 craftsmen called "set decorators". SOURCE A informs that both the CONFERENCE OF STUDIO UNIONS, and the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES (IATSE) claim jurisdiction.

This Source states that, in reality, the strike is an attempt of the C.S.U., an organized bloc of unions within the A. F. of L. in the Hollywood Studios, which are under the influence of the Communist elements led by HERBERT K. SORRELL, a Communist, to take over the remaining studio crafts not yet under Communist control.

This same Source states that the Communist issue had been held to a minimum for some time, but it is now coming to the surface and the IATSE is

conducting a campaign to expose the Communist nature of the strike, and the real purpose behind it. The strike is not for higher wages, or better conditions; it is merely for control of a group of workers within the Local IATSE unions and the set dressers who are not at present in the IATSE. The purpose is that if the Communist dominated C.S.U. can gain this control, it would set the stage for taking over the remainder of the IATSE local unions.

This Source states that the strike has now reached a stalemate and no adjustment seems immediately possible, and that another group has injected itself into the situation. This Source states that a secret group, known as the COMMITTEE OF 35, has appeared, with leaflets and other propaganda material, opposed to both the C.S.U. and the IATSE. This latest angle of the strike is an attempt of what are known as the TROTSKYISTS, a branch of the radical Communist movement, to inject their political viewpoint into the battle and try to take over the unions. They claim to be speaking for the CIO, but this is trickery, for the CIO is not interested in Hollywood unions at this particular time. The CIO has officially denied and repudiated this COMMITTEE OF 35.

## COMMUNIST ISSUE IN OTHER PLACES

On October 18, 1945, the HOLLYWOOD REPORTER, a daily trade publication, printed an editorial stating that, whereas, Hollywood had performed a great service in exposing and opposing Nazi and Fascist ideological maneuvers, it was now about time that the Hollywood producers make some pictures showing up the attempts of the Communists to undermine our way of living in the United States.

SOURCE A further informed that this brought down on the publication, a flood of abuse. The DAILY WORKER in New York made a violent attack on the editor of the paper in Hollywood, a Mr. W. R. WILKERSON. On April 30, 1945, Mr. WILKERSON came back with a caustic editorial, and the exchange of viewpoints now threatens to raise the question of Communism in the Hollywood motion picture industry, and create a heated controversy.

## OPPOSITION TO COMMUNISM

SOURCE A has further informed that the MOTION PICTURE ALLIANCE, an anti-Communist organization organized early in 1944, after having been inactive for some six months, has now again come forward. This Source stated that within the last week, it has issued what it calls "A report for the past year". It is a resume of its activities. This Source informed that it is quite a lengthy report, and contains the usual attacks on the activities of the

Communists in the Hollywood motion picture industry. This Source further advised that the MOTION PICTURE ALLIANCE had called a general meeting for April 28th in Hollywood, but at the last moment, it was called off, and the date for the meeting has now been set for May 21st.

~~- P E N D I N G -~~

## UNDEVELOPED LEADS:

### THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being sent to the New York office for information as it is believed that it contains information of value to that office.

LA 100-15732

SOURCE A: CNDI [redacted] b7D

SOURCE B: CNDI [redacted]

CONF. INFT.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5/11/45 | 4/13,14,18,21, 25,28; 5/1,2/45. | JAMES G. FINLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communist activity in the motion picture field has been devoted almost exclusively to the United Nations Conference at San Francisco, a jurisdictional strike of the Conference of Studio Unions, and the Municipal election in Los Angeles. Informant believes a major change in the world-wide Communist line will come very soon after Germany collapses. Many conferences, forums, and radio programs have been held, or are to be held, which deal with the San Francisco Conference. All such conferences follow the position taken by the Communist Political Association. JOHN LEE AND LATTON, and four assistants have been sent to the HOLLYWOOD DEMOCRATIC COMMITTEE as observers at the San Francisco Conference, and an editorial committee of 14 members has been appointed to correlate the activities of the Conference and prepare to make a motion picture showing same. The HOLLYWOOD DEMOCRATIC COMMITTEE is considering affiliation with the "INDEPENDENT COMMITTEE OF ARTS AND SCIENCES" and has supported candidates for office in the Los Angeles City election. A jurisdictional strike by C.S.U. has been in progress for the past eight weeks. The Communist issue is being raised in the Hollywood motion picture industry by W. R. WILKERSON, editor of the HOLLYWOOD REPORTER.

- P -

REFERENCE:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-85 BY SP12-BTW/MM

Bureau file 100-159745
Report of Special Agent JAMES G. FINLAY dated April 12, 1945, at Los Angeles, California.

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | |

COPIES OF THIS REPORT
5 DIRECTOR
1 NEW YORK CITY (INF.)
1 SID, LOS ANGELES
1 CID, LOS ANGELES
3 LOS ANGELES

EHW:fmj

RECORDED 100-138754-94

May 4, 1945

[redacted]

Declassified 2040 7/19/77 SAL.

APPROPRIATE AGENCIES AND OFFICES ARE NOTIFIED BY REQUIRING SUBJECT OF None DATE 7/19/77

Colonel Harry Hawkins Vaughan
Military Aide to the President
The White House
Washington, D. C.

Dear Colonel Vaughan:

I wanted to furnish to the President and you the attached summary concerning reported information to this Bureau relative to Communist infiltration of the motion picture industry.

This summary has been prepared by correlating information furnished by reliable informants and other sources.

I wanted to point out that while no investigation has been conducted of the motion picture industry, I felt the attached summary would be of interest to the President and you in view of the data relating to the Communist influence in that industry which is recognized not only as a great medium of education but propaganda as well.

With expressions of my highest esteem and best regards,

Sincerely yours,

J. Edgar Hoover

5/4/45
D. A.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-75 BY SP12B TJG/um

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

JUN 15 1945

E.H. Winterrowd:fmj

May 2, 1945

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP12BTJ6CM
Per release

INTRODUCTION

The information incorporated hereinafter has been made available by a number of confidential informants and reliable sources who are not only familiar with the motion picture industry in Hollywood, California, but who are also well acquainted with activities of the Communist Political Association in the Los Angeles and Hollywood, California area. One informant who has made available considerable of the background information for this memorandum has been associated with the motion picture industry for a number of years, and in this position, as well as being familiar with Communist activities in the Hollywood area, he has provided information of a reliable nature in the past.

BACKGROUND

It has been related that prior to 1933 the Communist International did not realize the possibilities of the motion picture as a propaganda medium. At about this time, however, the "talking" picture was perfected and it is said that the Soviet Union, with its world-wide staff of propagandists, assumed the lead in adapting the motion picture for propaganda purposes throughout the world. It is further related that delegations of Russians came to Hollywood to study the American cinema.

According to a report of an informant, a directive was issued in 1935 by the top structure of the Communist Party in the United States to the effect that there must be an intensive concentration by the Party on Hollywood and the motion picture industry. The directive pointed to the various labor unions connected with the industry and stated that Communists must endeavor to capture the labor unions. The directive also emphasized, according to the informant, that work must be done among the cultural groups in Hollywood, particularly the writers, artists, actors, and actresses, and others to enlist their assistance in the Communist movement. According to the source, since the issuance of the directive, the influence of the Communist Party (now the Communist Political Association), both direct and indirect, has been one of steady development over a period of ten years. During this time, according to the source, the motion picture industry has been considered by Communists as the principal medium of propaganda for Communist ideas, and consequently a concentrated program of penetration has been centered on the motion picture industry. (100-138754-21-24, p.2,3,10)

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80

EX-18

EX-18

EXTENT OF INFILTRATION

As a result of information made available by reliable informants and sources concerning the activities of the Communists in Hollywood, a correlation of this material indicates the following concerning members of the Communist Political Association or Communist front groups in the industry.

Directors and Producers — In this category there are reported to be at present eight known Communists and fifteen members of one or more organizations which, according to reliable information, are Communist controlled and influenced. (100-138754-4 p.66. -24 p.26)

Writers — There are, according to information received, roughly 110 writers employed in the various motion picture studios who are Communists. Perhaps the outstanding figure in this group is John Howard Lawson who is said to have considerable influence in the Hollywood area. (100-138754-20;35)

Actors and Actresses — Information received indicates that there are over fifty actors and actresses who are Communists. This figure includes bit and minor part actors and actresses. Among the more prominent are said to be Gale Sondergaard, wife of Herbert Biberman; Lucille Ball; Lionel Stander; and Rex Ingram. In addition, there are reportedly over twenty other actors and actresses who are members of Communist front groups, including such people as James Cagney, Ida Lupino, Walter Huston, John Garfield, Frederick March, Philip Merivale, Olivia de Haviland, Orson Welles, Rita Hayworth, Virginia Bruce, Rosiland Russell, and Edward G. Robinson. (100-183754-4 p.78; 35;50)

Labor — It might be noted that this category includes not only technicians, screen set workers, carpenters, etc., but also members of various Guilds such as the Screen Story Analysts' Guild, the Screen Office Employees' Guild and others. It is said that 12 prominent labor leaders in various unions and Guilds connected with the motion picture industry are Communists. In addition, there is a large number of "rank and file" members who are also identified as Communists. Herbert K. Sorrell, who is described as the leading labor figure in the motion picture industry, is reported to be a Communist. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association. (Ibid. p.45;35)

The following figures have been confidentially supplied as to the number of Communists in various Guilds. These Guilds are set forth immediately hereinafter along with the reported and estimated number of Communists in each:

Screen Office Employees' Guild ..... 50
(Leadership is reported to be Communist dominated)
Screen Story Analysts' Guild.....15
(Leadership is infiltrated by Communists)
Screen Publicists' Guild.....10 - 15
(Leadership reported to be Communist dominated)
Screen Writers' Guild.....110
(Leadership reported to be Communist dominated)
Screen Directors' Guild.....5
(Leadership is said not to be controlled by Communists)
Screen Cartoonists' Guild.....10 - 20
(Leadership said to be Communist infiltrated)
(Material supplied by SAC Hood to Director)

COMMUNIST POLITICAL ASSOCIATION STRUCTURE IN HOLLYWOOD

From information received concerning the organizational structure of the Communist Political Association and, formerly, the Communist Party, it is indicated that until January, 1945, a special section, namely the Northwest Section, had been set up for the convenience of Communist work in the motion picture industry. In August, 1944, it was reported that the Northwest Section of the Communist Political Association was divided into 12 branches with a membership of nearly 600. A number of the branches, according to a reliable informant, were broken down as to the professions of the members, including writers, cartoonists, actors, musicians and radio artists. The remaining branches, according to this informant, were so-called "community" branches. The membership of these branches was indicated to be limited to people in the motion picture industry and allied cultural groups.

In December, 1944, a national officer of the Communist Political Association visited Los Angeles, at which time, according to sources present, he discussed the problems of motion picture and radio people being assigned to regular community branches, in line with national Communist Political Association directives to that effect. This Communist Political Association official approved assigning motion picture and radio people who need "protection" to separate groups. The official stated that certain people in Hollywood should not be attached to any community group or even a "paper" community group. He said that the experience of the Communist leadership has shown that these people cannot be fused into community groups but rather be given guidance in their special activity in which they can be effective. In January, 1945,

according to a reliable informant, the more important people in motion picture, radio and allied cultural fields were assigned to "cultural" or "miscellaneous" groups, each group in turn being attached (for bookkeeping purposes) to a community Communist Political Association group in the geographical area in which it is located.

It is said that under this arrangement there are 13 separate groups composed of from 10 to 40 people. Each group has its own functionary. The governing body of this arrangement appears to be the Motion Picture and Radio Commission composed of seven or eight people, all of whom have been prominent and important in the Communist movement in Hollywood. The total membership of these cultural and miscellaneous groups is said to reach approximately 350.

COMMUNIST INFILTRATION OF LABOR GROUPS

As a matter of background, it is related that the Communist Party, in the early 1930's, attempted to wrest control from the A. F. of L. through the establishment of the Motion Picture Workers Industrial Union, and between the time of its creation and April, 1935, it had taken in a large number of members and was on the way to becoming the leading union in Hollywood. However, in April, 1935, according to reliable informants, instructions were sent out by the then Central Committee of the Communist Party, that all independent unions were to be liquidated and their members sent into the American Federation of Labor or affiliates with the object of capturing them. In February, 1936, the union was dissolved.

At the present time there are approximately thirty-nine labor organizations of various sorts in the motion picture industry. Some are affiliated with the American Federation of Labor, while the balance are independent unions.

Conference of Studio Unions

This group is said to be a small compact unit of delegates and representatives of a bloc of labor unions in the motion picture industry, which is reported to have been taken over and to be under the control of Communists operating through its members in the affiliated unions of the Conference, which have been captured. The Conference of Studio Unions is described as an organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking over all studio workers and their unions. The Conference has ten affiliated locals, including painters, laboratory technicians, office employees, cartoonists, screen set designers, studio machinists, building service employees, special officers and guards, screen publicists

and screen analysts, comprising a membership of approximately 8,000. Herbert K. Sorrell is President. He has been identified previously. Norville D. Crutcher, described as a Communist, is the Chairman, while D. T. Wayne, Vice Chairman, and Russell L. McKnight, Secretary-Treasurer, are reported to be connected with a number of Communist front groups.
(100-138754-4)

Hollywood Guild Council

This group is said to have been formed through Communist instigation as a result of the failure of Communists to function within the old International Alliance of Theatrical State Employees which was an autonomous group of local labor unions identified with the American Federation of Labor. The Council is composed of the Screen Writers' Guild, the Screen Directors' Guild, the Screen Publicists' Guild, the Screen Readers' Guild, and the Screen Actors' Guild. The reported purpose of the Hollywood Guild Council is also said to be to afford a base of operations for Communists to penetrate other labor groups.

The leading group in the Council is the Screen Writers' Guild, according to reports received, which Guild was organized by a group of writers who were then members of the John Reed Club of Hollywood, which later became the Hollywood Chapter of the League of American Writers. At its last election in November, 1944, it is reported that one of its elected Vice Presidents is a known Communist while five members of the Executive Board were likewise reported to be Communists.
(DW 11/22/44, p.11)

Another Guild in the Council, namely the Screen Directors' Guild, was reportedly organized in February, 1936. It is said that the present officers of this Guild are not known to be Communists, although it does include in its membership a number of persons closely identified with the Communist movement. (100-138754-4)

The Screen Publicists' Guild is reported to have affiliated itself in the past with Communist inspired or influenced groups such as the League of American Writers and the Hollywood Writers Mobilization.
(100-138754-4 p.73)

The Screen Readers' Guild is alleged to be influenced to a large extent by the Screen Writers' Guild. (IBid p.74)

The Screen Actors' Guild, whose current President is James Cagney, includes a number of prominent actors in the Hollywood area.
(Ibid. p.76)

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and unions formerly connected with the International

Alliance of Theatrical Stage Employees, engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups. It is said that they may be divided roughly into two categories, namely, in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist influence and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum. (100-138754-4 24,21)

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

A source has pointed out that the Communist Party directive of 1935 referred to hereinbefore, specificially included instructions to concentrate on the so-called intellectual group in the movie industry, including directors, writers, artists, actors, actresses, and highly paid technicians. Reportedly, the purpose of this control is to utilize the motion picture industry as an instrument of propaganda and to cause the production of movies which will serve the interests of the foreign policy of the Soviet Union. It has been pointed out that while there has been an immense program of infiltration into the labor unions, it is nevertheless among the "intellectuals" where the most progress has been made and where Communist sympathy and influence are strongest and most far reaching. It has been indicated that the Communist strategy in handling such groups as the directors, writers, artists, actors, etc., has been to work through the use of front organizations, not openly identified with the Communist Party or Communist Political Association, but which are, nevertheless, controlled by the Communists through official membership.

In 1930, as it is reported, the International Union of Revolutionary Writers, held a convention in Kharkov, Russia, under the instructions of the Communist International. It has been said that the International Union of Revolutionary Writers was responsible for the ultimate formation of the League of American Writers in the United States, now operating almost entirely through the Hollywood Writers Mobilization. At about the same time, as it is reported, another organization was set up in the Soviet Union known as the International Union of Revolutionary Theater. This group has been pointed to as the parent of a number of sub-organizations in the United States including the Workers Theaters, Theater Groups, Little Theaters, and others. The League of Workers Theaters, created in New York City in about 1932 was changed in name to the "New Theater League". A number of persons closely identified with the Communist movement have, in the past, served in executive positions in this organization. (100-138754-4)

Other similar groups referred to by sources of information as being in this category, have been the Contemporary Theater, Inc., and the Hollywood Theater Alliance.

In Hollywood during the time of the existence of the American Peace Mobilization and its predecessor groups, it is reported that there were a number of local groups affiliated with this movement which, according to informants, involved a number of movie industry personalities from the "intellectual" field. Informants have pointed out that this group, local to Hollywood, in the order of their existence, includes the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the American Peace Mobilization (Hollywood) and the Hollywood Democratic Committee, the last of which organizationswas set up in January, 1943, for the purpose of forming an association of voters in the motion picture community to support "victory legislation" and "victory candidates".

Another of the outstanding groups now in existence in Hollywood is the Hollywood Writers Mobilization which, according to information received, was created by the League of American Writers in 1941. Since its organization it has gradually replaced the League of American Writers. It has been pointed out that this organization did not bear the stigma of having guessed wrong at the time of the Nazi invasion of Russia in 1941. It is said that practically all of the leading figures of the League of American Writers are now affiliated with the Hollywood Writers Mobilization. In 1944 the Hollywood Writers Mobilization began to produce a number of documentary films for the Overseas Branch of the Office of War Information. It is said that this arrangement was reportedly made through Robert Riskin, Chief of the Overseas Bureau of Films, Office of War Information, and a former motion picture producer who is a member of the League of American Writers and reportedly a close associate of John Howard Lawson, who is reliably reported to be a Communist. (100-13875-4-26-31-34)

It might be pointed out that information has been received that two of the officials of the Hollywood Writers Mobilization at the present time are Communists, while all other officials have been affiliated with one or more Communist front groups. The organization's predecessor, the Hollywood Chapter of the League of American Writers, has been described as an organization which followed the Communist Party line from its establishment. The League and its predecessor are alleged to have reached such a position of power and influence in the movie industry that they practically have dominated the cultural section of the motion picture industry. (100-138754-4-9-24)

Among other organizations which have received the support of prominent persons in the industry and which organizations are reliably reported to be Communist fronts, are the Joint Anti-Fascist Refugee Committee,

The Peoples Educational Center, and the Los Angeles Council of American Soviet Friendship. The Peoples Educational Center was formerly the Hollywood Writers School, an off-shoot of the League of American writers, according to information reported. The Center is said to be conducted and almost solely identified with the motion picture industry, and as all of the instructors are from that source, it is said that the influence and prestige of the industry are bestowed upon the school. (100-138754-34)

COMMUNIST INFLUENCE IN CURRENT MOTION PICTURES

As stated previously, the Communist Party (now the Communist Political Association) is reported to have indicated as its opinion that to control the final motion picture would be to control a splendid propaganda outlet. It is said that with the change of the Communist Party line at the time of the invasion of Russia by the Nazis in June, 1941, there commenced an unprecedented period of Communist influence in the motion pictures themselves. It is claimed that this may be accounted for in part by the fact that the aims of the Communists through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communists are able, according to informants, to inject their views into the motion picture field.

Among the motion pictures which have been cited as being subject to Communist influence or as reflecting in some degree Communist or Soviet propaganda, are the following:

"Mission to Moscow"
"Action in the North Atlantic"
"Keeper of the Flame"
"Hangmen Also Die"
"Our Russian Front"
"Edge of Darkness"
"This Land is Mine"
"The City That Stopped Hitler"
"Black Sea Fighters"
"North Star"
"Watch on the Rhine"
"Hostages"
"Song of Russia"
"The Seventh Cross"
"None But the Lonely Heart"
"Tomorrow the World"

(100-138754-9
100-138754 subA
DM 11/26/44)

It has been alleged that following the nation-wide controversy over "Mission to Moscow", the technique of producing propaganda material for

motion pictures changed somewhat. It was further alleged that as of May, 1944, Communist writers and directors became more subtle and began using the technique of inserting a line, a scene, or even a sequence carrying out the Communist line into an otherwise non-political picture. It was further stated that this method has been found effective inasmuch as it does not appear purposeful but merely coincidental.
(Ibid. 26 p.5)

REPORTED RUSSIAN INFLUENCE IN HOLLYWOOD

It has been pointed out that in August, 1943, Mikhial Kolotozov, Soviet Film Industry representative, arrived in Hollywood. According to the press, his duties were to be comparable to that of an ambassador in diplomatic circles with the additional function of advising on the purchase of American films. It has been alleged that Kolotozov has been in contact with Communist elements in Hollywood and, in this regard, shortly after his arrival in Hollywood a reception was held in his honor sponsored by the National Council of American-Soviet Friendship. This group was reported to have considerable Communist influence in it. His announced aims were to the effect that he desired to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union". (100-138754-21 p.23)

Among the films which are alleged to have been purchased by Kolotozov and which are claimed to be exhibited in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago". The first of these pictures depicts a degenerate Southern family and the latter is a story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kolotozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been speculated on that it may be a part of Kolotozov's plan or propaganda technique to obtain such pictures in order to exhibit life in the United States at its worst to the Soviet people. (100-138754-33)

FROM DO-7

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO
OFFICIAL INDICATED BELOW BY CHECK MARK

| | |
|---|---|
| Mr. Tolson | ( ) |
| Mr. E. A. Tamm | ( ) |
| Mr. Clegg | ( ) |
| Mr. Coffey | ( ) |
| Mr. Glavin | ( ) |
| Mr. Ladd | ( ) |
| Mr. Nichols | ( ) |
| Mr. Rosen | ( ) |
| Mr. Tracy | ( ) |
| Mr. Carson | ( ) |
| Mr. Egan | ( ) |
| Mr. Hendon | ( ) |
| Mr. Pennington | ( ) |
| Mr. Quinn Tamm | ( ) |
| Mr. Nease | ( ) |
| Miss Gandy | ( ) |
| | ( ) |
| See Me | ( ) |
| Note and Return | ( ) |

Remarks:

Prepare memo to Col. Vaughn re Communist Penetration into pictures using attached & other data we have.

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP12-BTOCUM

100-138754-94

ENCLOSURE Incl 1

COMMUNIST PENETRATION INTO
MOTION PICTURES AND RADIO

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-3-80 BY SP2 RBT/Gum

Until January, 1944, the CPA members employed in the motion picture industry and the radio industry, with few exceptions, were assigned to the Northwest Section of the Los Angeles County CPA. Some Branches (or Clubs) in the Northwest Section were neighborhood Branches; others were formed along industrial or occupational lines, that is, all writers were in two Branches, radio people in another, actors in another, etc.

When JOHN WILLIAMSON came to Los Angeles in December, 1945, the problem of motion picture and radio people being assigned to regular community branches, in line with national CPA directives to that effect, was discussed and WILLIAMSON gave his o.k. to assigning such people who need "protection" to separate groups. In January, 1945, the more important people in motion picture, radio, and allied cultural fields were assigned to "cultural" or "miscellaneous" groups, each group in turn being attached (for bookkeeping purposes) to a Community CPA Club in the geographical area in which it is located.

Under this set-up there are thirteen separate groups, composed of from ten to forty people in each group, and each group has its own functionaries. The governing body appears to be the Motion Picture and Radio Commission, composed of seven or eight people all of whom are known and all of whom have been on the Los Angeles key figure list. The total membership of these cultural and miscellaneous groups is about 350 people. (Before the Northwest Section disbanded in 1944, there were about 500 to 600 people in the Section.)

Confidential informants have provided the full membership of these cultural and miscellaneous groups, together with their 1943 and 1944 CP-USA book numbers, and their 1944 and 1945 CPA membership card numbers (with few exceptions). In addition, confidential informants have provided the 1945 registration cards on the great majority of these individuals.

Information secured reflects that the Communists have roughly the following strength:

| | |
|---|---|
| Screen Writers | 110 |
| Producers | 3 |
| Directors | 5 |
| Actors | 55 |
| Screen Office Employees Guild (leadership CP) | 50 |
| Screen Story Analysts Guild (leadership part CP) | 15 |
| Screen Publicists Guild (leadership CP) | 10-15 |
| Screen Writers Guild (leadership CP) | 110 |

100-138754-94

COMMUNIST PENETRATION INTO
MOTION PICTURES AND RADIO (cont'd)

Screen Directors Guild. . . . . 5
(leadership not controlled by CP)
Producers Association . . . . . 0
(no CP influence)
Screen Actors Guild . . . . . .
(represented, but not dominating influence)
Screen Cartoonists. . . . . 10-20
(leadership partially CP)
Labor (carpenters, props, etc.) . . . . .
(leadership not CP, no estimate possible)
(under current set-up, it is not dominant)

# FEDERAL BUREAU OF INVE

Form 0-1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 6/9/45 | 6/4,6-8/45 | JAMES G. FINDLAY |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY 0306087

CHARACTER OF CASE: INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/14/88 BY SP-7 MAC/Gb #262,516 SP12B106CM 4-3-95 37272

SYNOPSIS OF FACTS:

Communist activity in the motion picture field has been devoted largely to the United Nations Conference at San Francisco. A major change in the Communist Party line is now in the making, and appears to be swinging back to its old basic tenet of "world revolution". The HOLLYWOOD DEMOCRATIC COMMITTEE has changed its name to HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS, preparatory to following the new Communist Party line. The HOLLYWOOD WRITERS MOBILIZATION is changing its activities to harmonize with the new Communist Party line. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS is supporting the Communist Party line, and planning to extend the motion picture business in certain countries, especially France, Soviet Russia, Mexico, and Argentine. The CONFERENCE OF STUDIO UNIONS, and its leader, HERBERT K. SORRELL, are continuing the jurisdictional strike which has now been in progress thirteen weeks. A new publication, "STUDIO UNION NEWS" has made its appearance. The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has had one meeting recently, and they state that the fight against Communism will be continued.

-P-

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REFERENCE:

Bureau file 100-15845
Report of Special Agent JAMES G. FINDLAY dated May 11, 1945, at Los Angeles, California.

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LA 100-15732

DETAILS:

AT LOS ANGELES, CALIFORNIA:

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

SOURCE A has reported that the Communist activity in the Hollywood section, as elsewhere throughout the United States, is now taking on a different form because of the recent change in the foreign policy of the Soviet Union, largely due to the surrender of the German armies and the alignment of the various allied nations, in preparation for the claims to be filed and urged at the peace table. This policy is now shaping itself to the rapidly increasing conflict between the ideals of the democracies, the United States, England and France, as opposed to the totalitarian form of Soviet Russia.

As a result of this change in the foreign policy of the Soviet Union, the COMMUNIST POLITICAL ASSOCIATION is now in the process of changing its "line" to conform to that policy. The result is that all Communist activity in the Hollywood motion picture industry is undergoing a change. Although this contemplated change in the Party line was not made public until May 24, 1945, the Communists in Hollywood in the motion picture field had advance notice of this change, as symptoms of the change began to appear about May 1, 1945, when certain front organizations began to prepare their membership for the change.

While the transition period is now in progress, it will be from 60 to 90 days before it becomes clear, because of the necessity of preparing the groundwork and devising political "analyses", which always precedes a change in the Communist tactics and visible objectives.

HOLLYWOOD DEMOCRATIC COMMITTEE NOW CHANGED TO HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

SOURCE A has informed that the HOLLYWOOD DEMOCRATIC COMMITTEE, which heretofore was an organization set up to operate in the political field in conjunction with the Democratic Party of California, and Nationally to some extent, has already changed its structure and aims to conform to this change in the Communist Party line.

On June 6, 1945, a meeting was called by the HOLLYWOOD DEMOCRATIC COMMITTEE at the American Legion Hall in Hollywood for the purpose of changing the name of the organization, and to formulate the work which it is to perform in the future.

By a unanimous vote of about 350 persons present, the name of the organization was changed to HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS.

The reason for this change, according to SOURCE A, is that the Communist Party, U.S.A. is to be revived as COMMUNIST POLITICAL ASSOCIATION will be discontinued because the war in Europe is now over, and the world Communist movement will soon go back to the Marxist-Leninist theory of eventual revolution. The HOLLYWOOD DEMOCRATIC COMMITTEE will be forced by its leaders to revert to this harmonious position, cease to be identified with the Democratic processes in the United States, and place itself in a position to support, outright, Communist causes under its new name.

The HOLLYWOOD DEMOCRATIC COMMITTEE is now going through the necessary maneuvers to affiliate itself with the INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS, with National headquarters in New York City. This organization was first set up in July, 1944, under the name "INDEPENDENT VOTERS COMMITTEE OF ARTS AND SCIENCES FOR ROOSEVELT". It had branches in Boston, Chicago, and perhaps other cities throughout the country. JO DAVIDSON, a sculptor in New York City, was the first chairman, and HANNAH DORNER was the first secretary. Some of the leaders in the movement which resulted in the formation of the INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS, were the following persons, some of whom are well known sponsors for many front organizations:

| | |
|---|---|
| VAN WYCK BROOKS | DR. SERGE KOUSSEVILCKY |
| NORMAN CORWIN | BENNETT CERF |
| CLIFTON FADIMAN | LOUIS ADAMIC |
| WILLIAM ROSE BENET | DR. ERNST P. BOAZ |
| MARC CONNELLY | AARON COPELAND |
| EDNA FERBER | DR. ALICE HAMILTON |
| OSCAR HAMMERSTEIN | LILLIAN HELLMAN |
| CANADA LEE | EMIL LENGYL |
| KENNETH MacGOWAN | FREDERIC MARCH |
| HERMAN SHUMLIN | DR. HENRY E. SEGERIST |

So far as is known at present, the persons sponsoring the original organization are the National sponsors for the new organization, the "INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS", but it has been stated openly that many new sponsors have been added. However, their identities are unknown at present.

## HOLLYWOOD WRITERS MOBILIZATION

For the same reasons, SOURCE A has informed that a change is taking place in the HOLLYWOOD WRITERS MOBILIZATION to conform to the new COMMUNIST PARTY

line, and that it is in a state of transition. Open activities have been held in abeyance, pending a clear delineation of the new Party line. As the membership of this organization overlaps into the HOLLYWOOD DEMOCRATIC COMMITTEE, mentioned above, the change in propaganda, content, and organizational structure will very probably follow the line of the HOLLYWOOD DEMOCRATIC COMMITTEE.

SOURCE informs that, in the meantime, the HOLLYWOOD WRITERS MOBILIZATION devotes its time and activity almost exclusively to the preparation and promulgation of propaganda favorable to those features of the United Nations Conference at San Francisco which support the position of Soviet Russia. This position is parallel to the agenda of the COMMUNIST POLITICAL ASSOCIATION. The HOLLYWOOD WRITERS MOBILIZATION will be affected by the cutting down of the old W.I. appropriation by Congress, but aside from a loud protest, there has been very little activity on the part of this organization.

## COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

SOURCE A advised that this bloc of studio labor unions, under Communist influence, some 19 in all, likewise is in a state of indecision. The great majority of the membership of the unions composing this council are not in sympathy with Communism, or with Communists. For this reason, this group must tread softly in reversing its position on the Party line; and the activities of this group are also held in abeyance. While this organization is composed of guilds and unions, it is not a bargaining agency for labor, but acts as a political pressure group. It uses its combined strength to pass resolutions and forward them to United States Senators and Congressmen, urging the passage of such measures as the FEPC, anti-Poll Tax and other similar legislation. They support all phases of the United Nations conference now in convention at San Francisco, which are supported by the Communist Party line and the Communist Political Association.

SOURCE A further informs that its main purpose, however, is of a more secret nature. It has been and is now, working toward an International connection with all the workers in the motion picture industry of foreign countries, notably France, England, the Soviet Union, and South American countries, especially Mexico and Argentine. Their purpose, as stated to their members, is to create an organization whereby those employed in the motion picture industry can be exchanged with the various countries.

## CONFERENCE OF STUDIO UNIONS

This group of unions, nine in number, according to SOURCE A, is under Communist influence, and is now in the 13th week of a jurisdictional strike held by HERBERT K. SORRELL, a known Communist.

This Source informs that this strike does not relate to a legitimate labor dispute, being ostensibly a jurisdictional contest over control of a small group of 77 workers, known as set dressers. In reality, this strike is an attempt by the Communists, operating through the CONFERENCE OF STUDIO UNIONS, to take over some six unions, four of which are affiliated with the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES. It is a continuation of a program begun some ten years ago by the Communist Party to take over and control the labor unions in the motion picture industry. The IATSE, however, having always been opposed to Communist infiltration, stands in the way of this program; hence, the strike is aimed at that organization as a jurisdictional dispute. There is no question of wages involved, or working conditions. It is jurisdictional only. The Communist issue has been raised by the IATSE, and the ultimate outcome of the strike will be determined by this issue alone.

SOURCE A further advised that the COMMUNIST POLITICAL ASSOCIATION has not openly supported SORRELL and his Communist group because of the "No Strike" pledge of the previous period; but now that the Communist Party line is changing to permit the support of strikes, it will inject itself more or less openly into the contest. The complexion of the entire Studio Union structure in the Hollywood film industry will depend on the outcome of this contest between the Communist unions and the IATSE.

The IATSE, being aware of the Communist leadership of the strikers, made an investigation of the record of SORRELL as a Communist, and discovered that he had followed the Communist Party line for a number of years; had been an officer of the AMERICAN PEACE MOBILIZATION; had condemned President ROOSEVELT publicly as a war monger before Russia was attacked, and had changed his position from anti-war to pro-war after Russia was attacked.

In a series of bulletins, the IATSE publicized this information, some of it is photostatic form, and exposed the present strike as being Communist led. SORRELL then brought suit, about May 15, 1945, for $150,000.00 damages, in the Los Angeles County Superior Court, claiming that he had been libeled by being called a Communist. The suit was against the IATSE as a union, and RICHARD WALSH, its President, and ROY M. BREWER, another official of the IATSE.

The CONFERENCE OF STUDIO UNIONS circulated leaflets accusing RICHARD WALSH, President of the IATSE, of being a Hitlerite and a Fascist, a dictator and a subversive character because of his Hitlerite tactics. In return, the IATSE prepared the pamphlets which set forth the Communist record and connection of HERBERT K. SORRELL.

NEW PUBLICATIONS

SOURCE A has ascertained that a new publication, called "STUDIO

UNION NEWS", has recently appeared. It is a paper of tabloid size, eight pages, presumably issued in the interests of the studio workers. In fact, it is a Communist inspired organ whose purpose is to gain a foothold in the Hollywood Labor unions. It follows the Communist Party line vaguely. The publisher is MARCY B. SAPIN, who is also the publisher of a monthly magazine called "Frauds", and printed in La Canada, a suburb of Los Angeles. This latter publication also follows the Communist Party line.

MARCY B. SAPIN has no connection with the motion picture business, but this publication is recommended by the CONFERENCE OF STUDIO UNIONS, which solicits subscriptions for it at union mass meetings held at the American Legion stadium in Hollywood on Sunday nights.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

SOURCE A advised that this organization, formed to combat Communism in the motion picture industry, has resumed its activities after being quiescent for some six or eight months. On May 21, 1945, it held a membership meeting at the Hollywood Women's Club in Hollywood, and elected officers and an executive board for the coming year. Some 250 persons attended the meeting, many of whom were connected with the Hollywood Labor Unions which oppose Communist infiltration. The principal speaker of the evening was MATTHEW LEVY, of New York City, who is opposed to the Communists, and is the attorney for the IATSE. He is in Hollywood at the present time for the purpose of protecting the interests of the IATSE in the present strike. Since the meeting, the MOTION PICTURE ALLIANCE has taken no further action, although it has stated that it will begin a campaign shortly to combat Communism in the Hollywood area.

SOURCE A predicts that with the coming change in Communist activity, tactics and objectives, there will, in all probability, be a serious situation within the motion picture industry. For some years now, Communist infiltration has been intense, but the "patriotic line" they followed during the period when Soviet Russia needed help, will now be abandoned.

45

~~- P E N D I N G -~~

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry, in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being sent to the New York office for information, as it is believed that it contains information of value to that office.

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LA 100-15732

CONF. INFT.

SOURCE A: CNDI [redacted]

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01-R096

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 6/9/45 | 6/4,6-8/45 | JAMES G. FINDLAY AM |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communist activity in the motion picture field has been devoted largely to the United Nations Conference at San Francisco. A major change in the Communist Party line is now in the making, and appears to be swinging back to its old basic tenet of "world revolution". The HOLLYWOOD DEMOCRATIC COMMITTEE has changed its name to HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS, preparatory to following the new Communist Party line. The HOLLYWOOD UNITED MOBILIZATION is changing its activities to harmonize with the new Communist Party line. The COUNCIL OF HOLLYWOOD GUILDS AND UNIONS is supporting the Communist Party line, and planning to extend the motion picture business in certain countries, especially France, Soviet Russia, Mexico and Argentina. The CONFERENCE OF STUDIO UNIONS, and its leader, HERBERT K. SOSWELL, are continuing the jurisdictional strike which has now been in progress thirteen weeks. A new publication, "STUDIO UNION NEWS" has made its appearance. The MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS has had one meeting recently, and they state that the fight against Communism will be continued.

-P- ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6/14/88 BY SP-2 May #362,576 4/3/85 SP2B554 NW

REFERENCE:

Bureau file 100-150745
Report of Special Agent JAMES G. FINDLAY dated May 11, 1945, at Los Angeles, California.

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE No. 100-22916

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 6/4/45 | 3/19-5/25/45 | H. FRANK ANGELL GIF |

| TITLE | CHARACTER OF CASE |
|---|---|
| SOVIET PROPAGANDA IN THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY ~~(R)~~ |

SYNOPSIS OF FACTS:

Efforts of Soviets to propagandize Hollywood picture industry discussed. Understood GREGORY L. IRSKY, attached to SGPC, Washington, D. C., in charge of Russian picture mission this country. Local Consulate apparently handling contacts Hollywood area present time, MIKHAIL KALATOZOV being last official motion picture representative this area. IRSKY when here September 1941 discussed putting 35 mm films depicting life in Soviet Russia into American schools and colleges. KALATOZOV in September 1943 approached executive Paramount Studios to promote cultural relations between picture artists in Russia and U. S. Was turned down. U. S. Army Signal Corps headed by FRANK CAPRA and ROBERT LORD, has gone out of its way to film documentary productions for local Russians. W. R. WILKERSON, publisher "Hollywood Reporter" presently campaigning for local studios to make pictures protecting U.S. from Communism. Identity and activities of individuals in the picture industry who appear to be propagandizing for the Soviets set forth. Reflects STIRLING HAYDEN, former Paramount actor, sees things in a different light since associating with TITO and wants to make pictures "with a message". JORIS IVENS, Dutch Communist, made documentary films for U.S. Signal Corps, Hollywood, 1943. Others discussed include MADELINE CARROLL, wife of STIRLING HAYDEN, BORIS MORROS, EDWARD G. ROBINSON and wife, THEODORE DREISER, MICHAEL LESHING, SAMUEL GOLDBLATT, VLADIMIR POESNER, JOHN HOWARD LAWSON, and WILLIAM DIETERLE and wife.

-R-

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LA 100-22916

## INTRODUCTION

The Los Angeles Office recently opened a file in the entitled matter to determine whether through any propaganda agents or otherwise the Soviets are attempting to place Soviet propaganda in documentary war films made by government agencies for exhibition to the armed forces, or through influencing local writers, technicians, directors and producers in Hollywood, they are endeavoring to incorporate Soviet propaganda in the films made for general release to the public.

It is planned that this investigation shall principally be concentrated on the relationship of the Soviet officials in the United States, particularly the Soviet Vice Consulate at Los Angeles, with various motion picture studios and studio personnel to determine the amount of Soviet interest in the picture industry concentrated in the Los Angeles area. It is planned that, this investigation shall proceed along the lines of an analysis of the possibilities involved in Soviet propaganda in the picture industry. This investigation will be drawn from the entire picture industry field. The same will include information involving the importation of Soviet films and their distribution through Hollywood studios.

This initial report consists more of a summary of information already contained in the files of this office, together with current inquiries setting forth the existing activities of representatives of the Russian Government in the picture industry.

This first report has been divided into sections covering the work of official Soviet representatives in Hollywood; contact between Consular representatives and the studios; a discussion of Russian films which have been shown in this country as well as films made by the Hollywood studios which have in some quarters been mentioned as favoring Russia. Finally a section is given over to the discussion of individuals who work in the picture industry in Hollywood in close conjunction with the Russian Vice Consulate and whose work is thought to be the spreading of Soviet propaganda in the picture industry.

## I. OFFICIAL SOVIET REPRESENTATIVES.

### A. RUSSIAN VICE CONSULATE.

The Russian Vice Consulate, 2315 North Vermont Avenue, Los Angeles, so far as is known to this office, does not have any official representative of the Russian Government working out of the Consulate in the motion picture industry. The Vice Consul at the present time is EUGENE P. TUMANTZEV. Since he relieved MIKHAIL S. VAVILOV, the former Vice Consul in this city, on approximately March 27, 1945, few contacts with members of the

picture industry have been reported to this office by the usual confidential sources.

The first official representative of the Soviet Government assigned to the motion picture industry in this city, who came to the attention of this office was MIKHAIL KONSTANTIN KALATOZOV, who arrived in Los Angeles in August of 1943 and left for Russia on November 11, 1944. KALATOZOV'S activities will be discussed in detail later in this report.

KALATOZOV was introduced to the various studios by V. V. PASTOEV, then Soviet Vice Consul at Los Angeles. During the time that KALATOZOV was in Los Angeles he was frequently visited by GREGORI KHEIFETS, then Soviet Vice Consul at San Francisco, and key figure in the COMRAP case. When KALATOZOV left for Russia, MIKHAIL S. VAVILOV continued the contacts with representatives of the pictury industry.

From May 1944 until February 1945 LEONID KOSMATOV, GREGORY L. IRSKY and BORIS TOLSTOGOZOV, all Russian motion picture technicians were in the United States. KOSMATOV was assigned to secure American motion picture camera techniques and equipment. While here he maintained close contact with KALATOZOV and other Soviet officials as well as motion picture personalities. KOSMATOV left the west coast in February 1945 for Washington, D. C. where he is presently working under GREGORY L. IRSKY in care of the Soviet Government Purchasing Commission. IRSKY is apparently in charge of the Russian motion picture mission to the United States.

On April 18, 1945 the writer, as a result of a previous contact with him developed the following information concerning the activities of the Soviet Vice Consulate in the picture industry, from Source 30-A. In his position with one of the movie trade papers he has occasion to keep in touch with the pictures in which the Russians are interested, as well as those which they are endeavoring to promote in this country. He pointed out that MARGARET GLEDHILL, who actually runs the Motion Picture Arts and Science Academy, is closest to members of the Russian Vice Consulate as far as their interests in the picture industry are concerned. He endeavored to contact her on that date and found she was in San Francisco. From her secretary he developed that since KALATOZOV had left, no one was handling the Consulate business except representatives of the same. She continued that contacts with the Academy on the part of the Russian Vice Consulate were confined to inquiries concerning pictures being made or released; further that any business being conducted by the Russian Government in the picture industry was handled by the Soviet Government Purchasing Commission, 1610 Park Road, Washington, D. C. This would include the purchase of any American films for release in Russia.

Source 30-B, employed in one of the major studios, on April 23, 1945 pointed out that a good source of information concerning Russians films and activities of the Russian Government would be WATTERSON P. ROTHACKER who is chairman of the Los Angeles Board of Film Review, Office of Censorship,

1680 North Vine Street, Los Angeles, HEmpstead 3156. He stated that this man would be acquainted with the activities of the Russian Vice Consulate in this city as well as any negotiations going on between members of the picture industry and the officials of the Soviet Government Purchasing Commission.

Investigation has reflected that from day to day various individuals in the picture industry are in touch with members of the Russian Vice Consulate, usually the Vice Consul himself, in connection with the reviewing of pictures in which it is believed the Russians would be interested, as well as the showing of guests of the Consulate through the studios. Individuals in touch with the Consulate who, it is believed, are of major importance in connection with this investigation, will be mentioned later.

As an example of the activities of the Russian Vice Consulate, Source 30-C advised that on February 21, 1945 a representative of the Soviet Government motion picture industry had been in Los Angeles, one GREGORY BOBROV. After visiting around the studios for approximately one week, he went from here to San Francisco. On February 20, 1945 GREGORY RATOFF, 20th Century-Fox producer, was with BOBROV at General Service Studios. BOBROV stayed at the St. Francis Hotel. On the same date he visited with BORIS LEVEN, son-in-law of BORIS MORROS. LEVEN'S last picture was "Tales of Manhattan" which was one of the pictures taken by KALATOZOV when he left for Russia. On February 17, 1945 VAVILOV took BOBROV to lunch at the Western Avenue lot of 20th Century-Fox Studios, making an appointment for same through MICHAEL LESHING, an employee of the studio, who is in frequent contact with the Consulate.

This same source pointed out that on February 15, 1945 VAVILOV was in touch with OONA CHAPLIN, wife of CHARLES CHAPLIN, and made an appointment to be at their home the following Sunday. VAVILOV was interested in having the CHAPLINS teach KONSTANTIN EFREMOV, secretary at the Consulate, how to play tennis. The CHAPLINS are in frequent contact with the Consulate. On the same day VAVILOV made an appointment to be in the office of HARRY WARNER, executive of Warner Brothers Studios. The following day EFREMOV was in touch with RKO Studios where he talked with BILL GORDON. He was making arrangements to take two comrades through the studio. It is to be noted that most of the contacts with Warner Brothers Studios are made through the office of HARRY WARNER and those at RKO through the office of BILL GORDON who is in charge of the office of censorship. The Los Angeles files reflect that GORDON is extremely liberal, if not actually pro-Communist.

A further indication of the type of activity carried on by the Consulate was reported by Source 30-C when on February 21, 1945 the Houston Corporation was exhibiting motion picture equipment to members of the Soviet Government Purchasing Commission. A considerable amount of this equipment has been purchased by this Commission.

On April 6, 1945 the new Soviet Vice Consul, EUGENE P. TUMANTZEV, Source 30-C stated, ordered subscriptions to "The Screen Album", "Movieland Magazine", "Hollywood Writers Mobilization Communique", "Hollywood Reporter", "The Screen Guide", "Screen Stars" and "Movies in Hollywood".

On March 27, 1945 Source 30-C stated that the executive field director of the International Film and Radio Guild was in touch with EFREMOV and sought an appointment with the Vice Consul. He said that he wanted an entree to the motion picture companies in Russia so that "we could send them our literature", etc. No further developments along this line have been noted to date.

At the time KALATOZOV was in Los Angeles he had as his secretary and interpreter ZINA VOYNOW. She had been in the United States for a period of four years, formerly working for In Tourist and the Moscow "Daily News", arriving in Los Angeles in August 1943 with KALATOZOV. She resided at his home for a while, and in February 1944 on the arrival of her husband to the west coast, took up residence with him at [redacted] where they are presently living. Subsequent to KALATOZOV'S leaving, she has endeavored to obtain work in the picture industry, with little success. It was through ZINA VOYNOW that KALATOZOV made most of his appointments and contacts while he was in this city, but since his departure she has not been in as frequent touch with the Consulate. b6 b7C

ZINA VOYNOW was born July 14, 1912 in Moscow and was married in Moscow April 18, 1936 to her present husband, ANDREW VOYNOW, who was born in Philadelphia, Pennsylvania December 20, 1905. It is understood that she is contemplating divorce.

B. BENJAMIN BERNARD GOLDSTEIN, alias GEORGE B. STERN.

BENJAMIN BERNARD GOLDSTEIN is the Los Angeles representative of Artkino Pictures, Inc. GOLDSTEIN, who resides at [redacted] and is employed by Technicolor Pictures Incorporated, 6311 Romaine Avenue, Los Angeles as a film reviewer, has been in constant touch with the Russian Vice Consulate over a period of years. He is the west coast representative for Artkino Pictures, Inc., 723 - 7th Avenue, New York City, which is a Soviet film agency in the United States. In this position he handles the assignment booking and showing of Russian motion pictures on the west coast. Source 30-C has advised this office that visitors to the Russian Vice Consulate, as well as inquiries to same concerning Russian films, are referred to GOLDSTEIN. Likewise through him a few contacts have been made in the picture industry here. b6 b7C

Source 30-D advised that GOLDSTEIN is reportedly a CPA member of Branch S, Northwest Section, Los Angeles County CPA, and that he was expelled from the Academy of Motion Picture Arts and Sciences several years ago due to agitation against America's participation in war.

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GOLDSTEIN was born at Guthrie, Oklahoma September 9, 1902 of Russian born parents. He attended the University of Colorado from 1919 to 1922, receiving an A.B. degree. From 1922 to 1927 he attended the Jewish Institute of Religion in New York City and then the Graduate Division of the University of Illinois. Informant further advised that GOLDSTEIN had at one time been a Rabbi in Montgomery, Alabama and lost his synagogue because of efforts on behalf of the Scotsboro Boys. At that time he attempted to raise money in their behalf and for this reason was ostracized from the community.

Source 30-D further advised that on January 27, 1939 one Mr. KYTIN, representative of the Soviet Government, believed to be connected with the Amtorg Trading Corporation, obtained permission to visit and tour the Technicolor Studios. On that date he and GOLDSTEIN made this tour, and while doing so, KYTIN asked about processing films, the time involved, the cost, where equipment could be obtained, and during the visit attempted to gain entrance to the operation division which was to be a restricted area for him. He had to be forcibly with-held from going in.

LIOMA RICHMAN Source 30-D said is a Communist member. She lives in the rear of GOLDSTEIN'S home with her husband who is reported to be a member of the Abraham Lincoln Brigade. GOLDSTEIN himself is reported to be a frequent contact of known Communists in this city.

Typical of the type of contacts of GOLDSTEIN with the Consulate is Source 30-C's advice that on September 18, 1944 GOLDSTEIN was indicating to the then Vice Consul, V. V. PASTOEV, that he was thinking some of moving to San Francisco. On September 28, 1944 he attended a party given at the Consulate held for the purpose of introducing the new Vice Consul, and it was noted according to this source that GOLDSTEIN frequently dined at the Consulate and loaned his personal car to the Vice Consul, PASTOEV.

Source 30-A has kept the writer advised of the release of Russian pictures in this city and on March 27, 1945 informed that within the following ten days one was opening at the Grand Theatre in Los Angeles, entitled "Moscow Skies". After some checking he informed that during the last year there had been twelve pictures released by Artkino in the Los Angeles area. They are all shown at either the Grand or Esquire Theatres. The pictures shown over that period are:

"They Met In Moscow" (musical romance)
"Leningrad Music Hall" (Russian stars, song and dance)
"Day After Day" (documentary)
"Heroes Are Made" (Russian drama)
"Ukraine in Flames" (drama)
"One Inch From Victory" (documentary)

"Taxi To Heaven" (comedy-drama)
"People's Avengers" (drama)
"Two Soldiers" (war drama)
"1812" (historical drama)
"The Rainbow" (drama)
"Adventura in Bokhara" (comedy fantasy).

Source 30-A also stated that BARRY BERNARD was press agent for the Grand and Esquire Theatres, further that CHARLES LIVESAY is the publicity director. This source feels that LIVESAY is reliable and efforts will be made to develop a source of information at one of these theatres in connection with the activities of GOLDSTEIN and Artkino.

C. MIKHAIL KONSTANTIN KALATOZOV

This investigation was conducted by Special Agent MALCOLM M. RINK:

The official representative of the Soviet Motion Picture Industry in the United States between August 1943 and November 1944 was MIKHAIL KONSTANTIN KALATOZOV. During his stay in the United States he resided at [redacted] b6 b7C

With regard to his background the following information was related by his secretary. She stated that KALATOZOV was educated in the Polytechnic Institute in Georgia, Russia. At an early age he became fascinated with the idea of film production. Over twenty years ago he began working in one of the largest film studios in Russia, holding various jobs from laboratory worker to cameraman. He finally launched an independent production which was an educational short. After this came, his first full length story "Gypsy Blood", then "Ten Days", and others. One of his most successful films was a full length documentary picture called "Svanetia", produced in 1931.

In this same year KALATOZOV began to take an interest in the theory of cinema production. He then entered the Academy of Arts and Sciences and after obtaining a degree was appointed as a director in one of the largest studios in the Soviet Union. From 1936 to 1943 he was in the Leningrad Studios as a director, at which place he made his famous picture "Wings of Victory" which was also shown in the United States. During World War II, KALATOZOV collaborated in making the film "The Seige of Leningrad". He also participated in the military defense of Leningrad and was decorated by the Soviet Government with the Order of the Red Star.

Upon his arrival in Hollywood KALATOZOV immediately set out to establish himself socially and professionally in the movie industry. He brought with him a staff including a secretary and an interpreter, and proceeded to assume the duties of his predecessor, LEONID ANTONIV, who assumed a similar post in London.

An investigation of KALATOZOV during his residence in the United States reflected that his duties were to encourage the cultural exchange between the United States and Russia and to act as an advisor for the Soviet Cinema Committee on the purchase of American films for distribution in Russia. KALATOZOV maintained close contact with the Soviet Vice Consulate in Los Angeles and developed a large number of social and business contacts throughout the movie industry which friendships were predominently among persons with left wing tendencies.

On August 22, 1943 Mr. and Mrs. MIKHAIL KALATOZOV were given a reception in their honor by the National Council of Soviet-American Friendship at the Mocambo Club in Hollywood. This reception was sponsored by the following persons: LOUIS BROMFIELD, Mr. and Mrs. SIDNEY BUCHMAN, AARON COPLAND, NORMAN CORWIN, HAROID CLURMAN, GEORGE CUKOR, MICHAEL CURTIZ, Mr. and Mrs. JOHN GARFIELD, Mr. and Mrs. SHERIDAN GIBNEY, LILLIAN HELLMAN, S. HUROK, JAMES WONG HOWE, HOWARD KOCH, FRITZ LANG, ANATOL LITVAK, ARTHUR LUBIN, BRUCE MANNING, LEO McCAREY, Mr. and Mrs. LEWIS MILESTONE, WILLIAM MORRIS Jr., DUDLEY NICHOLS, Mr. and Mrs. CLIFFORD ODETS, GREGORY RATOFF, JEAN RENOIR, PAUL ROBESON, Mr. and Mrs. ROBERT ROSSON, Mr. and Mrs. VICTOR SAVILLE, Mr. and Mrs. FRANCHOT TONE, Mr. and Mrs. FRANK TUTTLE, Mr. and Mrs. RAOUL WALSH, ORSON WELLES, Mr. and Mrs. JOHN WEXLEY.

During this reception CHARLES CHAPLIN was introduced and gave a speech in which he said "There is a great deal of good in Communism; we can use the good and segregate the bad." The British comedian declared that an understanding between the Russians and "us" would prove beneficial in the postwar peace, and urged the sending of an American delegation to Moscow to study not only films but politics as well. CHAPLIN then wondered whether Representative MARTIN DIES was present.

The above listed individuals, many of whom are ranking Communist functionaries in the movie industry, were typical of KALATOZOV'S contacts and associates during his stay in Hollywood.

The true significance of KALATOZOV'S mission in the United States was possibly emphasized by repeated visits made to him by GREGORI KHEIFETS, former Soviet Vice Consul from San Francisco. It will be recalled that KHEIFETS was a key subject in the COMRAP investigation. It is of interest to note that during KHEIFETS' visits to Los Angeles at which time he contacted individuals for specific espionage information to be used on behalf of the Soviet Union, he also at the same time had long visits and many meetings with MIKHAIL KALATOZOV.

Although no definite information was developed in the course of the investigation reflecting that KALATOZOV attempted to spread Soviet propaganda in the movie industry, it is highly possible that through his social contacts he was successful in influencing persons in the industry responsible for the production of motion pictures.

With regard to the purchase of American films to be sent to Russia, it is known that in ten months KALATOZOV reviewed some one hundred and twenty pictures and shipped nine to Russia. The nine were "Young Thomas Edison", "Bambi", "The Little Foxes", "Hurricane", "The North Star", "Der Fuehrer's Face", "Saludos Amigos", "Mission to Moscow", and "Sun Valley Serenade". In addition KALATOZOV is reported to have purchased three films from SAMUEL GOLDWYN at a price said to be $120,000.00. These purchases of films were made through

Artkino Pictures, of New York which company also distributes Russian films in America. In addition, KALATOZOV represented the Soviet Government in attempting to set up a corporation between RKO Pictures Incorporated and Soyuzintorgkino, the Soviet Motion Picture Combine. This corporation contemplated engaging in the business of distributing Russian films in the United States and elsewhere.

As mentioned above, KALATOZOV was active also in promoting cultural relations between the United States and Soviet Russia. On one occasion he arranged for CHARLES CHAPLIN to send congratulatory telegrams to the Committee of Cinema, Moscow, USSR, at the time they were holding a Chaplin Festival in honor of CHARLES CHAPLIN'S contribution to the motion picture industry. These telegrams were signed by CHARLES CHAPLIN himself. It was determined that these festivals consisted of a series of programs at which outstanding Russian directors and writers read papers on the work of various leaders in the motion picture industry. Following the CHAPLIN celebration it was planned to have programs of the film works of D. W. GRIFFITH, JOHN FORD, FRANK CAPRA, ROUBEN MAMOULIAN and others.

It was also reported that KALATOZOV presented to the U. S. State Department a proposal whereby the Soviet Union would confer decorations on several individuals in Hollywood including JACK WARNER, SAM GOLDWYN, EDWARD G. ROBINSON, WALTER HUSTON, OSCAR HOMOLKA, VICTOR FRANCEN, JAY LEYDA, MANNART KIPPERT and JORIS IVENS. These contemplated awards were apparently for the parts which the above individuals played in making "Mission to Moscow" and "North Star".

Assisting KALATOZOV in representing the Soviet movie industry were A. G. BOLTYANSKI and BORIS IVANOV who arrived in this country from Russia in February 1944. After conferring with KALATOZOV, BOLTYANSKI was assigned to the Russian Embassy in Mexico City where he apparently performed the same duties as KALATOZOV did in the United States. IVANOV, shortly after his arrival, took up headquarters at 210 Madison Avenue, New York City, where he handled the Russian film interests on the east coast in conjunction with NICHOLAS NAPOLI, President of Artkino Pictures.

In addition, a commission headed by GREGORY L. IRSKY, formerly connected with the Amtorg Trading Corporation, LEONID KOSMATOV, a film cameraman, and BORIS TOLSTOGOZOV, a film technician, arrived in the United States in May 1944 apparently to study scientific U. S. film techniques on behalf of the Soviet Government. The activities of these individuals are set out elsewhere in this report.

That KALATOZOV'S activities were felt in the industry, was substantiated by numerous items appearing in the trade journals of the movie industry, in local newspapers, and national magazines. FRANK C. WALDROP,

nationally known columnist writing in the Washington, D. C. "Times Herald" and WILLARD EDWARDS, Chicago Tribune Press Service, devoted entire columns attempting to expose the propaganda campaign being loosed in the United States by the Soviet Government, making special reference to the activities of MIKHAIL KALATOZOV. "Time" magazine of June 12, 1944 also carried an article together with KALATOZOV'S picture, stating that KALATOZOV, "an enigmatic, uncommunicative Soviet official, went about his business with mysterious and solemn placidity, abetted by the fact that he spoke no English when he arrived."

Upon KALATOZOV'S departure from the United States on November 11, 1944, it was believed that LEONID KOSMATOV would assume his duties in Hollywood. KOSMATOV did remain in Hollywood for two months after which time he went to Washington, D. C. and took up headquarters with the Soviet Government Purchasing Commission, reporting that he planned to leave the United States in the near future.

Information was developed that KALATOZOV'S functions actually would be taken over by the Soviet Vice Consul in Los Angeles, and no successor was appointed. Although it was stated that KALATOZOV would return to the United States within a year, no substantiation of this fact has been obtained. Investigation of the activities of the Soviet Vice Consulate since KALATOZOV'S departure has reflected that they have been inactive in the motion picture industry.

D. CAMERAMEN AND TECHNICIANS

GREGORY L. IRSKY

According to Source 30-E, IRSKY arrived in the United States from Russia sometime around May 26, 1944 with his two companions, LEONID KOZMATOV and BORIS TOLSTOGOWZOV.

Source 30-F advised that according to Source 4-A, IRSKY during the years 1941 and 1942 was prominently mentioned in reports covering the investigation on the Amtorg Trading Corporation, having received from the Amtorg industrial account at the Chase National Bank of New York City sums of $10,000.00 on July 11, 1941 and $10,000.00 on August 15, 1941 which sums subsequently were used in payment to ROBERT NEUSCHOTZ, President of the Neuschotz Engineering Company, 420 Bernard Street, Los Angeles, who was engaged at the time in drawing up blueprints for printed colored movie film for IRSKY, and to J. ARTHUR BALL, a Los Angeles motion picture engineer for similar activity on colored motion picture production.

It is further noted that Source 4-B stated IRSKY is a close contact of NICHOLI NAPOLI, President of Artkino Pictures, Incorporated in New York City, who at one time contacted an official of the Dupont Films Corporation in New York with IRSKY in an attempt to interest the Dupont Company in financing a plant in Russia in the summer of 1941. NAPOLI, a short time after this meeting, attempted to bribe this same official to obtain confidential information for the Russian Government and to accept a position as a technical consultant for Artkino.

It was also reported by Source 4-B that ALBERT W. HUSTON, President of the Huston Corporation, manufacturers of motion picture equipment in Hollywood, advised that he had gone to Moscow in 1935 where he met IRSKY and firmly believed him to be a member of the Communist Party of the U.S.S.R. IRSKY was described by CNDI [redacted] as being the head of the motion picture mission from Moscow, which statement was attributed to V. V. PASTOEV in a conversation with THOMAS L. HARRIS CONF. INFT. b7D

While in Los Angeles at this time IRSKY and his companions, KOZMATOV and TOLSTOGOWZOV stayed at the Hollywood-Knickerbocker Hotel in the name of VICTOR CARTER, frequently mentioned as a friend of MIKHAIL KALATOZOV and present when KALATOZOV and KHEIFETS were together on April 28, 1944.

Source 30-F advised that on May 30, 1944 Source 4-C advised that IRSKY and his companions had recently arrived in the United States from Russia having disembarked at Seattle and come to Los Angeles by train via San Francisco. This source was able to ascertain that IRSKY is endeavoring to obtain fifty Eyemo 35 mm. cameras which were described as the same cameras used in field photography by the United States Army Signal Corps. IRSKY

apparently was advised that this contract could not be fulfilled without a very high priority. IRSKY planned to go to Washington where he will contact DONALD NELSON for the proper priority, which according to this source would undoubtedly be forthcoming as IRSKY had had no trouble in the past in obtaining priorities. This source advised that should the priority be obtained future negotiations for the cameras would undoubtedly be carried on and consummated by MICHAEL Z. WYSOTZKY, who is the head of the Soviet Government Purchasing Commission, 1610 Park Road, N. W., Washington, D.C

Further, this same source advised that on May 31, 1944 there were present at a breakfast meeting IRSKY, KALATOZOV, THOMAS L. HARRIS and PASTOEV, held at the Knickerbocker Hotel. The conversation at this meeting centered around the tentative plans for "Tribute to Russia Day" June 22, 1944, at which time there was to be shown a Russian documentary film on guerrila warfare. Reference was made to WALTER WANGER, Hollywood producer, and EDWARD G. ROBINSON, actor, who were to assist in the program. It was noted that IRSKY, KALATOZOV and HARRIS arrived at the Hollywood Knickerbocker about 9:30 A.M. and that PASTOEV arrived about fifteen minutes later, at which time he brought a gray cardboard box, approximately 14 x 12 x 3 inches which he gave to IRSKY. At the time the party left the table this box was picked up by THOMAS L. HARRIS. This box was later ascertained by Source 4-D to contain a photographic album entitled "The Soviet Cinematograph During the Patriotic War" and contained photographs of Russian motion picture stars.

On June 2, 1944, Source 30-F was furnished with photographs of documents and papers in possession of IRSKY, KOZMATOV and TOLSTOGOWZOV. They included the following items which indicated the activity of IRSKY and his friends in this area:

A letter to IRSKY on the official Soviet Government Purchasing Commission letterhead referring to various orders which had been placed for photographic equipment with the Mole Richardson Company, The RCA Manufacturing Corporation, Bell & Howell Company, and Mitchell Camera Corporation.

Likewise negotiations in connection with new equipment desired were discussed and instructions given.

There were also two handwritten letters, unstamped and unaddressed written by SERGEI M. EISENSTEIN, who according to an article in the April 7th issue of the "Hollywood Reporter", is a leading Russian director, addressed to WALTER WANGER and Mr. CHARLES CHAPLIN. According to a date in the body of those letters they were both written on May 11, 1944, and apparently the letters were given to IRSKY to deliver personally to the named individuals. The letter to WANGER advised that EISENSTEIN is presently in Central Asia where the Russians are shotting their films during wartime, and that he is presently making a picture entitled "Ivan the Terrible". He advised that the best way for him

to be reached is through VOKS. The letter to CHAPLIN makes expression of the wonderful friendship which has grown up and is still increasing between the Russians and the Americans. His letter concludes: "All the details about our film activity and the activity of the Red Army (which is far more important!) you can hear from my friends now visiting the States."

Source 30-F advised there was a list in Russian entitled "List of Leading Hollywood Producers". Following the names on this list are apparently motion pictures which the producer or director has worked on.

The list of names is as follows:

| | | |
|---|---|---|
| FRANK BORZAGE | JOHN FORD | ARCHIE MAYO |
| FRANK CAPRA | EDMUND GOLDING | IRVING PICHEL |
| RENE CLAIR | HENRY HATHAWAY | IRVING RAPPER |
| JACK CONWAY | HOWARD HAWKS | MARK SANDRICH |
| GEORGE CUKOR | ALFRED HITCHCOCK | GEORGE SEITZ |
| MICHAEL CURTIZ | GARSIN KANIN | PRESTON STURGIS |
| CECIL B. DeMILLE | WILLIAM KEIGHLEY | NORMAN TAUROG |
| WILLIAM DIETERIE | HENRY KING | KING VIDOR |
| JULIAN DUVIVIER | MERVIN LeROY | SAM WOOD |
| JOHN FARROW | ANATOL LITVAK | WILLIAM WYLER. |
| VICTOR FLEMING | RUBEN MAMOULIAN | |

This source advised that in connection with these names it is noted that the above mentioned issue of the "Hollywood Reporter" which was later produced verbatim in the "People's World" issue of April 15, 1944, a press conference with MIKHAIL KALATOZOV produced the information that Russia has a plan for a series of programs to be given at the House of Cinema Workers in Moscow. The April 1944 program has to do with productions of CHARLES CHAPLIN and are to be followed by productions of D. W. GRIFFITH, JOHN FORD, FRANK CAPRA, RUBEN MAMOULIAN, and others. The article states that this program will be based on a list of motion pictures covering a five year period. It is believed that this list may possibly be a list of those producers to be included in the program and that the motion pictures opposite the names on the list to be translated may be the pictures which are to be shown.

It was noted, according to Source 30-F, that on June 9, 1944 IRSKY and his two companions were present at a party given by SOLOMON LESHING, a close friend of KALATOZOV, and employed as a laboratory man at 20th Century Fox Studios, Los Angeles. Further mention will be made of him later in this report.

On June 17, 1944, this source advised that IRSKY and his companions were feted at a dinner party given by WILLIAM DIETERLE at which GREGORI KHEIFETS and GREGORY KASPAROV were present.

With further reference to IRSKY'S presence in the Los Angeles area, the same described just above, Source 30-G advised that when IRSKY was in this area he had in his possession documents one of which was entitled "Task prescribed for the Commissioner to the U.S.A. G. L. ERSKII." Immediately above this heading is the notation "I approve' The Vice-(Acting)-President of the Committee for Soviet People's Kinematography in the USSR. (signed) (M.I.) KHRIPUNOV."

"Conjointly with his general duty of allocating orders for purchases to be made for cinematographic instruments and materials, as well as the organization of technical help, such as the organizing of teams for this kind of work, the following duties will be incumbant on him.

"I. With regard to the various purchasing orders.

1. Organization of a team or staff and distribution of the different functions amongst them; with a view to the branch-techniques.
2. Preparation of the demands for instruments and materials to be submitted to the U. S. Government agencies.
3. Having discussions and making agreement with the U. S. Government agencies and with the different firms for allocation of the purchase orders.
4. Coming to definite agreements with technical groups and specialized experts and the recruiting agencies. (Translator's note: Meaning labor boards and eventually labor draft boards).
5. Well organized inspection and acceptance of instruments and materials.
6. Actual knowledge of all the special problems in connection with electro-acoustical apparatus, cinematographic projectors, precision techniques and inspection at acceptance, etc.

"II. Negotiation for contracting technical assistance.

1. Conducting negotiations for technical assistance in the cinematographic field with the firms of KODAK and DUPONT, and such in collaboration with Tov. (Comrade) TOLSTOGUZOV.
2. Conducting negotiations with the following firms: R.C.A., Western Electric, International Projector Company, for technical assistance in the line of electro-acoustical and projecting instruments.
3. Conducting negotiations with the firms of Mol-Richardson and Mac-Alister in the line of lighting apparatus.
4. Securing all available information with regard to present day apparatus and materials, as well as with regard to new ways of treatment.

"III. About aCinematographic studio in Hollywood.
1. Organization of a public opinion and finding technical assistance for the establishment of a film-studio (LEN-FILM). "

The Commission has standing orders for the purchase and the placement of orders for equipment, raw material and materials for the Cinematographic studios, factories and workshops for film production and film industry and factories for the mass production of cinematographic films.

The allocation of purchase orders has got a considerably widened field of activity on account of the war conditions and the extension of cinematographic work, as well as through the attainment of higher standards in the techniques of production (mastery of the newest kinds of films, reconnaissance through aero-photos, technicolor films, and the newest models of projectors for shooting, etc.).

Side by side with this task, there has to be conducted an organization of the public opinion in Hollywood in favor of the reestablishment in the Soviet Union of the studios destroyed by the enemy as the LEN-KINO (Translator's note: Probably the Leningrad Studio) and the KIEB Studio.

Next to this general objective each individual commissioner will fulfill his special duties as set forth in the following paragraphs.

1. G. L. IRSKII

The generallleader of the group for the allocation of purchase orders and the reception of technical information.
Organizing and appointment of technical assistants.
Final decision about technical requirements of electro-acoustic apparatus and projectors.
Inspection and acceptance of such equipment.
Organization of assistance for the reestablishment of Len-Film and the Kiev Studio.
Scientific and technical procedures in the construction of cinematographic apparatus.

2. B. G. TOLSTOGUZOV

Studying and getting acquainted with the production of photo-cinematographic materials.
Allocation of purchase orders for equipment, raw materials and materials for films and photographic papers.
Inspection and acceptance of the ordered equipment.
Allocation of orders and making agreements with regard to technical assistants for the production of aero-phototechnical material in the U.S.S.R.

3. L. V. KOZMATOV

Studying and getting acquainted with the procedures used for the production of cinematographic films in the progressive and advanced studios in Hollywood.
Parceling out and allocation of purchase orders for shooting films and lighting apparatus.
Inspection and acceptance of the ordered equipment.
Thorough acquaintance with the techniques of shooting films and the methods of operator skills and craftmanship of the cameraman."

Another document headed "In accordance with the Decree of November 3, 1943, No. 4494 c" sets forth what appears to be a budget for expenditures of the Commission of Purchases to be made in the United States, as follows:

| | | |
|---|---|---|
| 1. | Raw materials for the production and perfection of cinematographic films | $ 300,000.00 |
| 2. | Films | 1,700,000.00 |
| 3. | Special film techniques up to | 2,000,000.00 |

In accordance with the Decree of March 21, 1944, No. 5464:

| | | |
|---|---|---|
| 1. | Plants and equipment for the film technique | 4,000,000.00 |
| 2. | Special film equipment (recapitulated on the list of special industry) | 100,000.00 |
| 3. | Materials for the production and perfection of the films | 900,000.00 |
| | Grand total | $9,000,000.00 |

By special Decree a further allotment has been made from stocks on hand of the following items:

130 lathes on behalf of the film industry;
225 internal combustion engines;
A great quantity of special species of raw material needed for the production and perfection of films, to wit:
200 tons spirits
15 tons glycerine
30 tons dibutylphtolat
15 tons calcinated soda
40 tons aceton
300 kilogram shellac

Other documents contain background information on what appear to be important individuals in the Russian motion picture field: NIKOLAI PAVLOVICH OKHLOPKOV and ALEKSEI DENISOVICH DIKII. OKHLOPKOV is described as the founder and highly artistic leader and director of the "Realistic Theater" of Moscow which has been combined with the "Miniature (Chamber) Theater". The document deals with OKHLOPKOV'S activities as an actor beginning in 1924 and states that OKHLOPKOV is a great master of makeup, "He is above all an actor and one of wide capacity, able to give you an illusion of a real reincarnation of the portrayed person."

DIKII is described as a prominent actor in Russia, as well as a director. This document states that "In 1936-37 he had the artistic direction of the Great Dramatic Theater in Leningrad. At the present time he works at the Bakhtangov Theater as an actor and director."

Source 30-H advised that the "Hollywood Reporter," issue of December 10, 1942, published in Hollywood, California, 97-12 contains the following article concerning GREGORY L. IRSKY:

"SOVIET SOLDIERS WILL SEE OUR ARMY REELS

"First group of Soviet Army training pictures obtained in the inter-change of such films with Russia are now enroute to the United States to aid in instruction of American soldiers. This was revealed yesterday by GREGOR-IRSKY, Chief Engineer of the Soviet Motion Picture Industry, who is in Hollywood checking on the manufacture of film equipment for the Soviet Union.

"Included are subjects on hand-to-hand fighting, winter camouflage, winter cavalry, use of an automatic rifle developed by the Russians, parachute training, and how to defend a city from tank assaults. Pictures were selected by the American military attache in Moscow.

"American training productions being sent by the War Department to Russia are mostly on the operation of lease-lend equipment such as planes, tanks and artillery. IRSKY is taking back with him prints of WALT DISNEY'S "Bambi" and "Fantasia" and other Hollywood entertainment features. Soviet heads will look over the latter before making deals to buy them.

"The Russian official is also taking scripts of Warners' "Mission to Moscow" but he spoke with great praise of "Russia ", saying it was excellently done and that the Russian people are accurately depicted in the script.

"Inter-change arrangement, added IRSKY, also includes science subjects. Pictures of the re-vitalizing of organisms, prepared by Soviet medical authorities, another of life on the ocean bottom, and others are enroute here.

"Mitchell Camera Co. is building cameras and Bell and Howell are turning out printing machines for the Soviet. Latter are being completed on schedule, according to IRSKY, but Mitchell is behind due to inability to get aluminum. He pleaded that Hollywood rush through all such orders. Some apparatus has already been sent. All of it is needed badly, cameras especially. Russia has a gigantic picture production schedule, covering all fields from instruction to morale."

IRSKY while he was in Hollywood offered a $10,000 prize for a treatise written on the Hollywood movie industry and same was won by J. ARTHUR BALL, ARizona 32096, [redacted]

b6
b7C

While he was here IRSKY was also frequently in touch with BENJAMIN GOLDSTEIN, [redacted] previously mentioned as the official representative on the West Coast for Artkino Films. In connection with his relationship with GOLDSTEIN, Source 30-I sets forth that on May 12, 1942 IRSKY issued a check in the sum of $500.00 to BENJAMIN GOLDSTEIN under his alias of GEORGE STERN.

When he was here in 1941 the information furnished by Source 30-J reflected that in October, 1941, an official of the Technicolor Motion Picture Corporation, Los Angeles, California, advised he received a letter, dated March 13, 1941, from GOUSEV, Vice President of the Amtorg Trading Corporation, wherein he stated that GREGORY L. IRSKY desired to visit his plant and to discuss the purchase of a technicolor process. This official explained that he refused a trip through his plant but arranged for a conference with IRSKY at the New York offices of his company where IRSKY expressed a desire to buy the technicolor process, the latest machinery, and other developments. He stated he quoted them a price of two million dollars in cash before he would become interested. He set the figure so high in order to discourage IRSKY from bothering him. The official also stated that IRSKY was going to take the matter up with Moscow. He later was requested by IRSKY to furnish complete, specific quotations and the plans for the specifications of the machinery in greater detail before consideration could be given to entering into a contract. This official advised that the information was requested obviously for the purpose of transmitting it to Russian officials in Moscow after obtaining it free of charge and with no intention to purchase. He further advised that he flatly refused IRSKY'S request and stated that if he had furnished such specifications in detail, the Russians would probably have all the information they wished on this matter. The official stated that he resented the nerve the Russians had displayed in their conference. On April 8, 1941, he received a letter from IRSKY in which he expressed regret that he was not able to do any business with the Technicolor Corporation.

Representatives of the Amtorg Trading Corporation had had previous contact with Technicolor Motion Picture Corporation in efforts to obtain information from them, as reported by Source 30-K. This source advised that Mr. GERALD RACKETT, Vice President and General Manager of the Technicolor Motion Picture Corporation, 6311 Romaine Avenue, stated that he hadnot had any recent contacts with any Amtorg representatives, emphasizing that any such representatives would be referred to him. However, RACKETT stated that on January 7, 1939 he had received an office memorandum from MORGAN HOBART, then manager of Technicolor's New York office located at 6308 R.C.A. Building, 30 Rockefeller Plaza, New York City, to the effect that a Mr. BAYAR and a Mr. KYTIN of the Soviet Government had talked to him on January 5, 1939 concerning the possibility of establishing a Technicolor plant in Russia, also stating that they would like to inspect Technicolor's plant in Los Angeles. On January 9, 1939 RACKETT stated that authorization to inspect the Hollywood plant would have to be received from Dr. HERBERT T. KELMUS, President of the company, who was then visiting in Europe. RACKETT then communicated with KELMUS, who authorized a superficial inspection of the plant by representatives of the Soviet Government referred to by HOBART.

On January 25, 1939 KYTIN telephoned RACKETT and advised that he was in Los Angeles, giving his telephone number as VAndike 3828, which RACKETT believed was a telephone number of an individual named GOLDSTEIN, a man who subsequently acted as interpreter for KYTIN. RACKETT'S file also reflected that on January 26, 1939 he had received a telephone call from a Mr. NEIL McCARTHY, an attorney, who stated that through Mr. HOWARD HUGHES, the aviator, he had been requested to ask RACKETT to permit KYTIN to inspect the Technicolor plant. A note in the same file contained the address: AMTORG TRADING CORPORATION Representative, 756 South Broadway, which RACKETT stated he believed was the address subsequently given him by KYTIN. On January 27, 1939 KYTIN called at the office of Mr. RACKETT, and there is quoted below a memorandum prepared by RACKETT and placed in his files regarding this visit:

> "Mr. KYTIN, representing the Soviet Government, called at the plant with Mr. GORDON from the local office of the AMTORG TRADING CORPORATION. They were accompanied by Mr. GOLDSTEIN who was apparently their chauffeur. Mr. GORDON acted as interpreter to Mr. KYTIN and conducted his conversation with Mr. KYTIN presumably in 'Russian'.
>
> "Mr. KYTIN represented that the Soviet Government planned to purchase a Technicolor plant and that he required a knowledge of the chronologic processing of film, together with data on machinery, costs, time, etc. which would help them in a decision and in the subsequent erection of a plant.

"I advised Mr. KYTIN that our conversation would be limited to generalities and to a brief view of our manufacturing plant, not including special machinery. He was conducted through the first floor, except the negative developing department, and the third floor, except the negative timing room, and was shown the operating floor from the west entrance doorway.

"While in the negative assembly department Mr. KYTIN picked up a piece of negative hanging in a breakdown basket and rubbed it between his fingers. Since it was production negative I remarked sharply that film and other things were not to be touched.

"On returning to my office, Mr. KYTIN asked several questions, all of which were directed toward obtaining a detailed knowledge of how we processed film, how long it took, what it cost, from whom the equipment was available, and many other questions. Those of his questions were answered which did not disclose any detailed information of the process or equipment and Mr. KYTIN was informed that all such specific discussion would occur after a conference with Dr. KELMUS, if such were Dr. KELMUS' conclusion.

"Mr. KYTIN requested that he be permitted to return to ask further questions at another time."

One of the better evidences of IRSKY'S endeavor to propagandize in this country is furnished by Source 30-L. He stated that a function held at the Russian Consulate in Los Angeles in September of 1941, IRSKY in speaking to VLADIMIR I. OUSPENSKY discussed the possibility of obtaining 16 millimeter prints of 35 millimeter Russian films, such as were presented on the program of the function that evening, for distribution to American schools and colleges free of charge. These films were mainly on phases of life in the Soviet Union including pictures of Soviet military strength, and could, according to IRSKY, be distributed as educational features. IRSKY appeared to be particularly anxious to effect an arrangement with a Mr. EVANS, Sales Manager of the Bell-Howell Company, manufacturer of motion picture equipment and projectors, whereby this organization would act as the distributors. Subsequent information obtained from Confidential National Defense Informant [redacted] b7D indicates that the preliminary conversation had on August 31 was continued by IRSKY and OUSPENSKY with Mr. EVANS of the Bell-Howell Company.

IRSKY is still in this country working with the Soviet Government Purchasing Commission in Washington, D.C.

LEONID KOSMATOV

This investigation was conducted by Special Agent MALCOLM M. RINK:

LEONID KOSMATOV is a Russian motion picture cameraman who reportedly has made very successful motion pictures in Russia. He arrived in the United States around May 26, 1944, together with GREGORY L. IRSKY, mentioned elsewhere in this report, and BORIS TOLSTOGOZOV who are also Russian motion picture technicians. Immediately upon his arrival in Los Angeles on May 28, 1944, KOSMATOV contacted MIKHAIL KALATOZOV, official Soviet motion picture representative to the United States.

From that time until June 20, 1944 KOSMATOV devoted his efforts to visiting studios in company with KALATOZOV and other Russian individuals. On June 20, 1944 he departed for Washington, D. C. and New York City in company with KALATOZOV, IRSKY and TOLSTOGOZOV. KOSMATOV remained in the east until September 20, 1944, at which time he returned to California with KALATOZOV. From that date until KALATOZOV'S departure for the USSR on November 11, 1944, KOSMATOV remained at the KALATOZOV home, and from his activities indicated that he would take over KALATOZOV'S work in the motion picture industry upon the latter's departure.

Subsequent to that date until February 4, 1945, KOSMATOV resided with ZINA and ANDREW VOYNOW at [redacted] ZINA VOYNOW was KALATOZOV'S secretary and interpreter. KOSMATOV continued his visits to motion picture studios and from confidential sources it was learned that he was successful in obtaining research material in connection with the technical production of motion pictures. b6 b7C

On February 4, 1945 KOSMATOV departed for Washington, D. C. and indicated to informants that he would work directly under GREGORY L. IRSKY c/o the Soviet Government Purchasing Commission, Washington, D. C. Information was also received that KOSMATOV would shortly return to the USSR. At the writing of this report KOSMATOV is still in Washington.

During the investigation of KOSMATOV in Los Angeles, no evidence was developed that he was engaged in espionage or propaganda activities while in this area. He did, however, maintain contact with various Communistic elements in the industry who are known to be active in spreading Soviet propaganda. It should be borne in mind, however, that KOSMATOV was primarily a movie technician and interested himself in scientific methods and also that he had difficulty in speaking the English language.

On June 2, 1944 a confidential source advised that KOSMATOV had in his possession a document which had been approved by the Vice President of the Committee for SNK (Soviet People Cinematography) USSR, M.I. KHRIPUNOF, which prescribed his tasks to be accomplished during his mission in the United States. These tasks included the inspection and acceptance of apparatus purchased in the United States on behalf of the Soviet Cine Studios, getting acquainted with the work of American directors, operators, and cameramen, and studying the technical processes used in the production of films. In addition his orders set out numerous technical tasks concerning certain lighting, use of electric power, montage effects and other technical undertakings.

During his visit to Los Angeles KOSMATOV was invited to a dinner given by Mr. and Mrs. CHARLES CHAPLIN and also attended a function sponsored by Mr. and Mrs. WILLIAM DIETERLE (left wing motion picture director). In addition KOSMATOV invited several persons, including Mr. and Mrs. LION FEUCHTWANGER, prominent subjects in the Free German investigation, to a showing of a picture which had been filmed by KOSMATOV which was based on one of FEUCHTWANGER'S stories, entitled "Mr. Oppenheim".

## II. CONTACT BETWEEN SOVIET CONSULAR REPRESENTATIVES AND STUDIOS.

### A. COLUMBIA STUDIOS

Source 30-Q was interviewed on several occasions in connection with any contacts had by the Soviet Consular representatives with the studios where he holds an execution position. In this connection it may be noted here that the Columbia writers who are known to this office as being either members of the Communist Political Association, or known to have leftist leanings, are numerous. SIDNEY BUCHMAN, executive producer is one example, and JOHN HOWARD LAWSON, reportedly the leader in the picture industry for the CPA, is an example of a writer who is employed off and on at Columbia Studios. So far as is known, HARRY COHN, president of the studio, and BEN KAHANE, his assistant, have not gone out of their way to be particularly cooperative with Soviet Consular representatives in this city.

Source 30-Q advised that about three months ago the studio completed a picture entitled "Counter Attack" which he said is a combination of two stories written about actual incidents in the Russians' drive on Berlin. This picture was made by SIDNEY BUCHMAN, taken from a play which appeared in New York. In the course of making this picture contact was had by the studio with representatives of the Consulate in the interests of accuracy.

ZINA VOYNOW, who is mentioned elsewhere in this report as a secretary and interpreter of MIKHAIL KALATOZOV when he was in the United States, for a time worked at Columbia and has endeavored to become permanently connected there, with no success. In this connection she was technical advisor of the picture "Counter Attack".

Source 30-Q stated that to determine what, if any, business deals Columbia Pictures has with the Russian Government, inquiry would have to be made of their New York Office. He suggested that HENRY McCONVILLE, director of foreign publicity, or ABE MONTAGUE, in charge of all distribution for Columbia Pictures, be contacted. Their offices are at Columbia Pictures, 721 Seventh Avenue, New York City.

B. 20th CENTURY-FOX STUDIOS.

During the month of March the writer observed that an item appeared in one of the Hollywood trade sheets to the effect that 20th Century-Fox had sold to Russia the rights to its picture "Charley's Aunt". These rights consisted of the privilege of showing the picture in Russia.

Source 30-U advised that any records of the 20th Century-Fox Corporation dealing with the sale of film rights to another country would be in their New York office, 444 West 56th Street, New York City. This source suggested that JOE MOSKOWITZ, vice president of the company in complete charge of making all sales contracts, was an individual who could be interviewed in this matter. He also said that the man in charge of foreign distribution was MURRAY SILVERSTONE. He suggested, however, that SILVERSTONE not be interviewed in this connection, but did highly recommend W. C. MICHAEL, vice president of th company and assistant to SPYROS SKOURAS. Along these lines he said that MICHAEL would probably be the most discreet of any.

Investigation conducted by this office has to date failed to reflect any unusual amount of contact between members of the Russian Vice Consulate and 20th Century-Fox Studios. While there are producers, directors and writers at that studio who are known to follow the Communist Party line, it does not appear that there have been close associations between Consulate members and that studio.

Colonel JASON JOY, in charge of public relations, 20th Century-Fox, has been interviewed on several occasions by the writer, and while he met KALATOZOV and was aware of the interest of the Russians in the motion picture industry generally, he had no information of interest to this investigation.

Later in this report MICHAEL LESHING and SAMUEL GOLDBLATT, employees at 20th Century Fox Film Laboratories, are discussed in some details. With reference, however, to LESHING, recent contacts of his are set forth which reflect his closeness to the Russian Vice Consul.

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C. METRO-GOLDWYN-MAYER STUDIOS

On April 26, 1945 Special Agent MALCOLM M. RINK and the writer interviewed Source 30-V. This source advised that on September 29, 1944 MIKHAIL KALATOZOV, accompanied by the Russian Vice Consul, V. V. PASTOEV, and a group of Russian technicians, visited the studio. He had received a letter from his New York Office requesting that the studio be nice to them because it appeared that they were going to buy some pictures. They were interested in the picture "Bathing Beauty" and one entitled "The Seventh Cross". It appeared that the latter picture was to be delivered to Artkino.

In this connection, this source pointed out that ARTHUR LOEW, 5040 Broadway, Loew's State Theatre Building, New York, may have a record of this sale to the Russian Government or Artkino. It was suggested that either LOEW or MORTON SPRING be interviewed for this information.

This source continued that according to his recollection, back in 1934 there were some Russians whose named he did not recall, who were interested in learning new procedures in picture making, the type of equipment used, etc. He doubted if they obtained much information of value, pointing out that the successful picture makers are those who through experience have developed their own techniques.

His records also reflect that on September 11, 1944 the studio here wrote its New York Office to turn over to Artkino a copy of the film "Song of Russia". He explained that that would be the procedure followed by any of the studios and that the Russian Government thereafter could make many copies of that film for their own needs.

This source likewise advised that he would keep this office informed of any developments along these lines which he thought would be of interest. He pointed out that any contact made by the Consulate with his studio would naturally clear through his office; however, he pointed out that various individuals on the lot could entertain at lunch or on the stages any of the men connected with the Consulate, but it would be most unlikely. He did not believe that the Russian Government itself had through its representatives endeavored to influence the making of pictures by the local studios, pointing out that that influence would come from American "reds" and "pinks".

In this connection investigation has been conducted by this office concerning EDGAR Y. ("YIP") HARBURG who produced pictures at M-G-M several years ago. At that time it appeared that he was trying to put into the lines ideas which were Communistic. HARBURG is known to be a member of the Communist Political Association and has, from time to time entertained

in his home LOUISE BRANSTEN and MAX TERGAN, subjects in the COMRAP investigation.

For the confidential information of this office, this source recommended that LUIGI LURASCHI, head of the Foreign Department at Paramount, was rabidly anti-Russian and could be contacted in connection with any investigation made by this office along those lines; however, he pointed out that BILL GORDON in charge of the RKO Censorship and Foreign Office, was doubtful. He stated that GORDON was "one of these frightened Jews", and believes GORDON to be in sympathy with Communism. He stated that ELI LEVY handles this type of work at Columbia. He described him as a Rumanian concerning whose political beliefs he was doubtful.

At Universal Studios this source said HAROLD SUGARMAN was the Censorship and Foreign Office man. He said he believed SUGARMAN was a "Pinko". With reference to the interest Warner Brothers Studio has taken in Russian matters, citing as an example their producing "Mission To Moscow", etc., this source said that while it might appear that they were sympathetic to the Russians, he believed it was more a matter of opportunism and money-making. As to their Foreign Office and Censorship man, he said that one OPPENHEIM handled that work for the past year but that he understood CARL SCHAEFER was now back and would take over.

As far as the executives at M-G-M are concerned, it is believed those at the top are anti-Communistic. Particular reference is made to EDDIE MANNIX who has been mentioned by several other executives in other studios as one who could be safely contacted on these matters. There are at the studios, however, numerous writers, and directors who are known to be either members of the Party or followers of the Party line. In addition, there is LASLO BENEDEK who is mentioned elsewhere in this report, and who is a subject in the COMRAP investigation, along with NORMAN CORWIN, assistant producer, who is one of the key figures in this territory. He was one of the persons attending a reception given for MIKHAIL KALATOZOV.

Inquiry was made at M-G-M Studios on March 22, 1945 to determine who at the studios had contacted KONSTANTIN EFREMOV at the Russian Vice Consulate stating that the studios had received some plays from the Russian Embassy in Washington and wanting to know how to address a letter of thanks.

It was learned that on February 1, 1945 the studio received a package from the Russian Embassy in Washington, addressed to the studio generally. In this package among [illegible] things were six pamphlets called "VOKS" written in [illegible]glish [illegible] [illegible]munists in Russia. In addition there were two [illegible] These two plays turned out to be "Ivan the [illegible]SENSTEIN and "Admiral Nakhimoff" written by [illegible] plays were dated in the 16th and 18th Centuries [illegible]s and were being returned to the Russian Embas[illegible]

D. PARAMOUNT STUDIOS

Source 30-R, an [redacted] was interviewed by Special Agent in Charge R. B. HOOD and Special Agent PATRICK D. HORGAN on June 6, 1944, concerning any contacts that MIKHAIL KALATOZOV might have had with the [redacted] b7D

Source 30-R stated that in about [redacted] KALATOZOV made an appointment with Source 30-R, and the latter met KALATOZOV at his office. KALATOZOV said that he represented the Soviet motion picture industry and that [redacted] He said that one of his first plans was [redacted] Source 30-R said he asked KALATOZOV how he [redacted] and KALATOZOV did not reply as to exactly what he planned to do. b7D

Source 30-R said that when KALATOZOV asked him for his cooperation in the effort, he told KALATOZOV that the [redacted] with KALATOZOV. b7D

This source continued that no doubt WALTER WANGER, producer at Universal Studios, would be sympathetic with KALATOZOV and indicated it would not be best to approach him. He had the same to say with reference to SAM GOLDWYN, as well as the WARNER brothers.

This source continued that it was his belief also that there could be no film exchange between Soviet Russia and the United States for the reason that there is no market in this country for the showing of Soviet films except in such cities as New York, Detroit, Los Angeles, Chicago and possibly San Francisco. Aside from these, and in the great center of the American film market, there is no place for Soviet films because these films would have to be re-edited, re-cut and dubbed in English and even when that was done the films are still not interesting and not comparable to American films from a technical standpoint. For these reasons Source 30-R regards KALATOZOV'S statements about [redacted] that KALATOZOV [redacted] and he felt that KALATOZOV must have had this end in view as part of a Soviet propaganda machine in the United States b7D

Source 30-R said that his only recent connection with the Russian motion picture industry developed when [redacted] from Artkino Films, a Russian agency for distribution in the United States. Artkino's representative, NICHOLAS NAPOLI, b7D

came to [redacted] to help suggest what the various Russian scenes meant in the [redacted] had re-cut and re-edited and placed an English commentary in this film. It is interesting to note that Source 30-R [redacted] b7D

For instance, one scene showed a German prison camp where starving Russian prisoners were crawling along the ground and watching a huge, well-built, well-fed German guard smoking a cigaret. These prisoners were apparently dying to have a cigaret. The next scene showed a Russian prison camp with several strong, well-fed, healthy German prisoners laughing, clicking their heels, playing games and otherwise enjoying Soviet treatment. Source 30-R had [redacted] b7D

On May 31, 1944 Special Agent in Charge R. B. HOOD and Special Agent PATRICK D. HORGAN interviewed Source 30-S, [redacted] b7D Concerning the activities of KALATOZOV this source stated that the Russians use the motion picture only as a means of propaganda. They are not interested in motion pictures for the sake of entertainment or any cultural reason (despite KALATOZOV'S statements to the press) and are only interested in promoting the Soviet way of life through the films.

In this connection, Source 30-S said that [redacted] called "The Godless Girl", which was the story of a girl atheist who in the last reel turns religious. The picture actually is a religious drama, but in Russia when they showed the film, the Soviets neglected to include the last reel, so that it simply turns out to be a story of atheism and appears to endorse atheism. b7D

Source 30-S said that in Moscow several Soviet motion picture people commended this film and when Source 30-S found out that the last reel had been left off he advised them that the film was entirely different from what they thought it was. However, the Russian people took the film as an indication that the American public endorsed atheism in the United States.

On April 30, 1945 Special Agent MALCOLM M. RINK and the writer interviewed Source 30-T who is familiar with the foreign market and any contacts had by Paramount Studios with the Russian or any other government. To ascertain what, if any pictures have been sold to the Russian Government by Paramount Studio, Source 30-T said contact should be had with JOHN W. HICKS Jr., President of Paramount International Films, 10th floor, Paramount Building, 1501 Broadway, New York City. He pointed out, however, that HICKS at the time of the interview was ill and believed to be dying, and if not available for interview the one to see would be GEORGE WELTNER, Vice President of Paramount International Films.

Source 30-T recalled that Paramount had sold to Russia "Gulliver's Travels"; also that they had bought from the Russians (he believed it was from Artkino) the picture "Heroic Stalingrad". In connection with this picture Source 30-T said that JOHN HEXLEY, local well known writer, known to this office as a follower of the Communist Party line, did the adaptation and re-writing free of charge. In other words, Paramount paid him no money and he volunteered his services in order that the picture might be released in this country.

To informant's knowledge, no efforts have been made by the local members of the Russian Vice Consulate or any others to influence pictures being made by local studios along lines of particular interest to the Russian Government. He said this would be impossible as close watch is maintained by executives of the studios.

This source recalled that prior to the time KALATOZOV was representing the Russians in the picture industry, one LEONID ANTONOV contacted him. MICHAEL WALDEN, presently head of the Russian-American Club in this city, accompanied ANTONOV, and acted as his interpreter. When KALATOZOV appeared he was accompanied by ZINA VOYNOW who acted as his secretary and interpreter. Prior to KALATOZOV'S appearing at the studio, a letter had been received from their New York office stating KALATOZOV was particularly intereste in some pictures Paramount had made and Source 30-T was requested to extend all possible courtesies. However, only the picture "Hitler's Gang" was viewed by KALATOZOV at the studio, and this source said he had to keep the contact alive, KALATOZOV not appearing very interested in seeing the rest of the pictures or going around the studio.

Agents were likewise advised by this source that several years ago one LOU HARRIS, presently a producer on the lot, but at that time assistant to CECIL B. DeMILLE, approached the heads of the studio and wanted to have the world premiere of the picture "Dr. Wassell" held in Moscow. This suggestion was not acted upon and this source stated further that FRANK FREEMAN, head of Paramount, he believed had been approached by KALATOZOV to make a broadcast to Russia in the interests of the picture industry of both countries. In line with the general policy of the studio the matter was not received at all favorably and no such broadcast was ever made. This source assured agents that he would keep this office advised of any developments in the future concerning activities of the Russian Government or any of its representatives with that particular studio.

In connection with this studio it is noted that HAL WALLIS, producer, according to HEDDA HOPPER'S column of April 19, 1945, was heading for New York to confer with LILLIAN HELLMAN on a forthcoming picture she had written. HELLMAN is a well known follower of the Communist Party line, and recently returned from Russia.

E. R. K. O. STUDIOS

Previous mention under the information concerning Metro-Goldwyn-Mayer Studios, has been made concerning BILL GORDON, head of the Censorship and Foreign Office at RKO. He is believed to be pro-Communist and is not being interviewed concerning connections of that studio with the Russians locally. Investigation has reflected that members of the Consulate are frequently in contact with BILL GORDON in an effort to have visitors see the studio, etc.

Special Agent MALCOLM M. RINK and the writer interviewed Source 30-W on several occasions concerning connections of the studio with the Russian Government in the exchange of film. It has also appeared in local trade sheets that RKO and the Russians were going to exchange pictures on a voluntary, or no favor basis. The name of Mr. ODLUM, president of Atlas Investment Corporation, which controls RKO, was suggested as one who would furnish information concerning this deal.

However, reference is made to a letter to the Bureau dated February 9, 1945, a copy of which was furnished the New York Office in the case entitled "MIKHAIL KONSTANTIN KALATOZOV, INTERNAL SECURITY ~~(R)~~" in which the New York Office was requested to interview the appropriate individual at RKO Radio Pictures Incorporated, 1270 Sixth Avenue, New York City, for information concerning the deal between this film company and the Russian Government. While it is realized that the matter is being held in abeyance pending action of JOHN WHITAKER in presenting the deal to the State Department, it is believed that in connection with the instant investigation, inquiry could be made of PETER RATHVON, President of RKO Radio Pictures Incorporated.

F. RE: OTHER STUDICS

It is contemplated that information will be developed concerning contacts between the Russian Vice Consulate and others with the remaining major studios in Hollywood. To date this information has not been assembled. This will include Warner Brothers, Universal Studios, Republic Studios and General Service Studios, also known as Samuel Goldwyn Studios. With reference to Goldwyn, Source 30-C advised that on April 9, 1945 a Mr. EGAN'S (ph) office at Goldwyn was in touch with the Consulate requesting the return of the print "Up In Arms", the DANNY KAYE picture, made by Goldwyn, which had been sent to Russia. EGAN was referred to the Soviet Government Purchasing Commission, particularly Mr. IRSKY.

Back in 1944 at the time KALATOZOV was in Hollywood, GOLDWYN was in frequent touch with him and members of the Consulate, they frequently having conferences together. Elsewhere in this report is mentioned the sale of other pictures to Russia by Goldwyn. Several confidential sources close to Goldwyn have been approached, but as yet no positive information has been developed which determines his sentiments. It is reported that he is not Communistically inclined and has dealt with them only from a money-making standpoint.

Warner Brothers, as is well known, made the film "Mission To Moscow". To date it has not been possible to interview either JACK or HARRY WARNER on this subject as well as concerning Russians in the picture industry generally.

Source 30-C advised that on April 5, 1945 one LEON HARDWICK, who said he was representing the International Film and Radio Guild, was in touch with EUGENE TUMANTZEV, the Vice Consul. He stated that on May 24th, at the Shrine Auditorium in Los Angeles they were going to make awards to the motion picture studios of various countries who have produced films that were best designed to portray world unity. He inquired of TUMANTZEV for the names of the Russian film distributors in this area. He was given the name of "Intorgkino" Film Exchange, with headquarters in New York. It was also suggested that he get in touch with the SGPC in Washington, D. C.

This same source advised on March 27th that the executive director of Interracial Film and Radio Guild was in touch with EFREMOV, secretary of the Consulate. He wanted an appointment with the Vice Consul and sought entree to motion picture companies in Russia. He indicated he wanted to send them literature. No further information has been developed concerning the above two items but if any information of interest to the investigation comes to this office, it will be reported herein.

ORSON WELLES has his own production unit although it has not been particularly active of late. This is known as Mercury Productions. He was one of the sponsors for the reception given KALATOZOV in August, 1943. WELLES has been the subject of independent investigation by the Los Angeles Office and while it has not been determined that he is a Communist, he definitely has liberal leanings and has been associated with some persons who are Communists. He is particularly active during the present Security Conference in San Francisco in promoting the activities of the "Free World" group. This has been reported to the Bureau in the subject file on WELLES.

## G. UNITED STATES ARMY SIGNAL CORPS

The United States Army Signal Corps, located at Sunset Boulevard and Western Avenue, Los Angeles, telephone HIllside 8301, is engaged in making pictures of a documentary nature for the armed forces and some have been released to the public. This unit is headed by Colonel FRANK CAPRA, a former picture producer in Hollywood. It is understood that he is shortly to be released from the United States Army and will, together with SAM BRISKIN, likewise a former producer, engage in making pictures.

This unit of the Signal Corps is affiliated closely with the unit at Astoria, Long Island. CAPRA has spent most of his time in the east. The actual running of the unit here has been under the guidance of Lieutenant Colonel ROBERT LORD. His wife is MARTHA LORD, executive secretary of the Russian War Relief in this area.

On March 10, 1945 Source 30-C advised that DIMITRI TIOMKIN, a civilian member of the Signal Corps, invited the then Vice Consul, MIKHAIL S. VAVILOV, and others to attend a private showing of CAPRA'S recent documentary film "War Comes to the United States". It is reported further that TIOMKIN told VAVILOV that they had received permission from Washington to show this picture to members of the Vice Consulate and TIOMKIN told him that the Signal Corps was not yet ready to let the citizens of this country see it.

In this discussion it was also mentioned by TIOMKIN that JAY LEYDA had talked to VAVILOV about the picture a few days before. It was further mentioned that among those attending would be Colonel ROBERT LORD, husband of MARTHA LORD. It appeared that TIOMKIN and VAVILOV had not met prior to that date. With reference to JAY LEYDA, he directed "Mission To Moscow" for Warner Brothers. There was some discussion also at that time that Colonel ANATOLE LITVAK had just returned from Russia and was bringing a picture which would be shown.

Again on March 22, 1945 this same source advised that TIOMKIN was talking with EFREMOV, secretary at the Russian Vice Consulate, and told him he was going to New York and Washington to work on a Russian picture, leaving the next Tuesday; further that LITVAK was leaving in approximately nine days and that they would all have lunch together that day. TIOMKIN continued that the picture he had shown EFREMOV and other members of the Consulate, had been released and could be shown to anyone he wished. TIOMKIN suggested to EFREMOV that when they lunched with LITVAK no discussion be had of that picture (presumably "War Comes to the United States") because it was CAPRA'S project and they did not want LITVAK to become involved.

In connection with TIOMKIN'S statement that he was going east, the writer noted in "Variety", Hollywood trade sheet, of March 23,

1945, that TIOMKIN was leaving the next Tuesday to confer with the Shuberts over the forthcoming musical comedy "First Surrender". It was indicated that TIOMKIN would be the musical director. He wrote the music, FRED HERBERT wrote the lyrics, and CLAUDE BINYON and BILLY WALSH wrote the book. It was indicated that production was slated for Broadway this summer.

After considerable investigation and inquiry on the part of reliable and known sources of information in the picture industry, it was determined that Source 30-X could be contacted without the Bureau's inquiry being divulged. The indices of this office contain no information of a derogatory nature concerning him.

Source 30-X was interviewed by Special Agent MALCOLM M. RINK and the writer on March 21, 1945, in his offices. With reference to TIOMKIN, whose name came up in general conversation, he said he knew him well; that he wrote all the music for shorts put out by the Signal Corps; that he had been with CAPRA for ten years before the present war; that he sacrificed a lot of money to be in the service. As for the picture "War Comes to the United States", this source said he had nothing to do with the production of it, but he recalled overhearing a conversation shortly after it was finished, in which someone was asking how the Russian Consul a nd his guests liked the picture. He also recalled that there was some difficulty in arranging a suitable time for the showing. In recalling who had made the statement, this source said that the Russian Consul observed after he had seen the picture that "It doesn't show the seamy side of America." This is the first of a series of two pictures to be entitled the same. This source continued that CAPRA volunteered to make these pictures at the suggestion of General MARSHALL. They are clearing through the War Department before they are released.

With reference to CAPRA himself, Source 30-X advised he believed he was a solid American, leaning toward the right rather than the left. He was born in Palermo, went to San Francisco as a boy, later came to Hollywood, and has been successful.

Colonel ANATOLE LITVAK, this source said, was now in Hollywood in connection with a picture being made by the Signal Corps. He stated that LITVAK had recently come from Russia where he had made a trip in connection with a picture he was making on shuttle bombing.

Going back to TIOMKIN and his politics, this source recalled a conversation in which TIOMKIN'S wife had made the statement that if DEWEY was not elected president, "the country would go to hell in three months" because of the way the present administration was running things. Source 30-X observed that it was his feeling that any other leanings on politics which TIOMKIN might have would be whipped out of him by his wife. Being a Russ

it was felt that he had probably made arrangements for the Russian Consul to see the picture mentioned. This source mentioned that TIOMKIN was going to leave soon for New York in connection with a musical he had written.

In connection with documentary films made by the Signal Corps, he said that frequently they have occasion to call on the Russian Vice Consulate to get footage of actual battle scenes in which the Russians are engaged. Following the initial interview with this source he contacted the writer the next day to advise that he had made further inquiry and found that Colonel LORD had requested the War Department to have this picture shown to the local Russian Vice Consulate, that it had been turned down once and then had been O.K.'d. TIOMKIN was present at the showing to report on the reaction of the Russian Vice Consul, VAVILOV.

This source admitted that he had been out of touch with the actual picture industry [redacted] and probably was not up to date on Communists in the business. It was also noted that [redacted] so that conversation with him is necessarily lengthy, as it takes [redacted] b7D

With reference to Col. LORD, Source 30-C advised that when VAVILOV was transferred to San Francisco for new Consular duties, his wife, on leaving April 17, 1945, requested that her regards be given to MARTHA LORD "perhaps we will see each other in Moscow".

After considerable inquiry the writer was able to obtain a complete list of officers assigned to the Signal Corps unit, headed by CAPRA. This list is not being set out herein at this time, but as soon as data available in the files of this office can be assembled concerning members who a re associates of Communists and appear to be of interest to this investigation, same will be set forth.

On March 20, 1945 the writer interviewed Source 30-A in connection with the Signal Corps and it was on his recommendation, along with several others, that Source 30-X was interviewed. He stated that he had formerly been at Paramount Studios as a writer and was definitely against Communism. In connection with Source 30-A, this source mentioned several reviewers that he used on pictures, one of whom was JACK HARROWER. As a matter of information Source 30-C advised that on July 13, 1944 JACK HARRAL (ph) contacted ZINA VOYNOW inquiring as to whether she had a story for him.

On March 29, 1945 the writer interviewed Source 30-Y. He was another who recommended Source 30-X for information concerning the Signal Corps. The same was confirmed by Source 30-O.

In connection with CAPRA, Source 30-Y advised on March 30, 1945 that he recalled back in 1936 or 1937 M-G-M was to do a picture on Russia.

CAPRA was the only man in town believed capable of making it. He continued that the idea was abandoned after STALIN killed off some of his Russian generals. Informant labeled CAPRA as a Communist or at least inclined that way.

Source 30-Z was interviewed by Special Agent MALCOLM M. RINK and the writer on April 3, 1945 concerning CAPRA and the Signal Corps. It was through this source that the writer obtained a list of the Signal Corps officers. With reference to CAPRA, Source 30-Z said that it was true that he had planned to make a picture on Russia but it fell through as one of the normal catastrophes of picture making. They could not get the proper script. He said he did not think CAPRA had any affiliation with the Communist Party.

On May 9, 1945 Special Agent MALCOLM M. RINK and the writer in talking with Source 30-A-1 learned that FRANK CAPRA was soon to come back to the RKO lot. Informant mentioned further that CAPRA'S secretary is one MIRIAM GEIGER who has boasted of being a Communist.

Informant said that CAPRA and SAM BRISKIN would be associated with LEO McCAREY, the producer, in what will be known as "Rainbow Productions".

JAY LEYDA previously mentioned as being technical advisor on the picture "Mission To Moscow" made by Warner Brothers, resides at [redacted] b6 b7C Spot surveillances made on him have developed nothing of interest to this investigation.

On April 3, 1945 Source 30-C advised that LEYDA was in conference with TUMANTZEV inquiring whether the manuscript he had written had been taken to San Francisco by VAVILOV. LEYDA was told that TUMANTZEV thought it had been sent to Moscow. LEYDA said he hoped it had not because he wanted it back. The following day LEYDA was told by TUMANTZEV the manuscript had been located, at which time LEYDA said he was glad because "that was my last topic". LEYDA was to visit the Consulate that day and go over the material.

## III. SPECIFIC PROPAGANDA FILMS

### A. American Films in which the Soviets Have Express Interest

Elsewhere in this report is information concerning particular American films in which the Soviets have expressed an interest. Particular attention is directed to "Mission to Moscow", "Stalingrad", and "North Star" which have been termed specific propaganda films tending to bring American sympathy closer to Russia. It is also recalled that the Soviets have purchased a number of films including "The Little Foxes" which depicts degenerate life in America's South. They also purchased "Tales of Manhattan" made by BORIS MORROS.

With reference to the film "The Little Foxes" which was adapted from the LILLIAN HELLMAN play, the writer observed in the "Hollywood Reporter" for April 17, 1945 that the film opened the previous Wednesday at the Moscow Drama Theatre, Moscow, Russia before a sell-out crowd which hailed it "as one of the most beautiful pictures ever seen" and BETTE DAVIS as the best dramatic actress ever to have appeared on Soviet screens. The story continued that newspapers went overboard in lauding the production.

From an article in the "Reporter" for March 7, 1945 it appears that SAMUEL GOIDWYN'S "The Little Foxes" was the first film dubbed into Russian. Heretofore American films have been shown with sub titles in Russian. In connection with the trade sheet article for March 7th, it continued that it appeared from the Soviet Film Commission's purchase of 20th Century Fox' "Charley's Aunt" that the Soviet policy was one of acquiring strictly escapist films from Hollywood.

### B. Russian Films

Elsewhere in this report have been listed the twelve Russian films which have been shown locally during the past year. The Moscow made film "Kutusov" shown in Los Angeles during December 1944, was reviewed by DIRK VAN H. LABBERTON, Special Employee-Translator employed in the Los Angeles Office and he advised that the Title "Kutusov" had been changed to "1812", the year of Napoleon's retreat from Moscow. He stated that the film has not the slightest reference to Bolshevism, Atheism, Communism or Soviet Economy. It is "nationalistic" in its tendency, showing that the Russian armies retreat, that even Moscow can be lost and yet "Russia" can never be defeated. The crowded house applauded some pregnant "good words" of Marshal KUTUSOV. Emperor Alexander is shown as being susceptible for anti-Kutusov intrigues of Kutusov's Chief of Staff (of German origin) without daring to assert his authority against his Field Marshal in the conduct of the war. One could say that this might be some subtle anti-monarchical propaganda, but the point is not stressed. The similarity between Stalin's and Kutusov's tactics

(receding before the onslaught; black earth policy; awaiting winter time for offensive) is obvious enough. "Propaganda" could have made the most of it, but the film does not suggest anything relative to present day conditions at all. The conclusion is this: this is a Russian film, in the Russian language (with captions in English) but free from the slightest trace of Soviet propaganda. As a film it has great qualities. It is a new development in presentation of an historical epoch, sober, forceful and impressive.

The Russian made film "Moscow Skies" shown in Los Angeles during the week of April 13, 1945, was reviewed by Special Employee-Translator A. N. OSSIPOFF of the Los Angeles Office who reported that the story was a very simple one. A young lieutenant, fresh from air school, reports for duty and within a short time due to his daring exploits as a fighter pilot, becomes a hero of the Soviet Union. While the hero was at school his childhood friend, a girl with whom he is in love, was sent to the air base to which he is eventually attached. A series of lovers' quarrels ensue but all ends happily after the pilot crashes and is temporarily grounded. The film shows a very friendly attitude between superior officers and their crews; however, there is a decided respect shown for commanding officers.

In connection with activities of the Russian film industry, the writer noted in "Variety", Hollywood trade sheet for April 3, 1945 that under a dateline Mexico City, it was indicated that Russian films were to be dubbed into Spanish in Mexican studios and from there distributed through the Spanish speaking countries of the Americas. It was reported that ALFREDO GOMEZ DeLa VEGA, legitimate actor and student of Russian cinema, was translating dialogues for the Soviet film "Wait For Me". The article continued that in order to strengthen ties with other countries The Institute of Mexican-Russian Cultural Relations was bringing Soviet art and literature to Mexico by means of films, concerts, and exhibitions.

In the "Hollywood Reporter" for Monday, April 9, 1945 it was noted that Brazil was expected to make a complete change in its attitude concerning pro-Russian matters in many productions or newsreels. This was a result of Brazil's again having established relations with the Russian Government. It was indicated that heretofore United States features favorable to Russia were not played in that country. As an example, the release of M-G-M's "Song of Russia" had been held up.

The "Hollywood Reporter" for February 13, 1945 reviewe Russian picture "Adventure in Bokhara" made by "Tashkent-artkino". 1. reflected that this picture was an unusual production to come from the of Soviet Russia both because it is a grandiose venture into comedy and because of its subject matter, an Arabian Nights type of extravaganza whose story is something of a cousin to "Kismet". True, it does toss a few derisive brickbats at nabob plutocracy but, chiefly, it is sardonic fantasy. It is no

secret that the Russians have a bright flair for comedy of both the robust, down-to-earth and the subtle varieties. In this picture there are numerous hilarious moments, some of the pantomimic school which no subtitle translation to put over their points for laughs. Obviously the picture, aimed for lavishness, using one or two mammoth sets and vast crowds.

The review continues that the picture falls because it lacks smoothness and proper advantage was not taken of either the sets or the masses of people; further the photography is below par, sound recordings quite poor, and the acting is either "hammy" or quite amateurish, lacking the finesse and power which is usually found in the Russian films which reach these shores.

It was noted in the May 8, 1945 issue of "Variety" under a story datelined the previous day at San Francisco, that Russia was making a feature picture of the United Nations Conference that would be shown in Russia as soon as completed. The story continued that ANDRE GREGORY BALGIANNSKY (BOLTIANSKY) motion picture official for the Russian Government, was having a story written around the conference background, sessions, and the city of San Francisco.

The "Variety" for May 21, 1945 carries a story to the effect that one of the first postwar undertakings of the Russian Government will be to rebuild its motion picture studios; that a special mission of the Russian Government was shortly to be in Hollywood in an effort to obtain a considerable amount of technical equipment for the making of pictures. It indicated that they would purchase $2,000,000 worth of equipment including speed cameras, projectors, and sound equipment. The newspaper story reflects also that Russian films are presently being shown in all the European countries occupied by the Russians, this much to the consternation of the Hollywood studio heads who have not yet obtained clearance for the showing of American pictures in occupied countries.

C. Counter Soviet Propaganda in the Motion Picture Industry.

W. R. WILKERSON, owner and publisher of the "Hollywood Reporter", who has been contacted on numerous occasions by the writer, and who is known to be anti-Communist, and well aware of the dangers to this country therefrom, on April 18, 1945 wrote an editorial which reads as follows:

"It's remarkable to us that as yet no picture effort has been accomplished to protect this great land of ours from Communism. There should be a great story for a great picture, and one that would do this country and its people more good than any film ever accomplished. Certainly a film of entertainment, but one

"packing sufficient information to open the eyes of our population, some of whom are being waved leftward by a lot of glib talk on the part of the Reds who are out to sink our form of living--the form of government that made of our nation the greatest in the world over the shortest period.

"Our producers have always rushed to any and every cause to benefit our peoples. They have propagandized issues in forms of screen entertainment that have done wonders in building up a case against the Nazis, of helping us through the war; of all types of conservations that were most necessary in the winning of the war. Accordingly, why not something now to keep the U. S. for the U. S. Something to highlight the (rather successful) efforts that are now being exerted to change our whole manner of living; taking away the very foundations of our nation; removing the wheels that turned so successfully during the life of this country? Why not a picture or pictures to protect this way of life, our past form of government; the very living and government that made of us the world's greatest power? The screen can do it better than all the speakers, editorialists and the accomplishments of our true patriots in their efforts to stamp out the spread of the Red propaganda.

"One would only have to compare our way of living, our comforts, our great industry and national resources against those that were offered and will be offered in Communistic countries, to win the case hands down. There are no people who have greater opportunities; no country offering such opportunity as our people and the government that built up this mighty nation.

"There is little doubt that the Reds are building a tremendous organization here and in all the Americas in an effort to tumble our high position, our daily comforts, our happy manner of living. Pictures can combat this intrusion successfully IF some of our producers will jump to the cause---acause of saving the U. S. for the U. S."

Another editorial on this subject appeared under date of April 28, 1945, as follows:

"Many of the 'Commies' have certainly become disturbed because we dared to suggest here that our picture industry should do something to help return the U.S. to the U.S. and sustain our way of living and the form of government that made of us the greatest and happiest nation in the world. The 'Commies' have taken our suggestion as an attack on Communism. David Platt, in the N. Y. Daily Worker, a Communistic organ, devotes his whole column in criticizing us, heading it with 'Answering a Redbaiter.'

"Well--if our suggestion that motion pictures assume its patriotic burden and national service with a picture or pictures that would arouse better thinking, reminding our people of the principles that built our great nation and the attacks that are now being made on those principles in the hope of changing our way of living--our mode of government--then we stand accused, we ARE a redbaiter. However, we want no part of Communism or what it represents, have no envy for the communistic principles, their way of life, their form of government. That is for them. If they are happy with it, that's their contentment, but let them keep it for themselves, let them live it in their own land and keep away from us and stop tampering with our government, our way of living, our happiness. We believe our former form of government, our way of living, was the best. The 'commies' may like theirs best. That's for them. The U.S. is for us and we believe our picture industry should fight any intrusion, should highlight in picture entertainment the conspiracy that's now rampant, the results if that conspiracy wins out. We know our industry has the arm for the fight to win back the U.S. for the U.S. and believe it should accept that patriotic duty and FIGHT.

"Mr. Platt, in part of his column, states:

"'After all these years Wilkerson is still backing the wrong war. To him, Stalin is the real enemy. Wilkerson has learned nothing from the experiences of the last 12 years of Nazi red-baiting which has culminated in a tidal wave of cannibalism before which the savagery of primitive man stands in childlike awe. He wants Hollywood to make a 'great picture' that will show that America's real enemy is Communism, not Fascism. Such a film, he says, 'would do this country and its people more good than any film ever accomplished.

"'Could Radio Berlin or the headhunters of Belsen and Buchenwald say more? Hitler began by denouncing the 'Red Menace!' Like Wilkerson, Der Fuehrer said 'the Communists were out to sink our form of living.'"

"Our only answer to the above is that if Stalin and his Communists did not make a treaty with Hitler, did not join him in principle at the start of the war, there would have been no war which 'culminated in a tidal wave of cannibalism.' The head-hunters of Belsen and Buchenwald would never have existed. However, enough of this. We are not baiting the Russians. We're not big enough even if we wanted to and we don't want to. What we do want and will give any and all the assistance we have in the effort, is to help bring back our American way of living and the form of government that has been the envy of every other nation of the world. We would like to see the return of the things that gave all of us the freedom and happiness

"we and our forefathers enjoyed which made it possible for the accomplishment of most of our desires. This conspiracy seeks to destroy that and we can go a long way in beating it off if our picture producers will assume their obligations and through entertainment show our peoples what is happening and what WILL happen if that comspiracy spreads further."

His final editorial on this subject appeared April 30, 1945 and is as follows:

"We feel flattered that so many of the nation's columnists and quite a few of the commentators on the air took up the suggestions contained in our sermon here the other day that our company heads and their producers immediately set about doing something to help save these United States for the U.S. We were more surprised than flattered, however, that these same writers and commentators, who certainly have some influence on the thinking of our nation, have not started the drum-beat long before something appeared in this column. However, we are happy the comment was made and hope others take up the idea in the desire that something is done to maintain our way of thinking--the way that made of this nation the greatest and most powerful throughout the whole world.

"It's true that there are only a few who are doing the shouting to change our form of Government, but those few have had some effect and are cutting in deeper each day, with the average individual laughing the thing off with the comment 'It can't happen here'. But it is happening. Already many of the things that advanced this country and our people are being changed to stop that progress--to cut off our power, to sow disunity, discord; to get our people fighting among themselves and substitute a government comparable to other nations who are constantly at war with one other.

"The whole world is jealous of the U.S. Jealous of its form of living, of its progress, or its many advantages. Our way of living is too good, our manner of government gives too much opportunity for progress. There is a conspiracy to destroy both UNLESS our peoples do something about it, and quick. The quickest way to start the movement in the right direction is for our producers to design informative stories that can be screened entertainingly showing what is going on, what its effect will be if it continues and the ultimate destruction of the form of government and the way of living that's made us such a great nation, such a mighty power.

"Motion pictures have become the greatest source of public information and instruction. There is no medium that reaches the

"masses and can influence their actions as quickly and effectively. Motion pictures, better than anything else, can stop the conspiracy to destroy our ideals, our lives and our form of Government. And why shouldn't we help? Why shouldn't we point up the campaign that is being waged to destroy the very things that made the United States what it is? Who of you would want to live under any government other than the one that made us the great power we are--the happy individuals we are? Why permit it to be changed for something that will check our progress and make us unhappy?"

The writer interviewed WILKERSON May 14, 1945 as to reactions from his editorials and he stated that he had received 100 anonymous letters which berated him but that commendatory statements were made to him by JACK WARNER of Warner Brothers, and DARRYL ZANNUCK of 20th Century Fox. He said JACK WARNER told him that if somebody would give him a script on that subject, he would be glad to make such a picture; that ZANNUCK, while he endorsed his stand, told him he thought he was "sticking his neck out".

IV. SOVIET PROPAGANDISTS IN MOTION PICTURE WORK.

A. STIRLING HAYDEN, with aliases Sterling Hayden, John Hamilton, Sterling Walters.

Source 30-M has advised in some detail of the activities of STIRLING HAYDEN, former Paramount picture player and presently the husband of MADELINE CARROOL. HAYDEN is one of the suspects in Comintern activities. As early as November 1944 members of the Soviet Government Purchasing Commission in San Francisco were in contact with WILLIAM SCHNEIDERMAN, California State President of the Communist Political Association discussing the impending visit of HAYDEN. HAYDEN was in San Francisco on December 6, 1944, remaining until December 11, 1944, during which time he met members of the Soviet Government Purchasing Commission, and was discussed frequently by WILLIAM SCHNEIDERMAN and STEVE NELSON. It was apparent that he was working for "their cause".

They also discussed HAYDEN'S getting in touch with "JACK" in care of Columbia Studios in Hollywood and this is believed to be JOHN HOWARD LAWSON, prominent Communist in the motion picture industry. It appears that HAYDEN discussed with them his recent activities in Yugoslavia working with and for TITO'S people; also that he had conferred with WILLIAM DONOVAN, head of O.S.S., HENRY WALLACE, and Mrs. ROOSEVELT and that it was anticipated that he would return to Spain where he would be working in the underground in the interests of the Communist cause.

It appears further that MADELINE CARROLL is also working for their interests but it has been decided that she should remain undercover and not openly acknowledge her Communist affiliations and interests. If Mrs. ROOSEVELT was unable to get HAYDEN into the Spanish underground, he would then attempt to get into the French underground movement. It was indicated that she would in some way attempt to influence the President in HAYDEN'S behalf.

Source 30-N reports a dinner engagement of HAYDEN'S with Source 30-O. This last named source is [redacted] b7D
and here appears to be direct evidence of efforts of HAYDEN to promote Russian propaganda in the picture industry. This appointment took place January 1, 1945 in New York City at which time HAYDEN told Source 30-O that he wanted to make pictures in Hollywood after the war, following his discharge from military service. He, however, made it clear that he wanted to make pictures only on "My own terms". In explaining that, HAYDEN said that he wanted to play parts and select stories which had a message so that his pictures could be used to tell the people of the world what they were fighting for; that HAYDEN wanted to use the medium of motion pictures to bring a message to the people of the world. HAYDEN was told that this studio was not interested in any message

which HAYDEN wanted to deliver.

HAYDEN also related to this source that while with the United States Marines he had been dropped by parachute in Yugoslavia where he maintained liaison between Marshall TITO and an American force in Italy. During this time HAYDEN said he became very close to TITO and "that's where I began to see things in a different light". He said that TITO represents what the poor, starving people of Yugoslavia are willing to die for in order to better themselves. HAYDEN also told this source that on his return from Italy, he had gone to San Francisco to see some people he wished to see there. He did not tell who they were but he said that they had asked him to see certain pictures and HAYDEN submitted a list of these pictures, about ten in number, in which he was interested in viewing in New York City. Except for three or four old MADELINE CARROLL pictures the group, according to Source 30-O, consisted entirely of leftist films, specifically "Grapes of Wrath", "Song of Russia", "Mission to Moscow" and "The Informer".

Source 30-O, who has known HAYDEN over a period of years, advised that HAYDEN has undergone a considerable change in his outlook on world affairs; that now he appears to be completely obsessed by a revolutionary or radical philosophy, and it appeared to this source that HAYDEN was under complete control of some unidentified friends in San Francisco; that now he is mature, he appears to have his principal life interest wrapped up in some type of leftist, radical political work.

Source 30-P furnished background information on HAYDEN who was born STERLING WALTERS in Montclair, New Jersey March 26, 1916. His early life was taken up with sailing the seas. He met MADELINE CARROLL in Hollywood during the making of two pictures in which he appeared, "Virginia" and "Bahama Passage". They were married in 1942 in New Hampshire, following her divorce from PHILLIP ASTLEY, to whom she was married in 1931. ASTLEY was a London real estate broker. MADELINE CARROLL is a naturalized American citizen, born February 26, 1906 in Birmingham, England.

In December 1941 HAYDEN was reported to be in the Pacific Theater of War aboard a cargo vessel working for the Canadian Government. He enlisted in the United States Marines September 26, 1942 and in Bridgeport, Connecticut June 25, 1943 had his name legally changed to JOHN HAMILTON.

It is reported that HAYDEN left Washington, D. C. about February 3, 1945, apparently on an overseas assignment for the Office of Strategic Services.

B. RE: BORIS MICHAEL MORROS

The following investigation was conducted by Special Agent HOWARD H. DAVIS.

MORROS was born January 1, 1891 at St. Petersburg, Russia and entered the United States in April 1915, being naturalized in New York City March 4, 1929. He was formerly manager of the Paramount Theatre, New York City, and since 1935 has been employed as a motion picture producer in Hollywood, having been connected with Paramount, 20th Century-Fox, and General Service Studios.

MORROS has sisters and brothers residing in Russia. His aged father is presently residing in Los Angeles, MORROS allegedly having arranged with the former Russian Ambassador, MAXIM LITVINOFF, for his father to come to this country. MORROS resides at [redacted] with his wife, KATHERINE. They have a son, RICHARD, in the United States Army and a son-in-law BORIS LEVEN who was an art director for Fox Studios but is now in the United States Army stationed at Los Angeles. b6 b7C

MORROS is of interest in the COMRAP case, having been mentioned in the anonymous letter to the Bureau of August 7, 1943. VASSILI ZUBILIN, alleged Comintern agent, on April 12, 1943 left a briefcase at MORROS' home which briefcase ZUBILIN had previously stated he would not leave out of his possession.

MORROS has had numerous contacts with the Russian Vice Consulate at Los Angeles, having attended parties there and also having attended the farewell for MIKHAIL KALATOZOV, former official Soviet film representative to the United States, who returned to Russia on November 11, 1944. MORROS has also made arrangements on several occasions at the request of the Russian Vice Consulate for official parties of visiting Russians to visit motion picture sets.

On April 29, 1943 Source 34-A advised that on one occasion an individual by the name of SHUMITSKY (ph), ascertained later to be BORIS SCHUMIATSKY, Soviet Commissar of Motion Pictures, was in Hollywood and conferred with MORROS about making pictures for Russia. MORROS was working for Paramount at the time and contacted CECIL B. DeMILLE in the matter, but Paramount exhibited little interest. At this time and while SCHUMIATSKY was in Hollywood, MORROS endeavored to interest Source 34-A in this idea and also discussed with him the plan of going to Russia to make films. As far as Source 34-A knew, nothing ever developed from this.

While at the 20th Century-Fox Studios, MORROS was in partnership with SAM SPIEGEL, also known as S. P. EAGLE, and they were assisted by SAMUEL RHEINER. As a result of this partnership the picture "Tales of Manhattan" of which JULIEN DUVIVIER was the director, was produced. SPIEGEL was born November

11, 1901 in Poland and is an alien. He was previously in the United States from 1927 to 1930 at which time he was deported to Poland and he re-entered the United States in May 1939. Subsequently deportation proceedings charging illegal entry were instituted against him as he is stated to be a deportable alien with a criminal record. SAMUEL RHEINER was born September 8, 1901 at New York City. MORROS has met socially with WALTER COLMES who is the proprietor of Colmes Productions, and apparently they have attempted to get together in producing pictures. COLMES and his wife are members of the Russian-American Club in Los Angeles. MORROS has also had considerable contact with LEOPOLD STOKOWSKI, conductor, and is represented in Mexico City by GREGORY STONE, a musical composer.

MORROS has had numerous contacts in Los Angeles with HERBERT T. SILVERBURG, a Hollywood attorney, apparently for business reasons. SILVERBURG has been in contact both in Mexico City and in Los Angeles with OSCAR DANCIGERS who has been referred to as a Soviet agent. Recently STONE wrote MORROS from Mexico City advising that DANCIGERS had promised him his next picture.

MORROS' last venture at a studios was the General Service Studio where he was in partnership with DAVID LOWE, a producer, and ARTHUR LYONS, an agent. This partnership did not last, however, and has broken up. MORROS presently operates from his place of business 686 North Robertson Boulevard, Los Angeles, which is the Boris Morros Music Company and American Recording Artists, Inc.

It was ascertained through Source 34-B that on October 24, 1944 MORROS wrote a letter to MIKHAIL KALATOZOV, the official Soviet Film Representative to the United States, confirming negotiations with KALATOZOV relative to the film "Tales of Manhattan" and the repurchase from MORROS of the world motion picture rights of "The Russian People". MORROS stated in his letter that after KALATOZOV had returned to Russia and exhibited the film to his colleagues he was to confirm acceptance by cable and KALATOZOV'S government should deposit 300,000 rubles to MORROS' credit in the Moscow Government Bank. He was likewise to cable confirmation on "The Russian People" and 100,000 rubles were to be deposited to his credit for this.

On the same date MORROS directed a letter to KALATOZOV in which he sought to have the Boris Morros Music Company named as the official clearinghouse in the United States for the authors, composers and music publishers of the USSR. In connection with the last transaction it should be noted that newspaper accounts relate that the Leeds Music Company was named as the official representative with regard to Russian music.

Source 34-C advised that on February 28, 1945 GREGORY L. IRSKY of the Soviet Government Purchasing Commission, 1610 Park Road, Washington, D.C., advised MORROS by letter that it was delightful hearing from him and knowing that he had a friend in Hollywood who never forgets him.

C. Re: VLADIMIR POZNER

The following investigation was conducted by Special Agent GILMER G. ROBINSON.

POZNER, prominent French writer presently under investigation by the Los Angeles Field Division and subject in the COMRAP case, was brought to the attention of this office largely through his association with GREGORI KHEIFETS. Since coming to Hollywood in June of 1943 POZNER has been employed at various times in the movie industry, has contacted various prominent individuals identified in the moving picture industry, and is presently employed by one of the large producers.

With reference to background information regarding VLADIMIR POZNER, he was born January 5, 1905, in Paris and has a Master of Arts degree from Sorbonne. He is married and has three children. His wife, IDA, nee LIEBMANN, was born in Novorossisk, Russia, June 4, 1908. His children are ANNE-ELIZABETH-MARIE, born [redacted] CATHERINE-DOMINIQUE-NOEMIE, born in [redacted] and ANDRE-DANIEL, born in [redacted] b6 b7C

POZNER speaks English, Russian, and German and was a soldier, second class, in the French Army mobilized on August 27, 1939, and demobilized on July 16, 1940. He served as a military chauffeur during the war. He has been a resident of the United States since January, 1941, and is registered at the Delegation of the GPRF (at the time, National French Committee) at San Francisco.

POZNER arrived in the United States from Marseilles, France, on January 9, 1941, and after leaving New York he proceeded to Berkeley, California, where he was employed in the Richmond Shipyards at which time his address was [redacted] b6 b7C

With respect to his writings, POZNER has contributed to Harper's, "Nation", "New Republic", "Vogue", "Town and Country", "Virginia Orderly", the "France-Amerique", "Le Courier du Pacifique". All of these are magazines. He is the author of the following publications:

"Russe Contemporane", Paris, 1928 (Czech translation)
"Urss", Paris, 1932
"LeMors Aux Dents", Paris, 1937 (English translation)
Tolstoi s. Mort, Paris, 1935
"Deuil Nen 24 Heures", New York, 1942 (American, English, Spanish, and Swedish translations)
"Les Gens Du Pays", New York, 1943 (translated into American, English, Spanish, and Swedish)

He received a Guggenheim Scholarship in 1943 being recommended for this scholarship by ERNEST HEMINGWAY, LOUIS BROMFIELD, HEINRICH MANN, LILLIAN HELLMAN, and MAURICE MAETERLINCK.

POZNER has contacted at various times numerous individuals identified with the moving picture industry. He is friendly with CLIFFORD ODETS, well known leftist writer. He has collaborated with SALKA VIERTEL, principal in the Free German investigation in the Los Angeles Field Division. He is known to have contacted LION FEUCHTWANGER, also under investigation in the Free German activities in this area. Recently he has become friendly with BERT BRECHT and is believed to have collaborated with him on a story. BRECHT is likewise under investigation in the Los Angeles Office.

POZNER has been contacted by Mrs. WILLIAM DIETERLE and has, according to Source 45-A, prepared a talk for her on Russia. It should be further noted that on April 9, 1945, POZNER participated in a broadcast over Station KFI, Los Angeles, which program was entitled "The American Way" and was a discussion of how to re-educate the Nazi indoctrinated children. POZNER is a very good friend of GEORGE HENRI ANTON IVENS who is mentioned elsewhere in the instant report.

POZNER is known to be friendly with CHARLES CHAPLIN and has visited in his home on several occasions. Source 45-B advises that POZNER is a very good friend of LILLIAN HELLMAN and that on October 7, 1944, he visited with her at her home at [redacted] On this occasion HELLMAN related to POZNER that she was leaving for Russia within a few days and that she expected to be there two or three months. b6 b7C

It should be noted also that POZNER has at various times been in contact with LEWIS MILESTONE, who is a motion picture director with a long record of fellow traveler activities.

Source 45-B further reflects that POZNER is known to VERA CASPARY who has been affiliated with the movie industry and has also appeared before various organizations for the purpose of spreading propaganda for the Soviet Government. POZNER is a very good friend of CHARLES BOYER, prominent actor and President of the French Research Foundation. He has assisted BOYER on numerous occasions and this contact has introduced POZNER to many notables in the movie industry.

Recently he assisted BOYER in organizing a banquet for PIERRE BLANCHAR and SIMON SCHIFFRIN. BLANCHAR is the head of the French Committee for Motion Pictures for the Liberation of Paris and SCHIFFRIN, presently under investigation by the New York Field Division, is connected with the Motion Picture Division of the French Press and Information Service which is an agency of the provisional government of the French Republic. During SCHIFFRIN's and BLANCHAR

visit to Los Angeles a banquet was given in their honor to raise money for the support of the Civilian Aid Fund for the French Forces of the Interior, and this banquet was sponsored by the Screen Directors Guild, the Screen Actors Guild, the Hollywood Writers Mobilization, the Free World Association, "France Forever" of Southern California, and the French Research Foundation. Several of the above groups are known to be Communist Party front organizations.

Source B reflects that POZNER made available to ROSE ISAAK, an article entitled "Enemies in France" which was turned over to ANNA LOUISE STRONG, and that this article was then taken to Russia by ANNA LOUISE STRONG.

This source further advises that POZNER took part in the Writers Congress which was held on the campus of the University of California at Los Angeles on October 1-3, 1943, and the Congress was held under the auspices of the Hollywood Writers Mobilization, a front for the League of American Writers, a known Communist controlled organization. At this time POZNER took part as a speaker at a panel called "Problems of the Peace".

POZNER was employed for eight months at Warner's Studios at which time he was engaged in writing a scenario for "The Conspirators" and he also worked on "Hotel Berlin". POZNER spent five months at United Artists working on a film of the Norwegian Merchant Marine which was to star GRETA GARBO. However, this particular film did not materialize and has not been produced. He has worked on "G. I. Joe", which is a film of the American Infantry under the patronage of the War Department. Recently he has completed the story "The Dark Horror", which has been sold to NUNNALLY JOHNSON for a reported price of $20,000. At the present time POZNER is engaged by HAL WALLIS at Paramount Studios and he is working on a story of "Dishonorable Discharge".

An article in the "Hollywood Reporter" of March 26, 1945 reflected that one of the first motion pictures to be produced in France after its liberation would be POZNER'S novel "First Harvest" which was written in the United States.

D. Re: JOHN HOWARD LAWSON, with aliases
Jack Lawson, Jacob Levy

JOHN HOWARD LAWSON was born September 25, 1895 at New York City. The family name was originally LEVY but according to LAWSON'S testimony before the California Legislature's Joint Fact-Finding Committee on Un-American Activities on September 13, 1944, the family name was changed prior to JOHN HOWARD LAWSON'S birth. His father's name was SIMEON LEVY LAWSON. LAWSON attended Cutler School in New York and Williams College, graduating in 1914. When he was in college he described his beliefs as "unpredictable" and his college yearbook described him as a "little to the left".

LAWSON'S first job was cable editor in the New York office of Reuters Limited where he was employed for more than a year at which time he resigne after receiving a small payment on an option for a play from GEORGE M. COHAN and SAM H. HARRIS. In 1917 he went abroad serving in the volunteer ambulance service in the French Army, later being transferred to the Italian front. In an autobiographical sketch LAWSON admitted that he served with the Red Cross partially because he did not believe in the war. He spent some time in Paris then returned to the United States and wrote a number of plays which were "leftish" in character.

He has been married twice, his first wife being KATHRYN DRAIN whom he married in 1919. This marriage ended in divorce in 1925. He is presently married to SUSAN EDMOND LAWSON. He has a son and daughter by this marriage. He presently resides at [redacted] and is under a writing contract to Columbia Studios at a salary of $1,000.00 a week, with a guarantee of twenty weeks of work a year. In the past few years he has written scenarios for such box office attractions as "Sahara" and "Action in the North Atlantic". b6 b7C

According to a confidential informant of the Denver Field Division LAWSON and HERBERT BIBERMAN were appointed co-leaders of the intellectuals and the comrades in the motion picture industry for the Communist Party-USA in 1941. Since that date LAWSON has continued his leadership in this field and is currently the leader of the Communist Political Association element in the motion picture industry and allied cultural fields. He is currently assigned to the "special" group, Los Angeles County Communist Political Association. His wife is also a C.P.A. member and his daughter, MANDY, is forming an A.Y.D. Club. His son, JEFFERY is in the United States Army.

LAWSON'S affiliation with the spread of Russian propaganda has been chiefly through his activities as (1.) An officer or leader in Communist front organizations; (2.) Instructor in Communist controlled schools; (3.) Motion picture writing; (4.) Associations.

Concerning Communist front organizations, LAWSON has been one of the leaders and participants in all four congresses of the League of American Writers. He has been a member of the National Executive Board, and was a national vice-president at the time it became dormant in 1944. The League of American Writers reportedly was an outgrowth of the International Congress of Revolutionary Writers which had its origin in Kharkov, Russia. Similarly, LAWSON was one of the organizers of the Hollywood Writers' Mobilization, a so-called win-the-war organization, formed by various guilds in Hollywood to furnish writing and other talent during the war for government and other agencies in connection with entertainment. This organization, in conjunction with the University of California at Los Angeles, sponsored a writers' congress in October, 1943 in Los Angeles and drew charges from the California Legislature's Fact-Finding Committee on Un-American Activities that it was Communist controlled and inspired. In this congress the Russian Government was officially represented.

Confidential National Defense Informant [redacted] advised that LAWSON was very interested in the establishment of a Russian library in the Los Angeles area and told the informant that he thought the Hollywood Writers' Mobilization or the Screen Writers' Guild would undoubtedly help in the formation of such a library. LAWSON has also been active in the Council of American-Soviet Friendship which is the successor to the National Council on American-Soviet Relations. The printed brochure of the National Council of American Soviet Friendship states that its purpose is to publish and disseminate pro-Russian propaganda and to combat anti-Russian propaganda of the HEARST-PEGLER type. On direct instructions from the county officials of the Los Angeles County C.P.A., LAWSON was instrumental in forming a celebration in 1944 commemorating the anniversary of the Russian Revolution. b7D

LAWSON has also been somewhat of a propagandist through the courses he has taught at the Los Angeles Workers School, the League of American Writers' School for Writers and the People's Educational Center - Hollywood Extension. At these schools LAWSON has taught a course on American history. This course, according to advertisements, and according to CNDI [redacted] who attended this course at the Workers School, was taught from the Marxist angle. The brochures describing this course at the various schools have also stated that he included Marxism-Leninism. b7D

As a writer, JOHN HOWARD LAWSON has been the correspondent for the "Daily Worker", has written articles and statements for the "People's World", reported West Coast Communist news organ, and is currently contributing editor to the "New Masses", all of which concur and follow the international Communist line. Currently LAWSON is writing a book (two volumes or more) on American History. ALEXANDER TRACHTENBERG, a national official of the C.P.A., has expressed vital interest in this book, according to C.N.D.I. [redacted] and wanted a script of it sent to him if possible. Furthermore, LAWSON has held b7D

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critic's sessions on this book with CARL WINTER, Los Angeles County C.P.A. President, and other Communists who are writers in the motion picture industry. LAWSON has completed writing a scenario for the motion picture "Counterattack", produced by ZOLTON KORDA, reported to be the brother of ALEXANDER KORDA, British film producer. The picture has been released through Columbia Studios and has had its first showing in San Francisco during the United Nations Security Conference. The October 23, 1942 issue of the Los Angeles Daily Times states that "Counterattack" was written for the New York stage by JANET and PHILIP STEVENSON and it was based on the central theme of a play written and produced in Russia by ILYA BERSHININ and MIKHAIL RUDERMAN, two Russian reporters. The article stated that the play concerned the Russian-German war. JANET and PHILIP STEVENSON are both members of the C.P.A. in Los Angeles County, according to CNDI [redacted] They were transferred to Los Angeles from New York CP-USA prior to June, 1944. b7D

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According to CNDI [redacted] BILL SHIFFRON, a Hollywood agent, conferred with HERBERT BIBERMAN on October 8, 1942 stating he had a Russian play which he had obtained from LITVINOFF (apparently MAXIM LITVINOFF, former Russian Ambassador to the United States) who wanted it made into a film and shown in Washington, D.C. first so that the President and Congress could see it. In a later conference [redacted] reported that SHIFFRON advised BIBERMAN that producer LEE SABINSON had written directly to Moscow for authority to produce the play and Moscow at first declined to permit production, however, later SHIFFRON sent a copy of the adaptation to Moscow which was approved and [redacted] stated that SHIFFRON said that this is the adaptation that "Russia wants and will approve". SHIFFRON said that SABINSON had the rights to produce the play from the Soviet Embassy and he had worked through ANNA LOUISE WILLIAMS who in turn had worked through the Embassy to secure permission. SHIFFRON said that the adaptors are represented by WILLIAM MORRIS, JR. He also advised BIBERMAN that $36,000 had to be raised and that if BIBERMAN could raise this amount the play would be accessible to him. BIBERMAN was furnished a script by SHIFFRON and [redacted] said that BIBERMAN stated the play was "solid from A to Z". b7D

It was later learned through [redacted] that SHIFFRON had contacted SIDNEY BUCHMAN, a producer at Columbia Studios, (who was a CP-USA member and who is currently a member of the C.P.A., according to [redacted] who first agreed to purchase one-half of the play for $17,500 and later agreed to purchase the whole thing, apparently for $36,000. (It was not clear to the informant whether BUCHMAN purchased it for himself or for Columbia Studios since at that time BUCHMAN was Executive Producer at Columbia and next in charge to HARRY COHEN, President of Columbia Studio.)

It is interesting to note that BEATRICE BUCHMAN, who is also C.P.A. member, according to CNDI [redacted] wanted BIBERMAN to direct the p' b7D

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BIBERMAN insisted no trouble be made over his directing it since the important thing is that the play be produced and that a reactionary person does not direct the play. It is to be noted further that BIBERMAN, according to a confidential informant of the Denver Field Division, was appointed co-leader of the Hollywood Intellectual Congress in 1941 with JOHN HOWARD LAWSON. As stated previously, JOHN HOWARD LAWSON has just completed the script for the motion picture entitled "Counterattack".

It is to be noted that CNDI [redacted] reported in October, 1942 that BIBERMAN conferred with LAWSON, gave LAWSON a copy of the script to read and discussed changes they thought necessary in the play, should it be made into a motion picture. b7D

ASSOCIATIONS

LAWSON has also had connections with Soviet officials in Los Angeles. Informants have reported that LAWSON was a contact of MIKHAIL KALATOZOV, Russian film representative in the United States in 1944, in connection with activities of the Hollywood Writers' Mobilization. He is also known to have been a contact of V. V. PASTOEV, former Russian Vice Consul, in Los Angeles, in connection with the Hollywood Writers' Mobilization Congress held in October, 1943.

There is no evidence available that he has been engaged in propaganda dissemination at the behest of Russia. It is also to be noted that most of LAWSON'S activities concern the domestic Communists and their policy in the Los Angeles area.

E. Re: GEORGE HENRI ANTON IVENS,
alias Joris Ivens

The following investigation was conducted by Special Agent DANIEL F. CAHILL.

IVENS has been a subject of investigation in the Los Angeles Field Division since May of 1943. The records of Immigration and Naturalization Service, according to Source 33-A, indicate that IVENS first came to this country in 1936, entering at New York City. He made several departures and reentries into the country from that date until his final entry in May of 1942. The records of the Immigration Service reflect that IVENS was born on November 18, 1898, at Nymegen, Holland. He filed a Declaration of Intention on October 31, 1939, at New York City; however, no record of his naturalization could be found.

In March of 1943 Confidential National Defense Informant [redacted] reported that IVENS was then working in Los Angeles and Hollywood. This informant had learned of IVENS' presence in the Los Angeles area from HANNS EISLER who resides in [redacted] At that time it was reported that IVENS was attempting to get work in the Office of War Information through ROBERT RISKIN who heads the Foreign Branch of the Motion Picture Unit in OWI. b7D b6 b7C

[redacted] recalled that he had met IVENS in Moscow in 1931 or 1932 and had also seen him in Berlin, Germany. IVENS was known to this informant as a director of documentary films, and further stated that IVENS had directed a documentary film for the Soviet Government in 1932, entitled "Komsomol" (Communist Youth), which was produced in Moscow. This informant also knew that IVENS directed a picture in Spain which was made to show the Spanish Loyalist side of the Civil War. b7D

[redacted] reported that IVENS had come to the United States on the invitation of the New School for Social Research of the Rockefeller Foundation. Prior to his appearance in Los Angeles in 1943 IVENS was reported by the informant to have been making pictures for the Canadian Government. b7D

Source 33-B reported that IVENS is a Dutch Communist who plied back and forth between Holland and the Soviet Union in the early 1930's. He was an instructor in Revolutionary Literature in Moscow, as well as an instructor at the Film University in Moscow. According to this source, IVENS is mentioned numerous times by the "New Theater", which was said by this source to be a Communist Party publication.

With regard to IVENS' documentary films, this source stated that "New Earth" produced in 1934 was a picture which followed the Communist Party line. "Borinage", a documentary film of a coal strike in Belgium, was also produced in 1934 and was a picture following the Communist Party line. This source also reported that the subject made pictures in Spain and China which were

distributed through Communist Party channels. It was also reported that he worked with JAY LEYDA in putting across the Communist Party program in the Modern Film Library of the Rockefeller Foundation.

Included in the report from this source was a quotation from the Hollywood Reporter for January 16, 1942, which announced that IVENS had produced a documentary film entitled "Our Russian Front" under the auspices of the Russian War Relief, Inc. This picture was directed by LEWIS MILESTONE, written by ELLIOT PAUL, and narrated by WALTER HUESTON. It was a production of Artkino, a Russian concern.

Through a confidential source it was learned that IVENS' personal correspondence revealed considerable information regarding his activities since arriving in this country. Shortly after his arrival in 1936 he delivered lectures on the influence of art on motion pictures, at Columbia University, New York; University of Michigan, Ann Arbor; University of Syracuse; Dartmouth College; and Bennington College. In 1937 he produced and directed "The Spanish Earth", a film made in Spain during the war on the Madrid front. ERNEST HEMINGWAY collaborated with IVENS in this picture and wrote and spoke the narration. In 1938 IVENS produced and directed "The 400 Million" in China with the full support of the Chinese Government. DUDLEY NICHOLS wrote the script and FREDERIC MARCH delivered the commentary; JOHN FARNO did the camera work and HELEN VAN DONGEN the editing.

In 1939 IVENS produced and directed "Power and the Land" for the Department of Agriculture. In 1940 he completed an editorial film feature called "New Frontiers" for the Educational Film Institute of New York University. In 1941 he was appointed head of the Documentary Division in the Motion Picture Department of the City College of New York.

This same confidential source made known correspondence between IVENS and PEARL ATASHEVA whose address is c/o VOKS, Moscow. This correspondence indicated a very close and friendly relationship existing between the two.

Source 33-C reported that IVENS was active in the Association of Documentary Film Producers, Inc., which is reported to have been made up of individuals who were affiliated with the Communist Party for some time. IVENS was President of this organization. At a meeting held in New York City on October 18, 1942, of "Artists Front to Win the War", IVENS was one of the speakers. This meeting advocated the second front and praised Russia. CHARLES CHAPLIN of Hollywood was also a speaker at this meeting. It was also reported by Source 33-C that IVENS took an active part in the Congress of American Soviet Friendship held in New York City on November 7 and 8, 1942.

For approximately eight months in 1943 IVENS was employed by the Special Service Unit, Army Signal Corps, Los Angeles. He was employed in connection with a series of pictures entitled "Know Your Enemy--Japan". He was

assisted in his work by HELEN VAN DONGEN. Prior to the completion of the picture, according to Source 33-D, IVENS and VAN DONGEN were released from this project. This source stated that when IVENS' work was reviewed it was found that the production seemed to lean too much to sympathy for the Japanese. HELEN VAN DONGEN who worked with IVENS in this project as well as on the picture "The 400 Million", married subject in January of 1944. She was later employed by the Office of War Information in the Foreign Film Branch and for about eight months worked with OWI in New York. She later returned and is presently employed with OWI of Hollywood, California.

During the time that VAN DONGEN was working with IVENS for the Army Signal Corps, she was residing with HANNS EISLER in Pacific Palisades, California.

The Writers Congress was held at the University of California at Los Angeles under the auspices of the Hollywood Writers Mobilization in October, 1943. It was noted, according to Source 33-E, that IVENS' name appeared as a member of the Advisory Committee for the Congress, as well as Chairman of the Committee on Documentary Films. IVENS was also scheduled to speak on documentary films at the meeting to be held on October 3.

During the summer of 1944 IVENS collaborated with VLADIMIR POESNER, a subject of investigation in the Los Angeles Field Division, and LESTER COWAN in a picture which was to star GRETA GARBO. This picture was never actually completed.

On October 28, 1944, IVENS was appointed Film Commissioner of the Netherlands East Indies by the Dutch Government. He departed from this country at San Francisco, California, on March 7, 1945, to assume his new position with headquarters in Australia. IVENS was originally scheduled to depart from the country in December, 1944, but there was delay in securing his Exit Visa. A review of his file with the State Department indicated that ARCHIBALD MacLEISH, Assistant Secretary of State, had written several memorandums in which MacLEISH suggested that the Exit permit and Reentry permit be approved. MacLEISH claimed that he knew the subject well having worked with him in the filming of several motion pictures, and that the subject is an anti-Fascist and is anti-Franco.

Throughout the investigation which was made on this subject it was learned through confidential informants that he was in frequent contact with the Russian Vice Consulate at Los Angeles and that he also had many contacts with MIKHAIL KALATOZOV, former Russian film representative in Los Angeles. In this connection it is of interest to note that immediately after his assignment as film commissioner of the Netherlands East Indies, IVENS had a lengthy interview with V. V. PASTOEV, former Soviet Vice Consul in Los Angeles.

F. Re: WILLIAM DIETERLE and
CHARLOTTE DIETERLE

The following investigation was conducted by Special Agent DANIEL F. CAHILL.

DIETERLE has been a subject of investigation in the Los Angeles Field Division since 1940. The records of Immigration and Naturalization Service, as reported by Source [illegible]-F, reflect that WILLIAM DIETERLE was born on July 15, 1893, at Ludbigshafen, Germany, and that his wife, CHARLOTTE HAGENBRUCH DIETERLE, was born March 27, 1896, at Chemnitz, Germany. DIETERLE and his wife were granted U. S. citizenship at Los Angeles on May 28, 1937. It was also made known through this source that both DIETERLE and his wife visited Europe in 1937 at which time they made a trip through Russia.

In Germany DIETERLE was engaged as an actor. However, when he came to this country he assumed the position of a director and in a very short time he was fortunate enough to meet with great success. Some of the pictures directed by DIETERLE were "Life of Emil Zola", "Life of Louis Pasteur", "Hunchback of Notre Dame", and "Kismet". In spite of the fact that DIETERLE has been very successful in Hollywood and has earned weekly salaries considered to be in excess of $3,000 he is still reported to be in a poor financial condition. Confidential National Defense Informant [redacted] ascribes this to various donations he has made to refugees and Communist dominated organizations. b7D

DIETERLE himself has not take a prominent and active part in the organizations which are sympathetic to Communism. His wife, however, has been extremely active and it is understood that DIETERLE not only concurs with her in her activities but encourages her work.

In 1939 the DIETERLES were instrumental in organizing the "Continental Players". The purpose of this organization was to give employment to refugee writers and actors, most of whom were either Communists or Communist sympathizers. In 1941 DIETERLE used his money in the organization and printing of a paper called the "Hollywood Tribune", which was characterized by confidential sources as being "very Red".

In 1942 Mrs. DIETERLE was very active in, if not the organizer of, the "European Film Fund". The purpose of this Fund was to solicit and collect money from sympathetic actors and writers in Hollywood to support the refugees in this area until such time as they have become established. In the same year it was known that Mrs. DIETERLE was active in soliciting funds for the International Brigade, which was affiliated with the Spanish Loyalists who were fighting Franco in Spain.

At the present time Mrs. DIETERLE is chairman of Russian War Relief, Inc., of Hollywood. She is also the Executive Director of the National

Citizens Political Action Committee in this area. In addition, both she and her husband have supported and indicated an interest in the publication entitled "Freies Deutschland" which is published in Mexico City by individuals who are reported to be outright Communists. In the anniversary issue of this magazine which was published in November, 1944, celebrating the third year of publication, an article was included by DIETERLE on "The German Film". In the January, 1945, issue, the magazine carried a short article entitled "A Salute from William Dieterle". In this article they quoted a letter from DIETERLE in which he stated that he was greatly interested in the magazine and expressed the hope that they would continue their great work in the fight against Fascism.

It was made known to Source 33-G that DIETERLE had built a private projection room in his home at [redacted] At various meetings held at his home he showed Russian pictures and pictures favorable to the USSR. b6 b7C

In June of 1944, GREGORI KHEIFETS, former Soviet Vice Consul at San Francisco, and GREGORI KASPAROV, also a former Vice Consul at San Francisco, attended a party at the DIETERLE home. Several other contacts were reported by confidential informants between Mr. and Mrs. DIETERLE and KHEIFETS.

For a period of about four months, according to Confidential National Defense Informant [redacted] NILA MAGIDOFF, wife of ROBERT MAGIDOFF, an American correspondent at Moscow, was a house guest at the DIETERLE home. NILA MAGIDOFF is now a subject of a separate investigation in the New York Field Division. Both prior to and subsequent to her visit with the DIETERLES, she has traveled extensively in this country and in Canada speaking and writing in behalf of the Soviet Union. b7D

Throughout the period that the DIETERLES have been under investigation confidential informants have revealed numerous contacts with official Soviet representatives in Los Angeles. In February of 1945 a representative of the Colton Rotary Club at San Bernardino, California, contacted the Soviet Vice Consulate in Los Angeles and requested that a speaker be sent to San Bernardino. Mrs. DIETERLE was the individual who appeared as a result of this request and gave the talk to the Colton Rotary Club. As was expected she praised the Soviet Government.

Prior to his return to Russia, MIKHAIL KALATOZOV, former Russian film representative in Los Angeles, had many contacts with the DIETERLES. On his departure he took certain American films with him to Russia. Included among this group was the "Hunchback of Notre Dame" which was secured through the assistance of DIETERLE and which was produced under the direction of DIETERLE.

In November of 1944 Mrs. DIETERLE attended a conference held by the National Citizens Political Action Committee in Chicago. In January of 1945 when SIDNEY HILLMAN was visiting in Los Angeles Mrs. DIETERLE was with him

practically the entire time of his visit. It is known that she had several private parties for him at her home.

On April 9, 1945, WILLIAM DIETERLE participated in a broadcast over station KFI in Los Angeles. This program was entitled "The American Way" and was an open forum program. At the meeting the subject discussed was "How to Reeducate the Nazi-indoctrinated Children". VLADIMIR POESNER was also a guest on the same program. DIETERLE made the statement that underground sources have made it known that about one-third of the Nazi youth are with the Allies in spirit and will support them once Germany is defeated.

On March 26, 1945, an individual believed to be Mrs. DIETERLE's secretary, contacted Mr. VAVILOV, the Soviet Vice Consul in Los Angeles. It was evident from this conversation that VAVILOV intended to see Mrs. DIETERLE prior to his departure to San Francisco and introduce the new Vice Consul, TUMANTSEV. Since Mrs. DIETERLE was indisposed and could not keep the appointment, indefinite arrangements were made for future meeting with TUMANTSEV. This contact indicates the close and friendly relationship existing between the DIETERLES and official Soviet representatives in this area.

Throughout the period of this investigation it has been made known that DIETERLE has been in close contact with LION FEUCHTWANGER, BERT BRECHT, HANNS EISLER, BERTHOLD and SALKA VIERTEL, all of whom are principals in the current investigation in the Los Angeles Field Division on the Free German activities in this area.

G. RE: FRANK WRIGHT TUTTLE

The following investigation was conducted by Special Agent ROBERT W. HOLLMAN:

FRANK WRIGHT TUTTLE was born on August 6, 1892, in New York City and attended public schools in New York. He later attended Yale University where he studied dramatics. Subsequently TUTTLE became assistant editor of the magazine "Vanity Fair" and later did publicity work for various concerns in New York City, following which he came to Hollywood and was employed first as a continuity writer for Paramount. Later he organized the Film Guild and directed various pictures, following which he returned to Paramount, this time in the capacity of a director. TUTTLE has directed a number of films, some of the more prominent of which are "Big Broadcast", "Roman Scandals", "All the King's Horses", "The Glass Key", "Charlie McCarthy, Detective", "This Gun For Hire", and "Lucky Jordan".

Source 30-B-1, stated that about 1925 TUTTLE was rated in the same class as CECIL B. DeMILLE as a director in the motion picture industry but that around 1928 or 1929 he became so involved in the work of the Communist movement that he lost favor as a director until approximately five years ago, at which time he directed the picture "This Gun for Hire" which starred ALAN LADD and which was a very definite box office success. TUTTLE has recently finished the picture "The Great John L", which he directed for BING CROSBY'S new producing company. TUTTLE receives approximately $25,000 for directing a picture, and he directs on the average of three a year. TUTTLE has been working on "Two-Faced Quilligan" for 20th Century-Fox Studios.

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CNDI [redacted] who is well versed in the Communist infiltration of the motion picture industry, has explained that the Communists initially infiltrated the industry by organizing various group theatre activities, the most important of which was one called the New Theatre League. This informant has identified TUTTLE as one of the most active members of this League and was also able to identify him as a member of the League of American Writers, which League has sponsored the Hollywood School for Writers which, according to this informant, is a device used by the Hollywood Chapter of the League of American Writers as a "transmission-belt" whereby budding writers may be developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League and ultimately into the Communist Political Association. TUTTLE is one of the leading lecturers at the Hollywood League for Writers and lectures on the technique of the director in motion pictures. b7D

TUTTLE has been associated with numerous Communist front organizations in Hollywood and has been especially active in the New The

League, Contemporary Writers, Inc., The Hollywood Anti-Nazi League, and the Hollywood Writers' Committee for Writers in Exile. All of these organizations have by reliable informants been described as purely Communist front organizations. During the time that TUTTLE has been active in the Communist cause in the motion picture industry he has at one time or another been closely associated with such prominent Communists as JOHN HOWARD LAWSON, screenwriter, DALTON TRUMBO, screenwriter, and SIDNEY BUCHMAN, former vice-president of Columbia Studios and now an independent producer.

TUTTLE has always displayed a great friendship for the Russian Government. As an example, TUTTLE was a sponsor for the reception held for MIKHAIL KALATOZOV which was held at the Mocambo on August 22, 1943. This reception was sponsored primarily by the Los Angeles Council for American Soviet Friendship of which TUTTLE is a member. TUTTLE was also a patron at a rally of the National Council of American Soviet Friendship which was held at the Shrine Auditorium on November 16, 1943, to commemorate ten years of American and Soviet diplomatic relations. When the Russian American Club was opened on June 11, 1944, TUTTLE was the master of ceremonies, and on February 23, 1944 TUTTLE attended Red Army Day at the Hollywood Canteen, at which time he introduced ALAN LADD to those present.

TUTTLE is presently married to TATIANA TUTTLE, nee Smirmova, who was born in Russia and who is a naturalized American citizen. She was formerly the educational director and later the membership director of Branch S of the Northwest Section of the Los Angeles County CPA. The membership of Branch S included all of those Communists who were active in Russian American groups in the Hollywood area. CNDI [redacted] has advised this office that TUTTLE was formerly a member of Branch B of the Northwest Section. This informant identified TUTTLE'S 1943 CP book number as 25,258 and his 1944 CP book number as 48,656. This informant has advised that TUTTLE was later transferred from Branch B of the Northwest Section to Branch A-3 (writers) and has also advised that TUTTLE has enrolled into the CPA and has been assigned to the Hollywood Cultural Group. This informant identified TUTTLE'S 1944 CPA card number as 46,843 and stated that on December 10, 1944 TUTTLE was issued a 1945 CPA card which bears number 47,268. b7D

TUTTLE'S importance as a Communist comes from the fact, first, that he is recognized as a very capable motion picture director and, moreover, he is considered to be an excellent teacher of motion picture methods. TUTTLE is an instructor in both the Hollywood School for Writers and the People'S Educational Center, both of which are controlled by the Communists and were organized primarily to train writers to spread the Communist gospel in the motion picture industry. Recently TUTTLE has been placed on the committee on documentary awards and, as a member of that committee, he will help to select the two documentary films to be given an academy award.

H. RE: THEODORE DREISER

The following investigation was conducted by Special Agent WILLIAM J. McCORMICK.

A review of the file of THEODORE DREISER reveals that he was born at Terre Haute, Indiana, August 27, 1871, and has been a writer and author all his life. He has written numerous books and articles and is widely known in his profession, his name appearing in "Who's Who". He has been associated with many well known Communists and fellow travelers both in Los Angeles and in New York City where he frequently appeared in behalf of various Communist front groups. He has been an officer and member of the League of American Writers since its formation and has written many radical and pro-Russian articles. He has sponsored such alleged Communist front groups as The American Committee for the Protection of the Foreign Born, Spanish Speaking People's Congress, North American Committee to Aid Spanish Democracy, Committee to Free McNamara, Harry Bridges Defense Committee, American Council on Soviet Relations, and Workers' International Relief. He was also a sponsor for the Anarchist Commonwealth College at Mena, Arkansas, and for such alleged Communist fronts as the American Student Union, the Lenin Memorial Meeting, the American League for Peace and Democracy, Committee to Defend America by Keeping Out of War, Hollywood League for Democratic Action, Schneiderman-Darcy Defense Committee, American Peace Mobilization, Committee for Citizenship Rights, American People's Mobilization, National Federation for Constitutional Liberties, Free Browder Movement, and Citizens' Committee to Free Earl Browder.

The New York Field Division has reported that DREISER was a sponsor and member in 1940 for the American Committee for Friendship with Soviet Russia; in 1941 was a sponsor and member for the American Council on Soviet Relations; he was national vice chairman in 1940 of the American Peace Mobilization and a sponsor for the Committee to Defend America by Keeping Out of War. In 1934 he was a member of the National Committee for Defense of Political Prisoners. Also in 1941 he was a sponsor for the Spanish Refugee Relief Campaign, the American Peace Mobilization Testimonial Dinner for MARCANTONIO, and a contributor to "Soviet Russia Today".

The investigation of DREISER further reflected that in 1931 he was indicted in Bell County, Kentucky, together with his secretary, MARIE PERGAIN, for criminal syndicalism and adultery. DREISER left the state prior to the indictment, and it was dismissed because of lack of evidence; however, the basis for the adultery indictment was the finding of DREISER and his secretary in the same room at the hotel; however, DREISER claimed impotency. The basis of the syndicalism was DREISER'S association with striking miners, and DREISER claimed as a defense that he was gathering material for a book.

In September 1942, DREISER was on a tour of Canada, and after making anti-British remarks he was prohibited by the Minister of Justice for Canada from making any further public statements or speeches in the country. According to the Canadian Mounted Police he was at the time accompanied by a woman who gave her name as HAZEL GODWIN, the wife of a Canadian citizen. On September 22, 1942 he registered at the Harrington Hotel at Port Huron, Michigan, with this individual as man and wife.

DREISER is presently under investigation by this office in connection with receiving more than $30,000 from the Soviet Government Publishing House in Moscow, Russia. He is known to be frequently in contact with local Soviet Consular officials and indications are that some of his writings and speeches have been published in Russia. DREISER claims that this money has been owed to him since 1927 for Russian publishing rights for his articles. Indications are that due to DREISER'S advanced age he is presently doing very little writing and is not always mentally alert.

I. Re: MICHAEL SERGEYVITCH LESHING,
alias Moses Leschtsch

The following investigation was conducted by Special Agent HOWARD J. SEARS.

LESHING was born at Ekaterinoslav, Russia, on November 15, 1880. According to records on file with the Clerk of the U. S. District Court at Los Angeles, he entered the United States at Galveston, Texas, under the name of MOSES LESCHTSCH on December 30, 1907. At the time of his entrance he was accompanied by his wife, VERA, and his infant child. He has resided in California since 1914 and became a U. S. citizen at Los Angeles on November 16, 1923. He is now separated from his wife but is believed to contribute to her support. She resides at [redacted]

b6
b7C

LESHING lives in an apartment building which he owns at [redacted] He owns a summer home at Balboa, California, and is reported to own considerable real estate in Los Angeles and in and around Newport Beach, California.

LESHING has been connected with film laboratory work since 1914 and for some years has been Superintendent of the 20th Century Fox Film Laboratory at 1418 North Western Avenue. In his position as superintendent, LESHING holds an important position with 20th Century Fox; under his supervision is done all of the processing of film taken by 20th Century and his department also has charge of the maintenance of all mechanical equipment used in the studio. This includes film processing equipment and the care and repair of sound equipment and the construction of any special tools and instruments required in the taking of motion pictures. He is thus in possession of details regarding the latest developments in technical equipment used in the taking and processing of motion picture film. He has access to any film processed in the laboratory and due to his position with the corporation can take any guest through all of the studio lots.

LESHING formerly associated principally with White Russians, according to Source 47-D, but within the past few years has dropped these old contacts and has gradually moved his life interest to a group that has leaned toward Communism. He is now a strong advocate of the USSR and according to the informant firmly believes in the Russian system and tries to persuade others to his point of view. He advocates the superiority of Communism as opposed to the capitalistic system and declares that the Communistic system is superior to that of the United States.

He has mentioned to this informant that the Russian Vice Consulate at Los Angeles has assured him that he is assisting in cementing good relationships between the United States and the Soviet. Informant believes that he honestly believes he is assisting in this matter and has definitely been brought

around to the Russian point of view. The informant believes that he would comply with any request made of him by the Soviet Government through its official representatives. He has stated that he has been offered a trip to Russia by the Amtorg Trading Corporation but that he has declined such a trip until after the war and at that time expects to make a visit to Russia. He is proud of his relations with the Russian Vice Consulate at Los Angeles and constantly mentions the entertainment afforded him at the Consulate.

It was the informant's opinion that LESHING is headquarters for all Russian film missions to the motion picture studios and that in his opinion LESHING was being used by Soviet representatives for the assistance he is able to render them in obtaining introductions into the film studios and for his assistance in helping them know and obtain the latest in technical equipment. It was pointed out that on several occasions he had conducted Soviet cameramen, including KOSMATOV and GREGORI L. IRSKY, through the 20th Century Fox Studios. In connection with the informant's statement, however, it is noted that in February of 1945 LESHING, at the request of the Soviet Vice Consul VAVILOV, arranged for BOBROV, a Soviet film representative, to visit 20th Century Fox Studios, but that other individuals made the arrangements for BOBROV's visits to other studios in the Los Angeles area.

Confidential informants of the Los Angeles Field Division in the past have furnished information which definitely establishes that LESHING was well known at the Soviet Vice Consulate and that he entertained socially for former Vice Consul PASTOEV and for PILIPENKO who was formerly a Secretary at the Vice Consulate. These informants have also shown that LESHING was acquainted with OLGA KHLOPKOVA and that on at least one occasion KHLOPKOVA with others visited LESHING's summer residence at Balboa, California. This visit is believed to have been made on August 9 or 10, 1944. LESHING also entertained on several occasions for MIKHAIL KALATOZOV, official Soviet film representative to the United States. He has been present at all of the receptions held at the Russian Vice Consulate. On June 6 he had a dinner party for GREGORI IRSKY, Soviet film representative.

LESHING has been the means of obtaining the use of the Grandeur Room at the 20th Century Fox Studios on Western Avenue for the showing of Russian films during 1944 on about twelve occasions, and he is also known to have had private showings of Russian films for the Vice Consul. Many of the arrangements for these showings were made by SAMUEL GOLDBLATT, an assistant to LESHING and one of his closest friends. The last of these film showings was held on December 4, 1944.

LESHING is an active member of the Russian-American Club and during the past few months has been frequently consulted regarding activities at the Club. In addition to his social visits to the Vice Consulate he has also been observed to make frequent visits to the Vice Consulate at times when he is the only visitor there.

Source 30-C advised on May 1, 1945 that LESHING was talking with TUMANTZEV at which time he told him he had just received a phone call from IRSKY in Washington concerning processing of film. LESHING told TUMANTZEV that he advised IRSKY he would be glad to do it.

The following day he reported to TUMANTZEV that he had done the processing free of charge but that he would have to be given 4,000 feet of positive film. He said that BOLTYANSKY, previously mentioned as an assistant to KALATOZOV, had promised to give him this film and that it was coming from Rochester, New York.

On the same day LESHING asked TUMANTZEV if he thought it would be all right for him to visit MOLOTOV and some of the other Russian delegates in San Francisco. TUMANTZEV said he would be talking to VAVILOV by telephone in San Francisco and would ask him about it. LESHING continued "The reason I want to go is just to visit and talk with some of the Russians. Nothing specific. If Molotov is an old member of the Party then he must have been at the Party conference in London and therefore would know me as I was there too."

TUMANTZEV was to call VAVILOV and then said he would give his answer to LESHING. On the following day he did talk to LESHING and told him that VAVILOV advised him against making the trip to San Francisco. LESHING said he was going anyway because all preparations had been made and he would at least be able to see VAVILOV and BOLTYANSKY. TUMANTZEV told him that it might be more profitable to go in three or four days but LESHING said he could not go at that time. It appears he was going in company with MICHAEL WALDEN and THOMAS L. HARRIS.

J. Re: SAMUEL GOLDBLATT,
alias Ted Miller

The following investigation was conducted by Special Agent HOWARD J. SEARS.

SAMUEL GOLDBLATT was born May 10, 1913, at New York City, according to certified records obtained by the H. W. Houston Company, a former employer. His father is BORRIS GOLDBLATT who lives at [redacted] and his two brothers are SAUL and LOUIS GOLDBLATT. SAUL resides at Berkeley, California, where he is employed as a chemical engineer by the Tidewater Associated Oil Company. He is the subject of a separate investigation in the San Francisco Field Division. LOUIS GOLDBLATT was formerly Secretary of the California State CIO and is a Communist leader in labor circles and has long been an associate and confidant of HARRY BRIDGES. He is presently the subject of a separate investigation in the San Francisco Field Division. b6 b7C

SAMUEL GOLDBLATT came to California in approximately 1928 and attended high school at the Hollywood High School where he had an average grade of C. He is married to ANNETTE GOLDBLATT and they have two infant children. He presently resides at [redacted] b6 b7C

GOLDBLATT is reported to have formerly belonged to the Young Communist League and he has been a member of the Communist Party since 1935. Confidential National Defense Informant [redacted] has seen a photostatic copy of GOLDBLATT's 1938 and 1939 registration with the Communist Party. These registrations show that he first joined the Party in 1935 and is in the Industrial Section of the Communist Party Studio Branch. In 1939 his function in the Party was that of Branch Organizer. In 1939 he belonged to the Film Decorators Local #836, A. F. of L. b7D

Since 1932 after his graduation from high school, GOLDBLATT has been connected with the motion picture industry in Hollywood except for two short periods. From 1936 to 1937 he was in Russia where he went on a trip with his father and while in Russia both he and his father worked for the Russian motion picture industry. Upon his return to the United States he entered employment at 20th Century Fox Studios as a grip. Shortly afterwards he was transferred to the laboratory where he worked under MICHAEL LESHING. In 1942 for a period of approximately four months he was employed by the H. W. Houston Company but returned to 20th Century Fox beginning in July, 1942. He is presently employed by that studio as a chemical foreman under the direct supervision of MICHAEL LESHING, Superintendent of the Laboratory.

Source 47-A states that GOLDBLATT has no particular training for his present position and spends very little of his time at his assigned job. He closely associates with LESHING both in his work and socially. This informant

is of the opinion that GOLDBLATT exerts a tremendous influence over LESHING and that he is largely responsible for LESHING's activities on behalf of the Soviet Government, as set forth elsewhere in this report. GOLDBLATT has been instrumental in making the arrangements for the showing of films for members of the Soviet Vice Consulate at Los Angeles and has also in the past obtained films for showing to sailors aboard Russian ships in the Los Angeles Harbor. Source 47-A points out that in his job at the Laboratory GOLDBLATT has access to all film taken by 20th Century Fox, which would include any confidential film which the laboratory handles for the armed services. He is also in a position to know of the latest developments in mechanical equipment and cameras used by the studios. The informant, however, does not know of any instance in which GOLDBLATT has made any confidential information available to any outsider.

GOLDBLATT has been on friendly terms with various Russian Vice Consuls stationed at Los Angeles. He was acquainted with the Vice Consul TIMOFEEV and the latter, upon his departure from Los Angeles in April, 1943, according to Source 47-B, made arrangements to have a visit with GOLDBLATT and his wife before leaving the city. GOLDBLATT was also on excellent terms with PASTOEV during the time that this individual was Vice Consul at Los Angeles. He attended all receptions held at the Consulate and was instrumental in the arrangement of details for private showings of films for PASTOEV and other members of the Consulate staff.

Source 47-B has stated that he was also very friendly with PILIPENKO, formerly Secretary at the Vice Consulate, and readily agreed to assist PILIPENKO whenever possible in making available films to Russian sailors and generally conforming with the requests made of him by PILIPENKO.

The same informant has advised that GOLDBLATT was acquainted with OLGA KHLOPKOVA, Soviet agent, and it was noted by surveillance that he visited PILIPENKO's home on April 23, 1944, during the time that GREGORI KHEIFETS was also at PILIPENKO's home. GOLDBLATT was acquainted with MIKHAIL KALATOZOV who was formerly official Soviet film representative in the United States, and on December 12, 1944, Source 47-C stated that GOLDBLATT had advised PEGGY DREIS in the informant's presence that he had an appointment with KOSMATOV concerning something which was very important. KOSMATOV is reported to be MIKHAIL KALATOZOV's successor in the United States.

During the past two years GOLDBLATT has been active on behalf of Russian War Relief and, according to Source 47-A, at one time made a 16 mm. film of the activities carried on by Russian War Relief and a copy of this film was reported to have been sent to Russia. He also distributed boxes to be filled in connection with the program of sending foodstuffs to Russia.

GOLDBLATT is also a member and a frequent visitor at the Russian-American Club in Los Angeles. However, in this connection it should be noted that many of his contacts with this Club are due to the fact that PEGGY DREIS,

[redacted] is office secretary at the Club and for the past year has been having an affair with GOLDBLATT. However, GOLDBLATT did recently advise CARL WINTER, President of the Los Angeles County Communist Political Association, that the Club was "close to his heart". Source 47-C stated that on that occasion, which was April 10, 1945, he arranged for a meeting with CARL WINTER to discuss among other htings the Russian-American Club. b6 b7C

The same informant has stated that in recent months GOLDBLATT has taken an active interest in the present strike in the motion picture industry and apparently is principally concerned with seeing that his union and all his activity in regard to the strike is in accordance with the line advocated by the CPA. The informant advises that with this evident purpose he has had several contacts with CARL WINTER regarding the strike in the motion picture industry.

K. RE: EDWARD G. ROBINSON

The following investigation was conducted by Special Agent BERTIN A. WEYL.

EDWARD G. ROBINSON and his wife, GLADYS LLOYD-ROBINSON, formerly a professional actress using the name GLADYS LLOYD, reside at [redacted] telephone numbers CRestview 6-5115 and BRadshaw 2-3562. ROBINSON is a prominent motion picture actor, well known on the screen and radio. He was born December 12, 1893 at Bucharest, Rumania. He has familiarity with the following languages: French, German, Italian, Spanish, Rumanian, Russian, Yiddish and Hebrew. He claims to be a citizen of the United States, but this fact has not been established to date. The ROBINSONS have one child, EDWARD G. ROBINSON Jr., commonly referred to as "MANNY". b6 b7C

Source 50-A advises that ROBINSON for years has been associated with many alleged Communist dominated organizations and that he has contributed financially to the Communist Party. His name has appeared as a sponsor on a number of alleged Communist dominated organizations and he has contributed to the Russian War Relief.

It was reported on December 17, 1941 that ROBINSON was a strong Communist although the alleged fact of his membership in the Communist Political Association has not been established. On June 6, 1941 ROBINSON appeared on a nationwide radio broadcast presenting a skit prepared by DALTON TRUMBO and TRUE BOARDMAN in connection with the League of American Writers, a Communist front organization.

On September 23, 1941 a reception was given at the home of Mrs. LEWIS MILESTONE, honoring EDWARD C. CARTER, national head of the Russian War Relief. Although this reception was given at the home of Mrs. MILESTONE, it was sponsored by GLADYS ROBINSON who acted as hostess, and it was planned by HERBERT BIBERMAN, then head of the Communist Party in the motion picture industry, and JANE MEADE, prominent in Communist activities. In was reported that the success of the Russian War Relief movement in Hollywood was in a large part due to the successful introduction afforded it through this reception.

On July 20, 1942 ROBINSON and his wife were among the persons present at a "Free People's Dinner" held under the sponsorship of the Joint Anti-Fascist Refugee Committee. Both ROBINSON and his wife were sponsors and this affair raised $6,000.00 in support of the JAFRC.

On January 23, 1943 ROBINSON attended what appeared to be a meeting at the "France Forever" office, 9407 Brighton Way, Beverly Hills, California. It was reported that ROBINSON was on the program given at the Hollywood Bowl June 22, 1943 entitled "Tribute to Russia Day", which was arranged by the

Russian War Relief to commemorate the anniversary of HITLER'S invasion of Soviet Russia.

On August 6, 1943 ROBINSON spoke at a mass rally held at the Shrine Auditorium which was sponsored by the Joint Anti-Fascist Refugee Committee, at which time he spoke favorably of Russia in connection with its participation in the war. Likewise it has been reported that ROBINSON was active in planning for a mass meeting to be held in November 1943 at the Shrine Auditorium sponsored by the Los Angeles Council of American-Soviet Friendship.

On August 3, 1943 ROBINSON was observed greeting with enthusiasm MIKHAIL KALATOZOV, then official Soviet Film representative to the United States, following his speech comparing American and Russian films at a seminar sponsored by the League of American Writers.

On October 23, 1943 the "People's World" carried an article indicating that ROBINSON was a member of the Motion Picture Committee of the National Council of American-Soviet Friendship.

On April 24, 1944 ROBINSON was one of the speakers at a mass meeting sponsored by the Los Angeles Council for Civic Unity, a Communist infiltrated organization. On July 29, 1944 the "People's World" carried a press release to the effect that EDWARD G. ROBINSON and his wife were included in the Committee of the western unit of the National Citizens Political Action Committee. It is reported that sometime in 1938 or 1939 a collection was taken up by EDWARD G. ROBINSON to which BERTHOLD VIERTEL and SALKA VIERTEL contributed. The VIERTELS are considered by a number of informants to be Communist sympathizers at least. At the time of this collection it was reported by SALKA VIERTEL that the same was for STALIN although considerable secrecy was afforded the same.

It was reported that in the latter part of 1943 ROBINSON attended a meeting at the home of EDGAR Y. HARBURG to discuss the formation of a "secretariat of arts and letters", a proposed new cabinet position in the Federal Government. HARBURG is known to have been in touch with such prominent Communists as MAX YERGAN, LOUISE BRANSTEN and others.

It is known that the Communist Party Control Commissions and Disciplinary Hearing Records contain information to the effect that ROBINSON contributed $125.00 to send a student of Occidental College to a Communist sponsored Workers School to learn how to organize and conduct strikes. These records indicated that ROBINSON'S chief interest was with the Hollywood Anti-Nazi work.

It was further reported that ROBINSON is a very close friend of HYMAN KRAFT, motion picture writer and well known Communist figure in the

Los Angeles area. At one of the meetings between KRAFT and ROBINSON it was discussed at length the matter of propaganda recently circulated to the effect that the next war of the United States would be with Russia and dismay was expressed that such ideas should be put forth. They discussed also a motion picture entitled "So Proudly We Hail" concerning which ROBINSON commented that it was very broad and very liberal. KRAFT agreed stating that it was a wonderful picture and that everything that should have been said was said. They also commented on the film "North Star" written by LILLIAN HELLMAN. They concluded that this was a successful picture and represented what the people wanted, although ROBINSON commented that the picture was considerably more liberal than "they" (apparently referring to the Russians) actually are.

It is further reported that ROBINSON is a close friend of BORIS MORROS. In an article of the Los Angeles "Times" August 22, 1943 it was reported that ROBINSON was among those individuals who would greet Professor SOLOMON MICHOELS and Lt. Col. ITZIK FEFFER, Soviet delegates touring the United States in connection with establishing good relations among the artists of the United States and Russia. In connection with these individuals a rally was held at the Shrine Auditorium at which time ROBINSON spoke.

It was further reported that on October 18, 1943 V. V. PASTOEV, then Soviet Vice Consul in Los Angeles, was advised that ROBINSON was intending to visit the Russian Embassy at Washington, D. C. as he desired to take a trip to Russia. It is further noted that the ROBINSONS have attended several functions at the Soviet Vice Consulate in Los Angeles. The ROBINSONS were among the guests of honor at a reception given by the Council for American-Soviet Friendship in honor of MIKHAIL KALATOZOV and his wife.

On January 24, 1944 Mrs. ROBINSON and Mrs. PASTOEV were among those present at a meeting at the home of SAM MOORE, [redacted] the purpose of which was to plan a rally against social discrimination. b6 b7C

The "Hollywood Reporter" a motion picture trade journal of June 5, 1944 carried a news article to the effect that ROBINSON was going to England to make a film for the Royal Air Force, and that while there he would make a broadcast for the Office of War Information. It is known that ROBINSON made a trip to England.

It is further reported that during the Spanish Civil War, together with MELVIN DOUGLAS and JAMES CAGNEY, ROBINSON presented an ambulance to the Spanish Loyalists.

In 1937 he signed a wire to Lieutenant Governor HATFIELD of California requesting a pardon of TOM MOONEY. He also submitted a letter of recommendation for the release of SAMUEL PAUL SPIEGEL, a German Communist, now held by the Immigration and Naturalization Service for deportation.

Recently a meeting was held at the ROBINSON home which was called by MELVIN DOUGLAS, at which time a document known as "the declaration of interdependence" was prepared. This document, directed to the late President ROOSEVELT, called for participation in the coming Congress for Peace and Democracy, a Communist sponsored group.

In June 1942 ROBINSON was a sponsor for a speech given by PAUL ROBESON under the auspices of the Joint Anti-Fascist Refugee Committee and the Council on African Affairs, Inc. He is a member of the Committee to Aid Russian Artists, a member of the Committee for War Posters sponsored by the Hollywood Division of the Russian War Relief, and a member of the Russian War Relief Music Committee. He was a patron of the program sponsored by the National Committee of American-Soviet Friendship in Los Angeles commemorating the tenth anniversary of diplomatic relations between the United States and the USSR.

In December 1943 ROBINSON sent a telegram to the Senate Judiciary Committee urging the passage of the Anti-Poll Tax Bill. ROBINSON was master of ceremonies and introduced Vice President WALLACE before the United Citizens Committee in Los Angeles February 9, 1944. In his introduction of WALLACE he referred to him as "champion of the common man". While in New York ROBINSON is known to have used the return address of 23 West 26th Street, New York City, which is that of the Institute of International Democracy located in a building owned by FREDERICK V. FIELD, his wife, and MAX YERGAN, all known CPA members or sympathizers. A number of Communist front organizations also have offices in this building.

ROBINSON was the individual selected to prepare the commentary in English to accompany several motion pictures recently released in the United States and presented in the USSR. These films glorify the Soviet people and the Soviet army.

An article in the Washington "Times Herald" for June 13, 1944 stated that ROBINSON was listed as worthy of the Order of Lenin for his part in the making of "Mission to Moscow" and "North Star" two motion pictures lauding the Soviet Government.

With regard to GLADYS LLOYD ROBINSON, she is known to have been in frequent contact with the Soviet Vice Consulate at Los Angeles as well as the Soviet Embassy in Washington. She is a member of the League of American Writers, a Communist dominated group. On the occasion that the Committee for Medical Aid to Russia was founded in Los Angeles the first meeting was held in the ROBINSON home.

On a recent trip which she made to Washington she was present at a reception given by the Soviet Embassy in commemoration of the October Revolution. She read a "Salute to Russian Women" for their fortitude and

courage, which was published in "Soviet Russia Today" in its March 1942 issue. At that time she praised the Soviet women and the Soviet people for having made the greatest contribution to the world, a great battle against the enemies of civilization, and stated "The example the Russian people, the Russian women gave us bravery and skill in driving out the relentless enemy, will lift their own determination and spirit and give us courage by the grace of God not to falter in our tasks."

It was reported in December 1944 that Mrs. ROBINSON informed JOHN GARFIELD that she was Chairman for California for the "Salute to the Wounded" program to be held in New York. She stated that the Shipbuilders Union was back of this program and she wanted GARFIELD to "talk it up" at the studios among the liberal people.

On November 29, 1944 it was reported that ROBINSON had received a wire from USEVOLDA PUDOUKIN, Chairman of VOKS Cinema Section Transmittal Society on Cultural Relations, Moscow, reading as follows: "AFTER INTERVAL ON 11/1/44 NEWSPAPER 'SOVIET ART AND LITERATURE' RESUMING PUBLICATION. IN FIRST ISSUE EDITORS CONTEMPLATE STATEMENTS BY REPRESENTATIVE WORKERS IN DEMOCRATIC COUNTRIES CONCERNING THEIR WORK AND ROLE IN THE FIGHT AGAINST HITLERISM." ROBINSON directed an unknown person to prepare an appropriate answer for him.

On December 4, 1944 ROBINSON sent a wire to JOE DAVIDSON, 170 Hotel Astor, New York, reading "APPLAUD YOUR DECISION CONTINUANCE LIVE VITAL LIBERAL GROUP. COUNT ME IN."

In January 1945 it was reported that Mrs. ROBINSON advised JOHN GARFIELD that she was going to make a number of records propagandizing against legislation outlawing the closed shop.

In connection with GLADYS ROBINSON it has been reported from several sources that she is considered mentally unbalanced.

~~- P E N D I N G -~~

LA 100-22916

UNDEVELOPED LEADS:

THE NEW YORK FIELD DIVISION:

At New York City will interview the appropriate officials at Columbia Pictures, 721 Seventh Avenue, to ascertain any business dealings this company may have with the Russian Government. It is noted that ABE MONTAGUE in charge of all distribution, and HENRY McCONVILLE in charge of publicity, were suggested by the studio in Hollywood as the ones to interview; however, it is being left to the discretion of the New York Office as to just who shall be contacted inasmuch as the reliability in these matters of the two individuals mentioned is not known to the Los Angeles Office.

Will interview W. C. MICHAEL, Vice-President, 20th Century-Fox Film Corporation, 444 West 56th Street, for information concerning any contractual relationship that corporation has had with the Russian Government.

Will interview JOHN W. HICKS Jr., President of Paramount International Films, 10th floor Paramount Building, 1501 Broadway, New York, or his assistant, GEORGE WELTNER, for information concerning any contracts had between the Russian Government and Paramount Studios.

Will interview PETER RATHVON, President of RKO Radio Pictures Incorporated, 1270 Sixth Avenue, for any information he may have regarding contractual relations between that studio and the Russian Government.

Will interview ARTHUR LOEW, or MORTON SPRING, 5040 Broadway, Loew's State Theatre Building, for any information they may have regarding contractual relations between the New York Office of Metro-Goldwyn-Mayer and Artkino or the RussianGovernment.

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California will make appropriate inquiry at Columbia Studios to ascertain what if any connection ZINA VOYNOW has with that studio. Will also ascertain her activity thereat in connection with the making of the picture "Counter Attack", to determine if she endeavored to influence the making of same along the lines of Soviet propaganda.

Will maintain contact with appropriate sources to keep abreast of and report activities of the Soviets propagandizing the motion picture industry.

LA 100-22916

~~CONFIDENTIAL~~

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TITLE: SOVIET PROPAGANDA IN THE MOTION PICTURE INDUSTRY

CASE: INTERNAL SECURITY ~~(R)~~

SA: H. FRANK ANGELL

DATE: JUNE 4, 1945

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60555

# to Woo Vets m Film Capital

60555

## Aim to Strengthen White House Ties

Special to the N. Y. Journal-American

LOS ANGELES, June 9.—Communist infiltration in the United States and Red revolutionary militancy throughout the Western Hemisphere will establish its citadel of propaganda and action in Hollywood.

The campaign is under way with an immediate program of supporting continued lend-lease to Russia, now that her war in Europe is over; strengthening ties with the White House and indoctrinating servicemen and returning veterans with the Marxist viewpoint.

Carefully blueprinted in New York City by Earl Browder and other American Reds, the program was revealed last night before 200 Hollywood and Los Angeles Communist sympathizers, many of whom occupy high places in the motion picture industry here.

Those who attended were told by Joseph Foster, Hollywood film critic for a Red weekly, that "at the right time" Russia would enter the war against Japan, "but not out of altruism."

### BIG STAKE IN PACIFIC.

"The Soviet Union has a big stake in the Pacific—more so in China," he explained, "and the Soviet Union will be in there to dictate the peace."

It had earlier been explained to the audience that part of this plan was to induce President Truman to aid in the rupture of United States relations with "the China of Chiang Kai-shek."

"A continued strong, reactionary government under the leadership of Chiang Kai-shek is opposed to our policy of ultimately Sovietizing all of Asia," the speaker added. "We are strong in North China now. We must exert our power throughout that nation."

Spokesman for the party ers in the East was Bruce Minton, associate editor of New Masses, a Red weekly that is nationally distributed, and who, with his wife, Ruth McKinney, a writer for the same magazine, is one of the Marxist doctrines' most fiery advocates.

### CRITICIZE STETTINIUS.

Berating Secretary of State Stettinius, Senator Vandenburg and other members of the American delegation to the San Francisco peace conference as "betrayers of Franklin Delano Roosevelt's great dream of a permanent alliance with Soviet Russia," Minton told his audience that "our salvation rests upon a close tie with Truman and the support of all members of our armed forces."

"We must infiltrate the ranks of these service men—the veterans returning from the wars and the neophytes yet to be called into action," he told listeners.

60555

"The thousands of pretty young girls in the Communist youth movement must volunteer as hostesses in USO canteens, churches, social groups—wherever these soldiers, sailors and marines seek recreation and are prone to listen to a persuasive voice."

"When President Truman assumed the high office vacated by FDR almost two months ago members of our group all over the world looked on this act of fate with grim foreboding, for we saw the Yalta conference and all it promised for Russia totally crumble," he added.

"But events in the past few weeks have taken a turn for the better. The way looks promising and our outlook again is hopeful.

### "GREAT PROMISES."

"Truman's actions in delegating former Ambassador to Russia Joseph E. Davies to represent us at the Court of St. James, and his selection of Harry Hopkins as a special emissary to the Soviet Union, promise great things.

"These men, throughout FDR's 12 years in the White House, unquestioningly supported the New Deal in spite of everything and everyone.

"Through our actions Truman can be won over. We can once again hope for closer and firmer ties with the White House."

William Gropper, New Masses cartoonist, in whose honor the meeting was held, later told the 200 well-groomed members of the audience that his magazine had sponsored a "round robin letter" signed by thousands of Communist sympathizers and members all [illegible] nation, peti[illegible] President Truman to co[illegible] lend-lease aid to Russia [illegible]nitely despite the fact the Sov[illegible] have "temporarily put down their arms."

"Nothing must be done by any of us to arouse the people of this country to protest against a continuance of lend-lease to the Soviet Union," he cotinued.

60555

Ruth McKinney, Minton's wife, told the audience how closely Molotov and the entire Soviet delegation to the conference had worked with American Communists in San Francisco.

### MOLOTOV TRICKED PRESS.

"Why, the entire American press was told that Molotov was living in a suite at the St. Francis Hotel," she added, "but all the while he had taken over a house on Nob Hill owned by my husband's cousin, so he could conduct his affairs without press interference.

"Molotov appeared in the luxurious red and gold appointed suite at the St. Francis when it was necessary to be seen there."

Miss McKinney then explained that the Communist party arrived at its plan of indoctrinating American servicemen when hundreds of crippled veterans—guests of the San Francisco conference at opera house sessions—"plainly demonstrated they were opposed to Russia and were blinded by the propaganda of anti-Soviet groups in this country."

### MUST BE WON OVER.

60555

"Those boys must be won over. If it is too late to win the veterans in our hospitals then we must enlist those who have not as yet gone overseas and those who are yet to return here," she concluded.

"And while we are on the subject of our future program, it might as well be stated now that Communism has outgrown New York as its headquarters.

"Henceforth our activities will evolve in Hollywood, where the prestige, influence and support of our comrades in the film industry will strengthen our ranks and carry our fight to people from every walk of life."

Gropper revealed to the audience how he, Miss McKinney and her husband had attended all important press conferences and two weeks of conference sessions at the Opera House as accredited members of the working press through "credentials secured by some of our influential friends."

Before the meeting closed the audience contributed $657 to the New Masses program in addition to paying a dollar a person admission

100-1[illegible]-96

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

:HBM

TO : MR. TOLSON

DATE: July 2, 1945

FROM : L. B. NICHOLS

SUBJECT: 60554

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Walter Wanger called from Los Angeles yesterday. He was very much disturbed over the Rankin charges of the existence of plots to overthrow the Government in Hollywood. He wondered if the FBI did not have investigative jurisdiction over such matters and whether the Director, if approached, could issue a statement to the effect that no such plots exist. He wondered how he could get in touch with the Director.

I told him the Director was not available, that I did not see how the Director could inject himself into the matter of the Rankin charges since those were the statements of a Congressional Committee which, time-honored, conducts its own investigations without resort to Government agencies.

Wanger pointed out that Hollywood has tried to do a good job in the war, that he felt that something should be done to alleviate the statement. I told him that I did not see how the Director could inject himself into this controversy. He asked if I would not take the matter up with the Director and see if he would not have any views or suggestions as to how they could meet the Rankin charges. I told him I would be very glad to do this and would call him back today.

It is my suggestion that we tell Wanger that it is not possible for the Bureau to inject itself into this matter and this is also the view of the front office of the Department (I will of course check with Malcolmson), that the charges obviously are based upon the recent statements in the Daily Worker to the effect that Hollywood is to become the center of activity for the Communist Party.

RECORDED & INDEXED

100 - 138754 - 96

100 - 138754-96

EX-42 JUL 5 1945

1. Courteously explain we can't inject ourself into it since it is a Committee of Congress.

2. I see no reason why the Daily Worker article shouldn't be casually mentioned & the fact that certain elements in Hollywood have become rather vocal in Communist circles. N.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-22-77 BY SP2 STM

EX-42

50 JUL 27 1945

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

LBN:HBN

22738

TO : MR. TOLSON

DATE: July 3, 1945

FROM : L. B. NICHOLS

SUBJECT: Communist Infiltration in Motion Picture Industry

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Candy

For record purposes, I called Walter Wanger back and explained courteously and in detail why the Director could not inject himself into the recent Rankin charges against Hollywood.

It so happened that I had on my desk at the time the clipping from the June 10 issue of the New York Journal American carrying the story on the Red infiltration of Hollywood and the statement by Ruth McKinney to the effect that "henceforth our activities will evolve in Hollywood." I read this portion to Wanger and pointed out casually that certain elements in Hollywood had become very vocal in Communist circles, and obviously while this does not represent the good people such as himself, it is likely to cause their embarrassment.

RECORDED & INDEXED 100-138454-97

50 JUL 27 1945

EX-42

He asked that his best regards be extended to the Director and stated he understood perfectly our position.

FBI

JUL 5 1945

HEREIN IS UNCLASSIFIED DATE 4-3-95

Write memo Director 7/9/45

Office Memorandum • UNITED STATES GOVERNMENT

DML:MMC

TO : Mr. E. A. Tamm

FROM : Mr. D. M. Ladd

DATE: July 3, 1945
Call: 12:10

60553

SUBJECT: Communist Infiltration in the Motion Picture Industry

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Lad
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Candy

I called the Los Angeles Office and advised ASAC Ellsworth that the Un-American Committee of the House of Representatives, headed by Congressman Rankin, according to the press was going to Hollywood to investigate Communism in the movie industry. He was advised that the Director desired the Los Angeles Office to be very careful to keep completely out of any investigation. The Committee is not, of course, to make use of our offices and, likewise, we are not to furnish them any information. Should they desire some information from us, they will have to be referred to the Attorney General.

INDEXED 100-13754-97

The Bureau will be promptly advised if Los Angeles receives any inquiry or if any contact is had with this Committee.

John E. Hartnett

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JEH:cgb

July 4, 1945

60552

MEMORANDUM FOR MR. TOLSON
MR. LADD

Mr. Jack Bryson, representative of the Hays office of the Motion Picture Industry, called to see me yesterday. He stated Mr. Hays had called him long distance from California concerning the investigation which is to be made of the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives. Mr. Hays was under the impression that the investigators who were to conduct this investigation were FBI Agents or that the FBI was collaborating with the Congressional Committee. Mr. Hays asked Mr. Bryson to contact me and to state that whatever information the FBI might desire he, Mr. Hays, was desirous of placing at our disposal.

I informed Mr. Bryson that he could advise Mr. Hays that the Bureau had no connection directly or indirectly with this investigation of Communism in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives. I told Mr. Bryson that I did not know who the investigators were who were to conduct the inquiries at Los Angeles and that certainly there would be no collaboration between those investigators and the Special Agents of this Bureau, as the matter did not at this time involve the violation of any Federal statute.

I requested Mr. Ladd to call SAC Hood at Los Angeles and to caution him to see that we did not become involved in this matter unless we received specific instructions to enter it from the Attorney General.

Very truly yours,

J. E. H.

John Edgar Hoover
Director

RECORDED 100-138754-99
INDEXED
30 JUL 10 1945

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DATE 4-23-95 BY SP12 BTG

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DATE 7-4-45
1945 234

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DATE 4-2-95 BY SP/2 B/ISC

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/10/45 | 7/3,5,7,9/45 | JAMES G. FINDLAY kc |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

Communist activity in the motion picture field in process of readjustment to coincide with the new change in line of CPA which is to be promulgated by a CPA Convention in New York City July 26-28, 1945. The Hollywood Independent Citizens' Committee of Art, Sciences and Professions has been formed to succeed the Hollywood Democratic Committee and has affiliated with the New York organization of that name and election of officers and executive committee has taken place. It sponsored a meeting at Philharmonic Auditorium on June 27, 1945, which they called the American Caravan. The Hollywood Writers Mobilization is guiding and directing pictures which are to be shown in the occupied countries of Europe and sending letters, cards, telegrams, to Congressmen protesting any cut in appropriations for OWI and preparing to follow new Communist Party line when it is promulgated. Conference of Studio Unions led by HERBERT K. SORRELL is carrying on jurisdictional strike now in its seventeenth week. A congressional committee (Dies Committee) apparently is contemplating investigation of Communist activity in motion picture industry. The "Actors Lab" has been accredited under GI Bill of Rights as a school for veterans where they may receive training at government expense. Communist bookstores are already selling books and literature advocating revolution according to proposed Communist Political Association lines.

-P-

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100-15732-102

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EX-11

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3 - Los Angeles

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that they had departed completely from their former moorings. By changing the name and electing a new set of officers, they endeavor to show that they have broadened their field of operations and endeavored to have it appear that they are independent in politics and will devote their efforts to "electing progressive candidates regardless of political affiliations."

Source A states that this new organization will operate principally as a propaganda agency and use the names and prestige of nationally known actors, writers, artists, scientists, and professional men and women to draw membership and increase strength and standing in the communities where they have branches of the organization.

The first meeting of this new group was held at the Philharmonic Auditorium in Los Angeles, California, on June 27, 1945. There were approximately twenty-seven hundred persons. Those most prominent in the meeting were the following:

EDWARD G. ROBINSON, screen actor;

OLIVIA de HAVILAND, screen actress;

ROBERT W. KENNY, Attorney General of California;

ALBERT DEKKER, screen actor, and at present a member of the California State Assembly;

JOAN FONTAINE, screen actress, sister of OLIVIA de HAVILAND;

MORRIS CARNOVSKY, screen actor;

REX INGRAM, screen actor.

Source A has informed that all of the above named parties have long records of Communist activities.

The general program of the meeting was twofold:

(1) Support of the foreign policy of the Soviet Union in international affairs, Bretton Woods, Dumbarton Oaks, the World Charter and other such meetings.

(2) Raising the issue of "native fascism" in the United States as one tactic of the Communists in the United States.

IA 100-15732

REFERENCE:

Bureau File No. 100-158745.
Report of Special Agent JAMES G. FINDIAY,
Los Angeles, dated June 9, 1945.

DETAILS:

AT LOS ANGELES, CALIFORNIA:

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

Source A has informed that Communist activity in the motion picture field is now in the process of readjustment to coincide with the change in the line of the Communist Political Association. That since the change in the "line" will not become official until after July 28, 1945, on which date the Communist Political Association will hold a national convention in New York City for the purpose of formally adopting and promulgating the new policy, it may be stated that the intervening time is sort of a transition. This source further informed that there have been changes in the structure and official personnel in some of the front organizations; that there has been a change in the attitude of the Communist press as well as a change in the type and character of the propaganda literature which is now being circulated and offered for sale at meetings and in the Communist bookstores. The Communist publications, meetings and propaganda in general are devoted primarily to international affairs and in the interests of the foreign policy of the Soviet Union. That the Polish, Greek and Chinese situations are the principal points of interest. That wherever the Soviet Union is interested in the internal affairs of the United States, the activity and propaganda are pointing toward the "class struggle".

Source A states that the Communists are endeavoring stronger than ever to make it appear that all persons and groups opposing their Communist activities are what they call "Fascists" and "Nazis" and brand as un-American and subversive any one who opposes their program or their growing influence.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF ART, SCIENCES AND PROFESSIONS

This organization became the successor to the Hollywood Democratic Committee on June 6, 1945, according to Source A. The Hollywood Democratic Committee was a thoroughly Communist dominated front group. There is no doubt but what they changed the name for the reason that they could not carry on under the new Communist "line" without having it appear

HOLLYWOOD WRITERS MOBILIZATION

Source A has informed that this Communist front in the motion picture field will be affected by the new Communist line when that "line" is officially announced on or soon after July 28, 1945, after the Communist Political Association has held its national convention in New York City. At the present time it is carrying on as heretofore instructed and is guiding and directing the production of documentary short pictures which are to be shown in the occupied countries of Europe. It has also busied itself in contacting individuals and groups, urging them to write letters of protest to senators and congressmen against any cut in appropriations for the Office of War Information with which it has direct connections through the making of motion pictures for the United States Government.

Source A also informs that this organization is now preparing to hold a "World Communications Conference", the purpose of which is to "analyze and explore the position of screen and radio in the post-war world." The date and place for this conference has not been announced. While it has been decided that the conference will be held, the latest decision is to defer the meeting until the fall. In any case, it would not be held until after July 28, 1945, when the Communist Political Association meets and lays down the new "line".

CONFERENCE OF STUDIO UNIONS

This block of Hollywood unions is still on strike. Source A informs that this is not a legitimate labor dispute but rather a strike by a group of Communist dominated locals, using a question of jurisdiction over some seventy-nine workers called "set dressers", against another block of unions, the International Alliance of Theatrical Stage Employees (IATSE). It is the third attempt in eight years by the Communist elements to capture or disrupt the IATSE which has always opposed Communist infiltration in its ranks. The Communist issue has been raised in this strike and the entire issue revolves around that base. Questions of wages or hours are not involved in the dispute.

INVESTIGATION OF COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY THREATENED BY CONGRESSIONAL COMMITTEE

Source A advised that on June 8, 1945, a meeting was held at the Screen Cartoonists Union Hall, 6272 Yucca Street, Hollywood, California. The meeting was held for the purpose of raising funds for the support of the New Masses, a Communist publication issued in New York City. The meeting was not a secret one. It was open to the public and the admission fee was one dollar.

Notice of the meeting was published in the Daily Peoples World, an alleged Communist publication of San Francisco, California.

Source A advised that the principal speakers on this occasion were the following:

RUTH McKENNEY, screen writer now under contract with Paramount Studios. She is the wife of BRUCE MINTON, West Coast representative of the New Masses. Mrs. Bruce Minton

BRUCE MINTON, West Coast representative of the New Masses, and the husband of RUTH McKENNEY, screen writer, under contract at present at Paramount Studios.

WILLIAM GROPPER, cartoonist for various Communist publications.

Source A informs that all of the above named parties are well known Communists.

Accounts of this meeting were published in several Los Angeles daily papers for some days thereafter. RUTH McKENNEY was quoted as saying: "It might just as well be stated now that Communism has outgrown New York as its headquarters. Henceforth, our activities will evolve in Hollywood, where the prestige, influence and support of our comrades in the film industry will strengthen our ranks and carry our fight to people from every walk of life."

Source A informs that other statements having to do with the San Francisco Conference, propaganda among the returning soldiers, etc. were attributed to the speaker. Publication of this information brought about a reaction which spread throughout the country.

As a result of this publicity, the Congressional Un-American Activities Committee (formerly Dies Committee) threatened an investigation of the Communist activity in the Hollywood motion picture industry. It was stated by the acting chairman of the committee, Congressman RANKIN, that investigators would be sent to the West Coast to look into the situation. Source A informs that the reaction to this meeting and publicity was that many persons connected with the motion picture industry in Hollywood have issued statements denying that there were Communist activities in the studios, claiming that the whole thing could be laid to publicity-seeking individuals. Source stated, however, that the producers of motion pictures are very much perturbed by the developments. As yet, they have taken no steps to counteract the charges made by the press,

or issued any official statements relative thereto. Meanwhile, RUTH McKENNEY and her husband, BRUCE MINTON, have left Hollywood and have gone to their home somewhere in the state of Connecticut.

In the New Masses of June 26, 1945, RUTH McKENNEY has an article wherein she denies that she ever made such statements, and knows the entire matter is a "Hearst frame-up". Up to this time, so far as is known, no investigators of the Congressional Committee have appeared in Hollywood.

ACTORS' LABORATORY

Daily Variety, trade paper of the Hollywood film industry, for July 6, 1945, states that this organization, ACTORS' LABORATORY, (ACTORS' LAB) "has been accredited under the GI Bill of Rights as a school of acting where veterans may get dramatic training with tuition paid by the Veterans Administration".

Source A informs that this so-called Actors' Laboratory located at 1455 North Laurel Avenue, Hollywood, California, is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors, and writers affiliated with the Hollywood motion picture industry.

Source A has further stated that this alleged school was formerly located in New York and was known as the "Group Theatre" and was affiliated with the "New Theatre League", a known Communist venture. For a number of years, from about 1932 to 1938, the New Theatre League and its affiliations were propaganda agencies by way of the stage and were very successful in turning out actors and actresses who later served the purposes of the Communist movement in the United States.

Source informed that the following persons with long Communist and Communist sympathizing records are in control of the Actors' Laboratory in Hollywood:

ROMAN BOHNEN, actor;
MORRIS CARNOVSKY, actor;
GLORIA STUART, writer;
JULES DASSIN, director;
EDWARD DMYTRIK, director;
PHILIP BROWN;
ART SMITH, actor;
HERBERT BIBERMAN, writer;
FRANK TUTTLE, director;
ROBERT ROSSEN, writer and director;

ALBERT MALTZ, writer
HAROLD CLURMAN, writer
GALE SONDERGAARD, actress
GEORGE WILNER, writer's agent
CLIFFORD ODETS, writer.

The records in the Los Angeles Bureau Office reflect that DASSIN, DMYTRIK, BIBERMAN, TUTTLE, ROSSEN, MALTZ and WILNER are all active members of the Communist Political Association. The records also reflect that the other parties named are all engaged in Communist activities.

COMMUNIST BOOKS ADVOCATING REVOLUTION AND OVERTHROW OF GOVERNMENT NOW BEING SOLD IN COMMUNIST BOOKSTORES

Source A has informed that shortly after Soviet Russia was attacked by Hitler on June 22, 1941, all Communist revolutionary literature, books and pamphlets were removed from the shelves in the Communist bookstores in Los Angeles and Hollywood. Since the war with Germany has now come to an end, this literature has reappeared on the counters of these Communist bookstores and is being sold openly. This reappearance of such literature took place immediately after a change in the Communist Party line was contemplated.

The following books which advocate revolution by force and violence can now be bought at these stores:

"State and Revolution" by Lenin;

"Leninism" by J. Stalin;

"Left-Wing Communism" by Lenin;

"Little Lenin Library" by International Publishers.

Other literature which advocates revolution and the overthrow of capitalist democracy according to the Marxist-Leninist theory of the dictatorship of the proletariat may be obtained at these stores. The bookstores also have catalogs of books of this nature which the catalogs state can be furnished upon order.

Source A has further advised that the circulation of this literature would be in accord with the new "line" of the world Communist movement. This source further advises that with the exceptions mentioned, the Communists in the Hollywood area are functioning along the same lines as before the defeat of Germany; in fact, in the public announcement of EARL BROWDER on May 24, 1945, it was stated that there might be a change in the Party line and all Communists in the United States were advised that they

should carry on as usual until the national convention of the Communist Political Association was held July 26-28, 1945, in New York City. Consequently, there will be no great noticeable changes in tactics until after that convention is held and the new line has been promulgated.

~~-PENDING-~~

## UNDEVELOPED LEADS

### THE LOS ANGELES FIELD DIVISION:

### AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood and will report the activities in which they are engaged.

One copy of this report is being sent to the New York Office for information as it is believed that it contains information of value to that office.

IA 100-15732

~~CONFIDENTIAL~~ HIA: 2040 7/19/77

SOURCE A

CONFIDENTIAL NATIONAL DEFENSE
INFORMANT [redacted] b7D

BEST COPY AVAILABLE

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15733

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/10/45 | 7/3,5,7,9/45 | JAMES G. FINLAY ko |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communist activity in the motion picture field in process of readjustment to coincide with the new change in line of CPA which is to be promulgated by a CPA Convention in New York City July 20-23, 1945. The Hollywood Independent Citizens' Committee of Arts, Sciences and Professions has been formed to succeed the Hollywood Democratic Committee and has affiliated with the New York organization of that name and election of officers and executive committee has taken place. It sponsored a meeting at Philharmonic Auditorium on June 27, 1945, which they called the American Caravan. The Hollywood Writers Mobilization is guiding and directing pictures which are to be shown in the occupied countries of Europe and sending letters, cards, telegrams, to Congressmen protesting any cut in appropriations for OWI and preparing to follow new Communist Party line when it is promulgated. Conference of Studio Unions led by HERBERT K. SMILEY is carrying on jurisdictional strike now in its seventeenth week. A congressional committee (Rice Committee) apparently is contemplating investigation of Communist activity in motion picture industry. The "Actors Lab" has been accredited under GI Bill of Rights as a school for veterans where they may receive training at government expense. Communist bookstores are already selling books and literature advocating revolution according to proposed Communist Political Association lines.

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THIS UNCLASSIFIED BY SP Taylor 100/24 4-23-80

| SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES | | | |
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Los Angeles, California
July 11, 1945

PERSONAL AND CONFIDENTIAL

Mr. J. Edgar Hoover
Director
Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

60550

Re: COMMUNIST POLITICAL ASSOCIATION OF AMERICA, DISTRICT THIRTEEN, LOS ANGELES, CALIFORNIA; INTERNAL SECURITY - C.

Dear Sir:

Reference is made to my letter dated June 12, 1945 enclosing to the Bureau a number of newspaper clippings indicating the publicity given a Communist meeting for "New Masses" magazine at the Screen Cartoonists Hall in Hollywood on June 8. It is noted that the referenced letter points out that the manner in which the meeting was reported by the local press was not entirely accurate.

The reaction of the national office of the CPA to the newspaper publicity is indicated by a letter dated June 13, 1945 from JOHNNY WILLIAMSON, of the CPA National Office in New York, to WILLIAM SCHNEIDERMAN, State Secretary in California. A photostatic copy of this letter was furnished the San Francisco office by a highly confidential source and the letter is quoted herewith, as follows. It is noted that copies of the WILLIAMSON letter were also sent to NED SPARKS, the CPA President of Los Angeles County, and JOE NORTH, the Editor of "New Masses".

"June 13, 1945

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SD 12806

"Wm. SCHNEIDERMAN,
San Francisco.

Dear BILL: Copies to NED SPARKS and JOE NORTH.

A number of districts have sent in to me copies of newspapers carrying a long news item from Los Angeles.

In this news item there are made alledged quotations from BRUCE MINTON, RUTH McKENNEY and JOSEPH FOSTER at a Hollywood meeting sponsored by the New Masses.

103

100-138754-103
FEDERAL BUREAU OF INVESTIGATION
JUL 21 1945
U. S. DEPARTMENT OF JUSTICE

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EX-72

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Director, P & C

60551

Re: CPA, District 13,
Los Angeles, California;
Internal Security - C.

"The sort of things that are attributed to these 3 speakers are so grotesque as to be unbelievable. I just cannot imagine that any Communist in his right mind could say such politically incorrect, not to speak about provocative, things which have nothing in common with the program or policies of the CPA.

I feel confident that there must be some distortion, although all of the things are in quotation marks.

We would like to get an immediate reply dealing specifically with this question.

Fraternally,

JOHNNY."

The above is being furnished for the Bureau's information.

Very truly yours,

R. B. HOOD
SAC

MLB:ofd
100-1763
cc-100-21353
cc-100-21354

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HEREIN IS UNCLASSIFIED
DATE 4-3-85 BY 5012 83 GW

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

CHD:WMJ

TO : The Director

DATE: July 14, 1945

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

60541

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mamford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Candy

Reference is made to my attached memorandum dated July 9, 1945, captioned as above which mentions on page four that FBI reports which have been furnished to ONI in Los Angeles had been made available by Lieutenant Goodykoontz of ONI to an employee of the Motion Picture Alliance who extracted information therefrom concerning individuals in whom the Motion Picture Alliance was interested. You inquired whether ONI had been apprised of the unauthorized disclosure by one of its personnel of FBI reports.

ONI was kept fully informed of the developments in the case from the time Maribess Temple Stokes admitted to the Los Angeles Office on October 18, 1944, that on behalf of the Motion Picture Alliance she had been securing material from FBI reports through Lieutenant Goodykoontz. Special Agent in Charge Hood brought the matter to the attention of Commander Murphy of the local ONI Office and the two then discussed the case with Commander C. A. Perkins of San Diego. This procedure was in accordance with your instructions that the situation be adjusted on a local level before it was taken up with Naval Intelligence at the Seat of Government. The ONI Office in Los Angeles also was furnished with reports which set forth the entire case in detail.

After Special Agent in Charge Hood informed Mr. Tamm that he had brought the matter to the attention of Commanders Murphy and Perkins, who were very appreciative of the fact that the case had first been considered locally, copies of reports which the Los Angeles Office submitted were personally delivered by the Liaison Section to ONI representatives here in Washington, D. C.

EX-21

It is of interest that although Commander Perkins advised, when the matter was first brought to his attention, that he was removing Lieutenant Goodykoontz from duty, SAC Hood found that Goodykoontz had been later returned to duty with ONI in Los Angeles pending instructions from Washington, D. C., as to the action to be taken. This situation was discussed with ONI here and the Bureau was informed that Lieutenant Goodykoontz had been detached from the Los Angeles Office of ONI and was awaiting a replacement who had been assigned to Los Angeles. SAC Hood advised on February 8, 1945, that Lieutenant Goodykoontz had been transferred to Iceland.

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1 JUL 20 1945

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

CHD:WMJ

TO : The Director

DATE: July 9, 1945

60542

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

You will recall that the public press has recently carried stories to the effect that the House Un-American Activities Committee (formerly known as the Dies Committee) has voted to investigate "subversive activities" in Hollywood to determine whether film stars and producers are involved in a plot to overthrow the Government. Acting Chairman, John E. Rankin of Mississippi, made the announcement, stating that the Committee had received so much mail about a dangerous plot to overthrow the Government centering around Hollywood that it had voted to send investigators to the West Coast at once. Mr. Rankin did not elaborate on the persons involved in the alleged plot or its nature, but, according to the press, indicated that before the investigation was finished some "big names" would enter into the inquiry.

You will also recall that Walter Wanger has talked with Assistant Director Nichols in an attempt to get you to issue a statement that no such plot exists. At your instructions, Mr. Wanger was told that inasmuch as the matter involved a Committee of Congress, you could not inject yourself into the issue.

In view of the above situation, it is believed that the following will be of particular interest to you:

The decision of the House Un-American Activities Committee to inquire into the Communist infiltration of the motion picture industry appears to have been prompted by articles originating in Los Angeles newspapers following a meeting in that city on June 8, 1945, which was sponsored by "New Masses" magazine and held in honor of William Gropper, cartoonist for that publication. This meeting was arranged by Doretta Tarmon, Field Director for "New Masses." The principal speakers were Richard Bransten, also known as Bruce Minton, who is a contributing editor for "New Masses" magazine; Ruth McKenney, wife of Richard Bransten, who also is a contributing editor of "New Masses"; Joseph Foster, Film Editor for "New Masses"; and William Gropper.

Clippings from Los Angeles papers which have been made available state that the speakers at the meeting indicated that Communist propaganda and activities would in the future become centered around Hollywood; that Communists were seeking to strengthen their ties with the White House; that this country's relations with the Chiang Kai-shek Government of China must be broken in order to further the plan of Sovietizing all of Asia; that pretty young girls in the Communist Youth Movement must be used to favorably influence men in the Armed Forces; and that pressure must be exerted to continue lend-lease aid to Russia.

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6-19-89 BY 28157/1 28

EX-21

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The Los Angeles "Examiner" published a story setting out the reaction of several civic organizations and civic leaders to the reported disclosures made at the meeting, all expressing indignation and demanding action to counteract the proposed Communist program.

60543

Among the persons who made statements in the Los Angeles "Examiner" indicating their desire to take action against Communist activities in Hollywood, were State Senator Hugh M. Burns; Richard E. Brewer, Commander, County Council, Disabled American Veterans; Jesse B. Fisher, Commander of the Fifth District, Veterans of Foreign Wars; P. A. Horton, Commander of the Twenty-fourth District, American Legion; Mrs. Leila Rogers, Secretary of the Motion Picture Alliance for the Preservation of American Ideals; and State Senator Jack B. Tenney.

A story in the Los Angeles "Herald Express" reported that a fight to combat Communist infiltration of the motion picture industry was in the offing and that the Motion Picture Alliance was taking an active step toward organization of resistance. This article quotes an interview with Sam Wood, motion picture director and producer who is an official of the Motion Picture Alliance, in which interview he is reported to have made the following statements:

> "There is no use kidding ourselves. The Communists are in the Hollywood picture and they're in strong. We know a lot of directors, writers, and other studio workers have Communist cards, and we even know their card numbers....The film industry should be ruthless in dealing with these persons. They should be exposed -- no matter who they are."

The Los Angeles Office has advised that information regarding the meeting had been received from informants prior to the date it was held and that since it was indicated information of some significance could be obtained from coverage of the meeting, which was a public one, Agents of the Los Angeles Office were in attendance. According to the Agents, the meeting had as its Chairman Joseph Foster, and that the first actual speech was delivered by Ruth McKenney, who opened by offering some rather humorous and not particularly serious observations regarding her experience at the San Francisco United Nations Conference. She did, however, during her address, find occasion to praise the position of the USSR and to ridicule the attitude of the United States State Department.

Richard Bransten, in addressing the meeting, also spoke regarding the United Nations Conference, stressing particularly the need for exerting pressure upon the State Department to induce its return to the foreign policy of former President Roosevelt and to carry out the provisions of the Yalta agreement. The Agents have advised that Bransten bitterly ridiculed former President Hoover and Senator Vandenberg; that throughout his speech he repeatedly emphasized the need for strengthening "Big Three unity"; and he stressed the necessity of putting an end to the growing trend toward "Soviet baiting."

The speech made by William Gropper, according to the Agents, dealt only with the history and policies of "New Masses" magazine. Each of the speakers found occasion to appeal for support of "New Masses" in the form of subscriptions and contributions.

The Los Angeles Office has advised that the "Examiner" in its newspaper story regarding the meeting had, to some extent, embellished the statements which appeared in quotation marks in the news article. The Agents are of the opinion that some of these quotations are not entirely correct although the nature of the meeting was such that the Agents could not take notes. One particular inaccuracy pointed out was the statement quoted in the "Examiner" that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups -- wherever the soldiers, sailors, and Marines seek recreation and are prone to listen to a persuasive voice."

The Agents pointed out also that although the "Examiner" made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets," no such statement in fact had been made at the meeting.

The reaction of the Agents present at the meeting as to what was said and outlined by the speakers was generally at variance with the conclusions reported in the Los Angeles "Examiner." They have stated that nothing was said by the speakers or by questions directed at the speakers by the audience to indicate a change in the Communist Political Association policy. They have advised that nothing was said from which the conclusion could be drawn that the Communist Political Association was transferring its center of operations to Hollywood. Furthermore, nothing was announced or said at this meeting to indicate a plan had been formulated by the Communist Political Association to win over the Armed Forces to a sympathetic viewpoint.

According to the Los Angeles Office, there is no question but that the meeting on June 8, 1945, was a completely Communist dominated gathering. Two of the principal speakers, Bruce Minton and his wife, Ruth McKenney, are contributing editors to "New Masses" and both are known by the Los Angeles Office to be members of the Communist Political Association presently assigned to the Fifty-ninth Assembly District Club in Los Angeles. The meeting was held for the purpose of honoring William Gropper, cartoonist for "New Masses" and to increase interest in that publication as well as to obtain donations and subscriptions therefor. Information has been received from confidential sources subsequent to the date of the meeting indicating that Communist leaders in Los Angeles are considerably aroused at the manner in which the function was treated by the press. According to the Los Angeles Office, there are some indications that Bransten and his wife will protest to the "Examiner" and demand a retraction of its story. There appears also to be some possibility that Bransten may

seek legal advice as to whether he may have a libel suit against the newspaper for the publication of the story.

I would like to point out the statement quoted earlier which was attributed to Sam Wood, producer and director. This statement was to the effect that the Motion Picture Alliance even knew the Communist membership card numbers of a lot of directors, writers, and other studio workers. In this connection you will recall the case involving one Maribess Temple Stokes in which the Los Angeles Office conducted considerable investigation during October and November, 1944, to uncover the manner in which highly confidential material reported by that office regarding Communist infiltration into the motion picture industry was coming into the possession of the Motion Picture Alliance for the Preservation of American Ideals. Investigation showed that Mrs. Stokes, who is the wife of a Naval officer, had left a job with ONI in Los Angeles to accept a position with the Motion Picture Alliance.

Mrs. Stokes thereafter obtained from one Lieutenant Goodykoontz of ~~the FBI~~ ONI in Los Angeles, certain FBI reports concerning Communists in whom the Motion Picture Alliance was interested, from which reports she took verbatim shorthand notes. Transcribed copies of her notes were made available to officials of the Motion Picture Alliance for their use in combatting Communist influence in the motion picture industry. Effort was made to recover all copies of Stokes' transcribed notes which had been made and, based on a list of outstanding copies furnished by one of the MPA officials, all such copies had been recovered or accounted for.

With regard to Sam Wood's statement that "we even know their card numbers," the Los Angeles Office has advised that it is believed his assertion is based on information set out in the FBI report which MPA officials had obtained as set out above. The investigation made at the time the Stokes incident first came to light disclosed that twenty-three copies of the material from the FBI report which had been made had been recovered. This was the number that MPA officials claimed had been distributed. It was pointed out, however, by the Los Angeles Office, that it would be practically impossible to determine accurately how many reproductions of those copies may have been made by various individuals before they were recovered. The Los Angeles Office has suggested the likelihood that the MPA has retained pertinent data from the FBI report, which conclusion is indicated by the newspaper story in which Sam Wood allegedly made the statement regarding membership card numbers.

D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8/11/45 | 8/6,8-10/45 | JAMES G. FINDLAY KH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED #293,828
HEREIN IS UNCLASSIFIED
DATE 1/2/92 BY 9803-RDD/ams
4-3-98 S.P128TJ6tm

SYNOPSIS OF FACTS:

The strike led by HERBERT K. SORRELL, President of the Conference of Studio Unions, in which ten or more unions are involved, is attracting a great deal of attention. The threatened Congressional investigation of alleged un-American activities in the motion picture guilds and unions has not begun, so far as is known. The so-called jurisdictional strike has been in progress since March 12, 1945. A conference of AFL-IATSE officers is to be held in Chicago August 10, 1945. Congressman JOHN M. RANKIN has announced that the Congressional Committee on Un-American Activities will make an investigation of Communist infiltration of the motion picture business. The Hollywood Independent Citizens' Committee of Arts, Sciences and Professions has been following the line followed by the Hollywood Democratic Committee, but it claims itsifuturetactivities will be non-partisan. It has devoted some time to opposing the activities of GERALD L. K. SMITH. It has issued the first edition of "Hollywood Independent," its official paper. The Hollywood Writers' Mobilization has continued its line of propaganda, which is parallel to that of the Communist Party, and has announced that the first issue of the "Hollywood Quarterly" will be out about Oct. 1, 1945. The "Communique," official publication of HWM, continues to follow the CP line in its propaganda efforts. The Actors' Laboratory has been accredited under the G.I. Bill of Rights and promises jobs at $50 per week to its students, and there is talk of forming a "Civic Theater."

- P -

APPROVED AND FORWARDED: RMcNamara SPECIAL AGENT IN CHARGE

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100-131154-105

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1 SID, Los Angeles
1 ZIO, Los Angeles
3 Los Angeles

EX-62

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L A 100-15732

REFERENCE: Bureau file No. ~~100-158745.~~
Report of Special Agent James G. Findlay, Los Angeles, 7/10/45.

DETAILS: AT LOS ANGELES, CALIFORNIA.

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

Source A has informed that the main problems confronting the Hollywood Communists and those who follow the political direction of the Communist Party and the new "party line" are the following:

1. A strike of a bloc of Communist controlled crafts now in the twenty-second week.

2. A threatened investigation by the Congressional Committee on Un-American Activities, formerly known as the Dies Committee.

Because of the importance of these two factors, much Communist activity is being devoted to these subjects.

CONFERENCE OF STUDIO UNIONS

Source A reflects that a bloc of motion picture unions went on strike on March 2, 1945. At first the strike appeared to be a jurisdictional matter, and only seventy-seven workers, called "set dressers," were involved. Source further states, however, that the Communist issue has been raised in this strike and the entire issue revolves around that base. At first it was declared to be a strike against the motion picture industry, but in reality it has broadened until it is a strike against the International Alliance of Theatrical Stage Employees (IATSE), an anti-Communist bloc of local unions in the motion picture field. It has become a very involved matter, and should the Conference of Studio Unions, under the leadership of HERBERT K. SORRELL, President, win the strike, it will mean the eventual control by the Communists of the remainder of the Hollywood studio unions.

Source A has advised that the following unions and guilds have now joined in the strike. The names of the individuals who control and direct these unions are being set forth. Source also advises that all of these unions are under the leadership of HERBERT K. SORRELL, and all are controlled and directed by Communist influence. They are the following:

L A 100-15732

| | |
|---|---|
| MOTION PICTURE PAINTERS LOCAL 644 | HERBERT K. SORRELL |
| STUDIO CARPENTERS LOCAL 946 | JAMES SKELTON |
| INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS 44 | AL STEEVE |
| STUDIO MACHINISTS GUILD 1185 | D. T. WAYNE |
| SCREEN STORY ANALYSTS' GUILD | FRANCES MILLINGTON, President |
| SCREEN CARTOONISTS' GUILD | ACE GANER, President<br>MAURICE HOWARD, Business Agent |
| SCREEN OFFICE EMPLOYEES' GUILD | LILLIAN HURWITZ, President<br>GLEN PRATT, Business Agent |
| BUILDING SERVICE EMPLOYEES OFFICERS AND GUARDS ASSOCIATION | GEORGE BRADLEY, Business Agent<br>JACK WILLIAMS, Business Repres. |
| SCREEN PUBLICISTS' GUILD | GEORGE THOMAS, JR., President<br>MILTON GOLLBEK, Business Agent |
| SCREEN SET DESIGNERS' GUILD | ED MUSSA, Business Representative |

Source A further informed that while it is pretty generally known that the strike is the result of Communist activity, no newspaper or other publication reaching the general public will state this as being a fact because of the pressure of the entire film industry to smother this angle of the controversy. The reason they think they must prevent publicity in this respect is that it would tend to corroborate the contention of the Congressional Committee and the statements of JOHN M. RANKIN, Congressman from Mississippi, the spokesman for the Committee, that Hollywood is infested with Communists and should be investigated. The producers of pictures are trying very hard and using every method within their power to prevent an investigation. The Communists, of course, also want to prevent an investigation. Consequently, while there is no evidence of direct collusion between the producers and the Communists on this issue, there is an identity of interests of the two. However, this feature of the issue is being raised by the IATSE in a series of bulletins circulated among the studio workers, but this method reaches relatively few people and is not very effective.

At the beginning of the strike, according to Source A, the Communist Political Association, now the Communist Party of the United States, did not openly take sides. It even deplored the strike as ill advised at that time. However, individual members and sympathizers were permitted to support the strike, which they have done. On July 24, 1945, pursuant to the new party line, the Communist "Daily World," formerly the "People's World," came out in a fiery editorial supporting the strike, and all the resources and Communist influences are now in the open supporting the strikers.

Press dispatches for August 8, 1945, stated that AFL President WILLIAM GREEN was meeting with the organization's Executive Council of fifteen and had announced that he would set a date for a special hearing on the subject. This action came after the Presidents of the international unions, the locals of which are on strike, asked that invocation of disciplinary measures against other AFL unions not engaging be authorized. ROY M. BREWER, International Representative of the IATSE, now in Hollywood, announced that he and President RICHARD F. WALSH of the IATSE will meet with the Executive Council of the AFL in Chicago on Friday, August 10, 1945.

CONGRESSIONAL INVESTIGATION OF COMMUNISM IN HOLLYWOOD

Source A has stated that early in June it was announced by Congressman JOHN M. RANKIN that the Congressional Committee on Un-American Activities would investigate the motion picture industry because of alleged Communist activities therein. Since that time there has been much publicity in the press about this proposed investigation, which has caused much commotion in Hollywood. The attitude of the film industry and of all interests allied thereto is one of violent opposition to such investigation. The reason would be obvious that they do not want to be exposed.

While it has been announced by Mr. RANKIN that the investigation would be conducted eventually, up to the present time no investigators have been sent to Hollywood, so far as can be learned. If any are present, their presence has not become known.

HOLLYWOOD INDEPENDENT CITIZENS' COMMITTEE OF ARTS, SCIENCES AND PROFESSIONS (FORMERLY HOLLYWOOD DEMOCRATIC COMMITTEE)

Source A has advised that this organization is now one of the main propaganda agencies in Hollywood. It follows the same general line that was followed by the Hollywood Democratic Committee, which organization it superseded. However, it does not identify itself with the Democratic Party as a supporting agency of that party, as did its predecessor. The reason for this is that with the Communist Party now to be reinstated, it can support the program of that party and it can now, under the new name and structural form, pretend to be non-partisan.

The major activity of this organization recently has been a program of opposition to the activities of GERALD L. K. SMITH, who recently held a series of meetings in Los Angeles. It attacked SMITH because of the attacks which SMITH made against the Semites and Communists.

The local organization is following the general line of the Communist program in all matters, national, international and local.

The organization is now issuing a publication called the "Hollywood Independent." The first issue is just out, dated August, 1945. Presumably it is a monthly. The first issue has eight pages. The editorial staff of this publication is the following:

| | | |
|---|---|---|
| HOLLISTER NOBLE, | Editor | |
| ROBERT ANDREWS, | Editorial | Committee |
| EDWIN BLUM, | " | " |
| HY KRAFT | " | " |
| ANN DAGGETT | " | " |
| FRANKLIN FEARING | " | " |
| LOUIS HARRIS | " | " |
| JOHN B. HUGHES | " | " |
| CAREY McWILLIAMS | " | " |
| KEITH SWARD | " | " |
| ROBERT WACHSMAN | " | " |

The contents of the first issue of the paper follow the general line of the Communist publications of like nature.

HOLLYWOOD WRITERS' MOBILIZATION

This organization, according to Source A, continues along its previous line of propaganda, identifying itself mainly with the war effort and the general Communist approach thereto, and the postwar world, economically and politically.

It has announced the publication of the "Hollywood Quarterly," the first issue of which is to appear about October 1, 1945. It will be sponsored jointly by the University of California (UCLA) and the Hollywood Writers' Mobilization. This collaboration with the university grew out of the Writers' Congress (Fifth Writers' Congress) held on the campus of the university at Los Angeles on October 1, 2 and 3, 1943.

This publication will be supervised by the following persons:

EMMETT LAVERY, Chairman of the Hollywood Writers' Mobilization and President of the Screen Writers' Guild
JOHN HOWARD LAWSON, writer, functionary of the Communist Party
KENNETH MacGOWAN, producer
Professor FRANKLIN FEARING, UCLA
FRANKLIN P. ROLFE, UCLA
SAMUEL T. FARQUHAR, Manager of the University Press, UCLA

In addition to the above, the Hollywood Writers' Mobilization also publishes its own "Communique," which also follows the general line of the Communist Party as it is laid down at the present time for this type of publication, which is indicated by the following headlines appearing in this publication:

"Why Some People Hate Hollywood."
"HWM Radio Series Gets Nationwide Response."
"HWM Members Active in S.F. During United Nations Conference."
"Europe Ready for More Good Pictures."
"Expanded Documentary Program Planned."
"Minority Committee Maps New Program."
"Jugoslav Delegate Sees New Hope for New Europe."

The organization has announced that it will not go out of existence with the close of the war, but will continue as a permanent organization. The Communist control of this effort is clear and unmistakable.

ACTORS' LABORATORY

Source A states that this Communist controlled "school for acting" has been accredited under the G.I. Bill of Rights and is making preparations to expand on quite an extensive scale. It has now entered into a contract with Twentieth Century-Fox Studios to train and furnish actors for that studio. The studio is to pay the school $50 per week for each student accepted from the school. It will pay the same for any veteran trained, at Government expense, by the school.

In addition, the Actors' Laboratory and its backers are now working toward the establishment of a Civic Theater to be supported by the City of Los Angeles. It will follow the lines of the National Theater idea, long advocated by the Communists in the United States. It was one of the proposals of the Communists during the WPA days that the Federal Theater Project be turned into a permanent National Theater project.

Those behind this project are the following:

ORSON WELLES, writer and actor
IRVING RICHEL, director
Mrs. EDWARD G. ROBINSON, wife of Edward G. Robinson, actor
WALTER WANGER, producer
I. N. KORNBLUM
RICHARD ATKINSON

RICHARD ATKINSON, who claims to be a retired banker and educator, has long been a lecturer in the Los Angeles area on the virtues of the Soviet Union. He claims to be an authority on that country. He is taking the lead in the attempted formation of this Civic Theater project. Needless to say, the project, if started, would be under Communist influence.

Source A has stated that while the activities of the Communists, especially those who operate the motion picture industry as a base, seem to be growing stronger day by day, at the same time there is developing a strong opposition to many things which appear to be under the influence of the Communists in the Los Angeles area. Whether this opposition has been stimulated by the visit of GERALD L. K. SMITH or not is not known, but there is an increasing awareness of the situation on the part of the so-called "man on the street." Conversations overheard in such public places as restaurants, drinking parlors, street cars, etc., would tend to show that this question is coming to the surface and Hollywood is getting her share of the blame. It is doubted that the producers of motion pictures are aware of this situation.

~~- PENDING -~~

## UNDEVELOPED LEADS

### LOS ANGELES FIELD DIVISION

#### AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being sent to the New York Office for information as it is believed to contain information of value to that office.

Source A - Confidential National Defense Informant [redacted] b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8/11/45 | 8/6,8-10/45 | JAMES G. FINLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The strike led by ROBERT K. SHERIL, President of the Conference of Studio Unions, in which ten or more unions are involved, is attracting a great deal of attention. The threatened Congressional investigation of alleged un-American activities in the motion picture guilds and unions has not begun, so far as is known. The so-called jurisdictional strike has been in progress since March 12, 1945. A conference of AFL-IATSE officers is to be held in Chicago August 10, 1945. Congressman JOHN E. RANKIN has announced that the Congressional Committee on Un-American Activities will make an investigation of Communist infiltration of the motion picture business. The Hollywood Independent Citizens' Committee of Arts, Sciences and Professions has been following the line followed by the Hollywood Democratic Committee, but it claims its future activities will be non-partisan. It has devoted some time to opposing the activities of GERALD L. K. SMITH. It has issued the first edition of "Hollywood Independent," its official paper. The Hollywood Writers' Mobilization has continued its line of propaganda, which is parallel to that of the Communist Party, and has announced that the first issue of the "Hollywood Quarterly" will be out about Oct. 1, 1945. The "Communique," official publication of HWM, continues to follow the CP line in its propaganda efforts. The Actors' Laboratory has been accredited under the G.I. Bill of Rights and promises jobs at $50 per week to its students, and there is talk of forming a "Civic Theater."

-P-

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Los Angeles, California
July 5, 1945

PERSONAL AND ~~CONFIDENTIAL~~
AIR MAIL SPECIAL DELIVERY

Director, FBI

8-7-87
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#200243-001

Re: COMMUNIST POLITICAL ASSOCIATION
DISTRICT NUMBER THIRTEEN
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - C

Dear Sir:

The following information regarding recent developments of particular interest concerning the Los Angeles County Communist Political Association has been reported by confidential sources of this office:

Of particular interest is the reaction of certain high party individuals in this area to the impending investigation of Communism in Hollywood by the House Committee on Un-American Activities as reflected by recent publicity given to statements by Representative RANKIN.

CHDI [redacted] reports a recent conference regarding this subject on July 1, 1945, between JOHN HOWARD LAWSON and GEORGE PEPPER, the latter being the Executive Secretary of the organization known as the Hollywood Independent Citizens Committee of Arts, Sciences and Professions (formerly the Hollywood Democratic Committee). PEPPER is a known member of the CPA and a sort of "leg" man for JOHN HOWARD LAWSON. LAWSON, of course, is probably the most influential Communist functionary in this area.

In referring to the proposed RANKIN Committee investigation of Hollywood, LAWSON expressed the opinion that this was part of a negotiated peace drive, and that he, LAWSON, does not think that people understand it as such; that it is nothing but an effort to try to create a smear regarding Communism that will enable them to build up a tremendous scare against Communism in China with the necessary result that Japan must be built up as a bulwark against it. LAWSON regards this as the political basis for the RANKIN investigation, and he expressed the opinion that it is more than just an investigation of the motion picture industry, although "they have been gunning for the industry for years".

LAWSON further expressed the opinion that the proposed investigation is an attempt to stop the war and that the motion picture industry's work serves as a key to that; that if they (those behind the investigation)

b7D

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ON 4-3-95

CONFIDENTIAL

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FEDERAL BUREAU OF INVESTIGATION
AUG 28 1945
U.S. DEPARTMENT OF JUSTICE

can spread a terrific scare that Reds are active on the Pacific Coast, this will be made a part of their entire strategy. In LAWSON's opinion there is a tremendous drive on the part of RANKIN and others in Congress to make a deal with Japan. LAWSON and PEPPER agreed that GERALD L. K. SMITH of the America First Party, the Anti-Communist Motion Picture Alliance in Hollywood, the IATSE (International Alliance of Theatrical and Stage Employees Union) and Representative RANKIN are all tied together.

LAWSON and PEPPER discussed the feasibility of telephoning a number of Congressmen and doing more than just inserting things in the "Congressional Record"; further that they must arrange to take steps to have their fight against this investigation of the industry taken up on the floor of the House if and when it reaches the floor.

LAWSON instructed PEPPER to get in touch with (ELLIS) PATTERSON, JERRY DONALY and (HELEN) GAHAGAN (all Congressmen from Los Angeles), as well as WALTER WANGER, Hollywood Producer, and "our old friend FANNING" (MICHAEL FANNING, Chairman of the Democratic Central Committee, Los Angeles County) and tell them that there is an attempt to smear the motion picture industry and the Democratic Party. LAWSON further suggested that ELEANORE ABOWITZ should also be able to stir up something among the Democrats regarding this matter. By way of identification, ELEANORE ABOWITZ is a known CPA activist.

GEORGE PEPPER advised LAWSON that he (probably meaning the Hollywood Democratic Committee) had received a very good letter from ROBERT KENNIGAN thanking them for all their support (in the national elections) and expressing hope that they could work together in the future. PEPPER suggested that maybe KENNIGAN could be used in some way against the investigation. LAWSON's reaction to this suggestion, however, was that he did not think this particular angle should be followed for the movement as it might give the appearance of attaching too much importance to the RANKIN investigation. LAWSON was of the opinion that they should get the Congressmen working on it for the present and that the approach should be along the following lines:

1. Defense of the motion picture industry.
2. Smear of the Democratic Party.
3. Move for peace in the Pacific war.

Director, FBI

JAITOR/HOOS CONFIDENTIAL

July 5, 1945

Re: CPA, DISTRICT # 13
LOS ANGELES FIELD DIVISION
INTERNAL SECURITY - R

The discussion between LAWSON and PEPPER thereafter touched on the subject of GERALD L. K. SMITH and the America First Party, which at the present time is a particularly sore spot with the Communist element in the Los Angeles area, inasmuch as SMITH has been making a number of violently anti-Communist speeches in Los Angeles recently. LAWSON instructed PEPPER that he should get in touch with the CIO regarding GERALD SMITH; that he should contact CONNELLY (PHILIP M. CONNELLY, Secretary of the Los Angeles Industrial Union Council, CIO) for joint action. LAWSON pointed out that this is very important because all the more people they can mobilize against GERALD SMITH, the same people can be later used in the fight against Congressman RANKIN and his investigation of the motion picture industry in Hollywood. LAWSON said that PHILIP CONNELLY and the CIO want to do something about it but do not want to act alone and that CONNELLY should be contacted and concerted action arranged.

For the information of the Bureau, since the newspaper publicity regarding the proposed investigation of Hollywood by the House Committee on Un-American Activities, this office was contacted telephonically on Saturday, June 30th, by the City Editor of the Hearst owned "Los Angeles Examiner", who advised ASAC JAMES C. ELLSWORTH that the Washington Bureau of the Hearst Press had telephoned the "Examiner" stating it understood that the Los Angeles Office of the FBI had considerable information regarding the situation in Hollywood and suggesting that the "Examiner" contact this office. No information whatever, of course, was furnished the City Editor of the "Examiner".

For the further information of the Bureau, reference is made to my teletype dated July 5, 1945, advising that confidential sources of this office had reported that on the night of July 4th an unidentified party or parties had gained access to the county headquarters office of the CPA in Los Angeles and had "had themselves a picnic". Subsequent developments as reported by these same sources indicated that the CPA leaders suspect the followers of GERALD L. K. SMITH as being responsible. As indicated in my teletype, this office has no information as to the identity of the unknown parties who allegedly entered CPA headquarters or what might have been the exact nature or purpose thereof. Informants indicate, however, that the CPA leaders may endeavor to change the location of their headquarters to some other downtown building if office space can be secured. Regardless of who may have been the individuals who entered the headquarters, it is very doubtful if any worth-while information regarding the CPA or its membership

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

CCM:rol

TO : THE DIRECTOR

DATE: July 13, 1945

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Egan
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

You will recall my recent memorandum of July 9, 1945, concerning stories being carried in the daily press to the effect that the House Un-American Activities Committee has voted to investigate subversive activities in Hollywood to determine whether film stars and producers are involved in a plot to overthrow the Government.

In this connection, you will also recall that Walter Wanger conferred with Assistant Director Nichols in an attempt to have you issue a statement that no such plot existed.

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In view of this whole situation, it is believed that the following will be of particular interest to you.

A technical surveillance in the residence of John Howard Lawson on July 1, 1945, furnished information concerning the conversation between Lawson and George Pepper, the Executive Secretary of the Hollywood Independent Citizens Committee of Arts, Sciences and Professions (formerly the Hollywood Democratic Committee). Pepper is a known member of the Communist Political Association and acts in the capacity of a "leg" man for Lawson. Lawson, you will recall, is the most influential Communist functionary in the motion picture field.

During the course of the conversation, Lawson referred to the proposed investigation of the House Committee on Un-American Activities and intimated that this was part of a negotiated peace drive. He stated that it was nothing but an effort to create a smear regarding Communism that will enable "them" to build up a tremendous scare against Communism in China with the necessary result being that Japan will be built up as a bulwark against this possibility. Lawson specifically expressed the opinion that the investigation was against more than the motion picture industry. He stated, however, "they have been gunning for the industry for years." Lawson and Pepper agreed that Gerald L. K. Smith of the America First Party, the Anti-Communist Motion Picture Alliance in Hollywood, the International Alliance of Theatrical and Stage Employees Union, along with Representative John E. Rankin, a member of the Committee, were all tied together in connection with this program.

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EX-72

Lawson and Pepper discussed the feasibility of telephonically contacting a number of Congressmen in order that they might arrange to have "their fight" against this investigation taken up on the floor of the House, if and when it reaches that stage. Lawson instructed Pepper to contact (Ellis) Patterson, Ned Healy, and (Helen) Gahagan, all of whom are Congressmen from Los Angeles, in this regard. He also instructed that Walter Wanger, a Hollywood producer, and "our old friend Fanning," apparently Michael Fanning, Chairman of the Democratic Central Committee, Los Angeles County, be contacted concerning this

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matter. Pepper advised Lawson that he, probably in his position with the former Hollywood Democratic Committee, had received a letter from Robert Hannegan thanking them for their support and expressing hope that they could work together in the future. Apparently this refers to the support rendered during the recent national elections. Pepper suggested that there is a possibility that Hannegan could be used in some way to stop the investigation. Lawson stated, however, that he did not think this particular angle should be followed up at the moment as it might give the appearance of attaching too much importance to the Rankin Investigation. Lawson was definitely of the opinion that it was sufficient to have the Congressmen work on this matter at the present and that the approach should be along the following lines:

1. Defense of the motion picture industry.

2. Smear of the Democratic Party.

3. Move for peace in the Pacific war.

The Los Angeles Office has advised that on June 30, 1945, the city editor of the Hearst-owned "Los Angeles Examiner" contacted that office, at which time it was stated that the Washington Bureau of the Hearst Press had advised that the Los Angeles Office of the FBI had considerable information regarding the "situation in Hollywood" and suggested that the "Examiner" contact that office. No information whatsoever was furnished to the city editor on this occasion.

The Los Angeles Office has advised that it will endeavor to follow the impending investigation in Hollywood by the House Committee on Un-American Activities and will report any pertinent happenings to the Bureau.

Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
August 14, 1945

MEMORANDUM FOR THE DIRECTOR

Re: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

In March, 1945, efforts were made to effect a change in the name of the Hollywood Democratic Committee to that of the Hollywood Independent Citizens' Committee of the Arts, Sciences, and Professions and to affiliate it with an organization of the same name in New York City. JO DAVIDSON, a sculptor of New York City, was national chairman, and JOHN HOWARD LAWSON, a leading Communist functionary and prominent motion picture writer, was the local leader of this movement. On June 6, 1945, a meeting of the Hollywood Democratic Committee was arranged by LAWSON, the object being to consider his recommendation for the change in name and to change the policy of the organization. The changes were then voted and a new set of officers were elected, none of whom had previously been prominent in the affairs of the Hollywood Democratic Committee. The newly-elected officers were:

JOHN CROMWELL, chairman - director of motion pictures
BETTE DAVIS, vice-chairman - screen actress
JOHN B. HUGHES, vice-chairman - radio commentator
DORE SCHARY, vice-chairman - motion picture producer
JOSEPH SZIEGETI, vice-chairman - musician
E. Y. HARBURG, secretary - producer
DANNY KAY, treasurer - actor

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20 MAY 31 1974

At the same time, an executive council of 105 members was elected, and CNDI [redacted] advised that fifteen are well known, active Communist Party members, and CNDI [redacted] advised that most of the members of the executive council have records of Communist Party or Communist-front activities. b7D

After the election President JOHN CROMWELL stated the aims and purposes of the organization, and they differed considerably from those of the Hollywood Democratic Committee. The new organization is not to function as an aid to the Democratic Party, but is non-partisan and aims to support labor unions and the causes of various minority groups. The

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

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Memorandum for the Director August 14, 1945

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY

specific program is to be announced later as conditions develop, and CNDI [redacted] states that the impression was clear, that it was CROMWELL'S purpose to line up with the new Communist Party line. b7D

RBH:ESF R. B. HOOD, SAC

FROM

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

| | |
|---|---|
| Mr. Tolson | ( ) |
| Mr. E. A. Tamm | ( ) |
| Mr. Clegg | ( ) |
| Mr. Coffey | ( ) |
| Mr. Glavin | ( ) |
| Mr. Ladd | ( ) |
| Mr. Nichols | ( ) |
| Mr. Rosen | ( ) |
| Mr. Tracy | ( ) |
| Mr. Carson | ( ) |
| Mr. Gurnea | ( ) |
| Mr. Hendon | ( ) |
| Mr. Quinn Tamm | ( ) |
| Mr. Nease | ( ) |
| Miss Gandy | ( ) |
| | ( ) |
| See Me | ( ) |
| Note and Return | ( ) |

Remarks:

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA 60540 FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/12/45 | 9/7-11/45 | JAMES C. FINDLAY - rg |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The threatened investigation of the motion picture industry by the Congressional Committee on un-American activities, and the widespread effects of the motion picture strike have taken precedence over all other activities of a Communist nature in the motion picture industry. Certain CIO unions have taken an active part in picket lines but other CIO unions have declined to take any part. The HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS has created a sub-organization which is called "Mobilization for Democracy", which is headed by ROBERT W. KENNY, State Attorney General; CAREY McWILLIAMS, and GEORGE STILLER, who have been very prominent in Communist front activities. The HOLLYWOOD WRITERS MOBILIZATION, successor to the LEAGUE OF AMERICAN WRITERS, is planning to call a Writers' Congress this Fall, and it probably will be sponsored by the HOLLYWOOD WRITERS MOBILIZATION and the University of California at Los Angeles. The ACTORS' LABORATORY is active in placing aspiring actors, writers, and others in the motion picture industry. The I.A.T.S.E. has set up an office in Hollywood under the direction of ROY M. BREWER, one of its international representatives, the object of which seems to be to expose Communist activity in the Hollywood Motion Picture Unions.

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L. A. #100-15732

REFERENCE: Bureau File ~~#100-158745.~~

Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, 8/11/45.

DETAILS: AT LOS ANGELES, CALIFORNIA:

## COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY IN HOLLYWOOD

Source A has informed [illegible] motion picture industry is now coming to public notice more closely than ever before because of two important factors. These two factors are the threatened investigation by the Congressional Committee on Un-American Activities, and a strike now being conducted by the Conference of Studio Unions, a completely Communist-dominated group of studio unions. These factors have been mentioned in previous reports, but both are now assuming national proportions and have taken precedence over all other activities of a Communist nature.

The new Communist Party line has been fully accepted, and the Communist elements have adjusted their efforts and activities fully to conform with this line. The pretended "democratic line" which they followed during the war is now cast aside. The "no strike" pledge and all that went with it is now abandoned. Evidence of this new position is the open support which the Communists are now giving to the Communist lead unions in the present strike. When the strike was begun on March 2, 1945, they "deplored" it as an interference in the war effort. Now since the war is over the strike has become a most worthy cause.

## CONFERENCE OF STUDIO UNIONS

Source A states that a strike which was called by this group of unions on March 2, 1945, has been joined by other unions, and the influence and activities of Communists is still in progress. Using a so-called jurisdictional dispute as an excuse for calling this strike, which they pretended is against the motion picture producers but which in reality is a further attempt to get control of several local unions of the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES (I.A.T.S.E.), which strongly upholds Communist infiltration, the Communist elements are now endeavoring to spread the strike nation-wide by picketing theaters in various sections of the country.

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BEST COPY AVAILABLE



Source A informs that HERBERT K. SORRELL, the leader of this strike and a known Communist, has called for and received the support of the Communist Party locally, and to some extent throughout the United States. Many front organizations, Communist controlled labor unions, the Los Angeles CIO Industrial Union Council, and many others of like Communist tinge, have thrown their strength into the strike on the side of SORRELL. It is known that SORRELL has made contact with the National Committee of the Communist Party in New York, through LOUIS WEINSTOCK, a member of that National Committee, and that it has promised him support by arranging for picket lines in front of theaters.

The Communist press throughout the United States has recently entered the situation, especially [illegible] that the strike had to be made a "national issue". There is no question of wages, hours, or working conditions involved in the strike, but merely the control of a small group of workers called set directors. If the Communists can win this strike it will set a precedent for further penetration and control of the Studio Workers Unions.

## CONGRESSIONAL INVESTIGATION

Source A reports that a preliminary survey by investigators for the Congressional Committee on un-American Activities has been made and from reports it would appear that they consider a serious situation exists within the Hollywood motion picture industry in respect to Communist infiltration and influence. It is reported that the investigators did not enter the strike or the situation within the trade unions, but devoted most of their investigation to the so-called cultural groups, writers, actors, and directors. They paid particular attention to the connections between the Office of War Information and the HOLLYWOOD WRITERS MOBILIZATION and the SCREEN WRITERS GUILD. They also went into the matter of certain "schools" of indoctrination, specifically the ACTORS' LABORATORY and the PEOPLE'S EDUCATIONAL CENTER, both of which are under Communist supervision and influence.

## HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS (Formerly the HOLLYWOOD DEMOCRATIC COMMITTEE)

According to Source A, this Communist dominated organization, which succeeded the HOLLYWOOD DEMOCRATIC COMMITTEE by a change in name, which change followed the announced change in the Communist Party line, has devoted most of its activities and efforts within the last thirty days to the support of

another outside organization called "MOBILIZATION FOR DEMOCRACY", a Communist-inspired pressure group. The persons who act as the spokesmen and leaders of the MOBILIZATION FOR DEMOCRACY are the following:-

ROBERT W. KENNY, Attorney General for the State of California

CAREY McWILLIAMS, Attorney and Writer of Los Angeles, formerly Director of Immigration and Housing during the Governor OLSEN Administration

GEORGE STILLER, Secretary of the organization, member of the Publicity and Promotion Committee of the PEOPLE'S EDUCATIONAL ASSOCIATION

Source A informed that all of the above named persons have connections with Communist causes and have long been known to follow the Communist Party line.

The purpose of this mobilization is presumably to fight Fascism, which they maintained is exemplified in the person of GERALD L. K. SMITH. In reality, it is the usual Communist procedure of taking up an issue and using it to build the Communist Party, and its influence, and create the impression that it is the leader of progressive forces.

## HOLLYWOOD WRITERS' MOBILIZATION

Source A informs that this organization, which was set up after Pearl Harbor and after Russia was forced into the war by Hitler's invasion, was presumed to be a war organization only. Its main work was in the propaganda field and as such was one of the moving forces in the OFFICE OF WAR INFORMATION, many of its members having been placed in that governmental agency. However, it has been announced that this organization will not come to an end, now that the war is over, but will continue as a permanent one. It has been announced that it will devote its efforts in the post-war period, to making a better world, etc. In short, it is now to become a social betterment group, utilizing the motion picture industry as a vehicle of influence.

When this mobilization was formed, the LEAGUE OF AMERICAN WRITERS was soon dissolved. Those active in the LEAGUE OF AMERICAN WRITERS moved over into the new organization, and in that sense it has become the lineal descendant of the LEAGUE OF AMERICAN WRITERS, a known Communist dominated propaganda organization.

As the LEAGUE OF AMERICAN WRITERS had called a World Congress of Writers every two years, and as the last Writers' Congress was held in Los Angeles on the State University of California campus on October 1-3, 1943, another Congress is now due, the two-year interval having elapsed. Although this mobilization has not announced it formally, it is now preparing to call another Congress sometime this Fall. This Congress also will be held under the joint auspices of the University of California and the Hollywood Writers' Mobilization.

"Variety", the motion picture trade journal for September 4, 1945, under the heading, "O.W.I.'s Foldup Is Industry Stunner", stated in part:

"O.W.I.'s sudden foldup ordered by the White House Friday came as a distinct shock to the Agency underlings and the media with which it deals. Barring fast work by radio and pictures, there will be no radio and pictures, there will be no coordinating agency after September 15th to clear the time and screen requests of the dozens of government agencies, with each on its own and hounding the life out of industry representatives."

## ACTORS' LABORATORY

According to Source A, this institution purports to be a school for acting for the screen, stage, and radio. It is a Communist controlled institution, which is used as the means whereby those who are willing to follow the Communist Party line can be placed within the motion picture industry. Those in control, as teachers and instructors, for the most part have long records of Communist activity.

This school has come under close scrutiny of the Congressional Committee on un-American Activities, which has now completed a preliminary survey of Communist activity in the motion picture industry. This Laboratory, as it is called, cooperates with all Communist front organizations and pressure groups by furnishing entertainment and skits, etc., at mass meetings and lesser gatherings. It cooperates with such organizations as the HOLLYWOOD WRITERS' MOBILIZATION, INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS, MOBILIZATION FOR DEMOCRACY, and various union meetings where Communist influence prevails.

## INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES (I.A.T.S.E.)

According to Source A, this block of unions in the motion picture industry, now involved in the present strike, is at the present time issuing

under the direction of ROY M. BREWER, its International Representative, a series of weekly bulletins exposing Communist activity within the Hollywood Studio Unions. These bulletins are circulated among the workers in the studios, informing them of Communist infiltration, which it considers a danger to the interests of the organized studio workers.

The I.A.T.S.E. has made plans to conduct a long-range program to combat Communism in the Hollywood motion picture industry and has opened offices in Hollywood for that purpose at 1650½ North Cherokee Street, telephone GL 7187. There is also an entrance to this office from 6600 Hollywood Boulevard. The office is located in Room 218.

Source A predicts that despite the efforts of the film industry heads to hold down and discredit the exposure of Communist infiltration because of the notoriety which would ensue, this issue is now coming to the front and in some instances has been taken up by newspapers in the East, and this subject promises to become one of nation-wide interest.

"Variety", trade paper for July 2, 1945, under the heading "Accuse Rankin of Trying to Bust Page One", stated in part the new Hollywood smear investigation is just an effort by a "flop" committee to crash the front pages, Los Angeles Congressmen indignantly indicated today. They accuse Representative JOHN R. RANKIN and the House Committee on un-American Activities of following the well-recognized technique of trying to bust the front pages by working out of the motion picture.

It noted Congressman NED R. HEALY of Los Angeles as stating: "This move is typical of most Rankin's activities. He obviously is following in the footsteps of his predecessor MARTIN DIES. This is an attempt to drive underground all members of the motion picture industry. It is the old Red smear."

Congressman ELLIS E. PATTERSON of Beverly Hills, California, is quoted as saying, "The whole thing is an attempted smear of Hollywood in order to hurt the film industry and to get a lot of publicity ..... it's the old red herring drawn across the band of freedom of speech and thought".

Congresswoman HELEN GAHAGAN DOUGLAS also charged: "It is a plan to get publicity through a smear of the film industry." She said: "It is an effort to crush liberalism among the Democrats of the area."

GORDEN L. McDONOUGH of Hollywood, California, the only Republican representative from the area, also joined the denunciation of the Rankin efforts to "smear the motion picture industry".

L. A. #100-15732

The "Hollywood Reporter" trade paper for July 6, 1945, under the heading, "CIO Asks N.L.R.B. to Speed Strike Order", stating: "The Los Angeles CIO Council has added its voice to those of studio strikers." It further stated: "In a letter to the Board, PHILLIP M. CONNELLY, Secretary-Treasurer of the Los Angeles Industrial Union Council, asserted, "Any delay, in our estimation, will be a calamitous disservice, not only to labor in this area but to the community generally." CONNELLY pointed out that the "CIO Council represent more than 125,000 war workers in Los Angeles, airplane, shipyard, and munition plants."

Congressman ELLIS E. PATTERSON is quoted in a letter to the N.L.R.B. appearing in the "People's World" of July 3, 1945, as follows: "I am surprised and shocked that you are still using delaying tactics and permitting people to remain out of work for the third month because of the Board's dereliction of duty, and its bungling failure to handle its work in the most expeditious manner. The Board has lacked power of decision and courage. It is defeating the purpose of the National Labor Relations Act."

Strike

The Los Angeles "Examiner" for August 6, 1945, quoted LILLIAN HURWITZ, Screen Office Employees Guild President, as follows, concerning the violence resulting from growing strike picket lines: "Last October, when we were forced to pay a two dollar political assessment and some of us rebelled, LILLIAN HURWITZ, S.O.E.G. President, told us that the assessment represented the will of the majority. A week ago Thursday the will of the S.O.E.G. majority voted to stay on the job, but our Executive Board chose to ignore and coerce us into taking part in a strike in which we are not involved."

The Los Angeles "Examiner" for August 8, 1945, stated in part that the spotlight of the five-month old jurisdictional film strike was focused in Chicago, August 7, 1945.

It stated that A.F.L. President WILLIAM GREEN, meeting with the organization's Executive Council, announced he will set a date for a special hearing on the subject.

In Hollywood ROY M. BREWER, International Representative of the I.A.T.S.E., announced that he and President RICHARD F. WALSH of the I.A.T.S.E. will meet with the Executive Council of the A.F.L. in Chicago on Friday. BREWER stated, "We are willing to cooperate to find a solution to the strike, but we will not now or ever be coerced into accepting an unsatisfactory settlement."

The Los Angeles "Times" for August 25, 1945, stated that in the CIO group, "something of a cleavage is said to exist between PHILLIP M. CONNELLY of the Motion Picture Guild and associates, and CY O'HALLORAN of

the U.A.W. CONNELLY is also Secretary-Treasurer of the L.A.I.U.C.

It stated that WILLIAM SMITH, Regional Director of the CIO Industrial Union of Marine and Shipbuilding Workers, whose Local #9 is the largest CIO Local in this area, had stated that: "Our unions are certainly not going to do any picketing in any jurisdictional trouble between A.F.L. Unions in Hollywood. We have no right in there and we have enough trouble with A.F.L. unions right in our own field."

FLOYD GARTELL, International Representative of the CIO United Rubber Workers, said: "Certainly the rubber workers have no right to interfere in any jurisdictional trouble among the A.F.L. unions anywhere."

It also noted CY O'HALLORAN as having said: "Our people have no business in any A.F.L. jurisdictional squabble. I've asked our Local to stay out of it."

"Variety" for August 24, 1945, under the heading, "WILLIAM WYLER Gets Discharge from A.A.F.", stated: "Lieutenant Colonel WILLIAM WYLER was given his honorable discharge from Army Air Forces in Washington yesterday. He has served since 1942, during which time he produced a number of films for the Service. WYLER will remain in Washington until after Labor Day; then head for the Coast, where he will immediately become active with Liberty Films, Inc. in which he is affiliated with FRANK CAPRA and SAMUEL BRISKEN."

"Variety" for August 24, 1945, quoted JOE CARBRAY, International Representative of the U.A.W., as stating: "Employees of our organization are being instructed to stay out of the picture," and that he understood similar action was being taken by CIO Internationals with jurisdiction over steel, shipyards, and rubber workers.

"The Labor Herald" for August 24, 1945, stated in part that "Picket parties" were held last weekend by the strikers in the Hollywood film row, but the producers did not enjoy the festivities." It stated, "No time was lost after Friday night's Council meeting voted unanimously to concur in the CIO Executive Board's recommendation that the strikers be supported on many grounds." It stated, "Picket lines were formed in front of Whittier Boulevard and Huntington Park theaters Saturday night. One line was led by the warehousemen, the other by the furniture workers, auto and utility workers. Both lines were joined by other unionists and the public generally. These picket lines were the opening guns in a demonstration that will continue until the strike is won."

It further stated: "The CIO Council voted to join in these picket lines, to urge all members to stay away from theaters showing struck films, and to urge other CIO Councils to take similar action."

It further stated: "Council delegates voiced these sentiments in supporting the strikers in this nearly six-months old row ..... "progressive unionism in Hollywood faces a life-and-death battle. It must be supported."

The "Labor Herald" for August 31, 1945, under the headline, "CIO Council Group Spikes 'Split' Stories", stated that studio unions picket lines this week were swollen by sympathetic CIO members, while the labor baiting press tried to sooth itself by shouting "Dissension in the ranks". It stated, "In answer to such charges, the Los Angeles Industrial Union Council Committee on Community Affairs issued the following statement, "There is no split in CIO ranks, and as a matter offact, the CIO forces of Southern California are more united today than at any time in the past.

"The unions of the CIO are fully autonomous and any action any one of them may take is simply and purely a matter of its own business, provided it does not violate CIO policy.

"The Committee feels that there are reactionary and undemocratic forces attempting to destroy free choice of unions by the workers in Hollywood, and the Committee is now, as at all times, unalterably opposed to such actions.

"The Council Committee issuing the statement is composed of the following:

WILLIAM SMITH, Shipyard Workers Union, Chairman
JAMES ~~I.~~ DAUGHERTY, Utility Workers Union, Secretary
PHILLIP M. CONNELLY, L.A.I.U.C., Secretary
JAMES G. THIMMES, Steel Workers Union and President, State CIO
CARL ~~D.~~ ANT, Business Agent, Electrical Workers
FLOYD CARTRELL, Rubber Workers Union
WILLIAM LAWRENCE, I.L.W.U.
CY O'HALLORAN, Auto and Aircraft Workers, U.A.W.A.

~~- P E N D I N G -~~

L. A. #100-15732

## UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

At Los Angeles, California:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being sent to the New York Field Office for information, as it is believed that it contains information which will be of value to that office.

L. A. #100-15732

~~CONFIDENTIAL~~ HQM 2046 7/19/77

Source A: ~~Confidential~~ National Defense Informant Los Angeles - [redacted] b7D

This individual is being designated a temporary symbol to further protect his identity.

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DATE 4-3-95 BY SP1B/Doc

ENCLOSURE

100-138754-110

STANDARD FORM NO. 64 LEM

# Office Memorandum : UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: 9-10-45

FROM : Mr. Nichols

SUBJECT: 60539

You will recall that when the news first broke of the Rankin investigation in Hollywood, Walter Wanger called and wanted the Director to make a statement. I read him portions of a clipping from the Hearst papers which he had not seen.

He addressed the attached communication to me while I was in Los Angeles, which is quite amazing. It consists of affidavits from William Gropper, a cartoonist of the "New Masses;" Ruth McKenney, a writer for "New Masses;" Joseph Foster, Chairman of the Hoolywood Screen Cartoonists Guild meeting; and Bruce Minton, whose real name is Richard Bransten, Associate Editor of "New Masses," all denying statements attributed to them by the Journal-American.

I am attaching a short note for my signature.

Attachments

RECORDED
INDEXED
EX-62

110

30 OCT 3 1945

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-85 CIS012

WALTER F WANGER
UNIVERSAL STUDIO
UNIVERSAL CITY, CALIFORNIA
STANLEY 7-1211

July 14, 1945

Dear Mr. Nichols:

I want to thank you for telephoning me the other day.

In view of the fact you read me the item from the Hearst International News Service, I checked around and received the attached enclosures which I thought you would like to see.

You probably had the meeting covered and know whether or not the material is in order.

Best regards to the Director and yourself.

Sincerely,

Walter F Wanger

Mr. L. B. Nichols
Federal Bureau of Investigation
510 South Spring Street
Room 900
Los Angeles, California

100-13[illegible]5-410

RECORDED & INDEXED

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 4-3-95 BY [illegible]

EX-62

EX-62

STATE OF CALIFORNIA )
COUNTY OF LOS ANGELES ) SS:

BRUCE MINTON, being duly sworn, deposes and swears upon his oath as follows:

I am an associate editor of the magazine, "New Masses"; that on Friday, June 8,1945, I attended and spoke at a meeting held at the auditorium of Screen Cartoonists Guild; that the statements attributed to me in the "Los Angeles Examiner" of June 10, 1945 and referred to in the "Los Angeles Herald Express" of June 11, 1945, and again in the "Los Angeles Examiner" of June 11, 1945, were not made by me; that such statements, including those purportedly quoted from his remarks by the said "Los Angeles Examiner" are completely and wholly the invention of the said newspaper; that nothing stated by me at said meeting even remotely resembled or could reasonably have been understood as resembling or referring to any of the statements attributed to me by the said newspapers.

My participation in said meeting consisted entirely and exclusively of answering questions relating to the San Francisco conference and to no other subject, put to me by members of the audience at said meeting; that none of the questions asked of me and none of the answers made by me mentioned, referred to, alluded in any way directly or indirectly to the Communist Party or to a Communist youth movement, or to "infiltration" into the ranks of servicemen, or "to our group" or to "winning over" President Truman; that the entire substance of my remarks was directed at establishing the need and possibility through democratic action of securing a continuance of the policies of President Roosevelt at home and abroad.

It is my sincere belief that the statements appearing in the Hearst Publications above named were placed therein solely as a part of a campaign to "swear" the progressive movement



6/23/9

AFFIDAVIT

STATE OF CALIFORNIA )
) ss.
COUNTY OF LOS ANGELES)

Joseph Foster, being duly sworn, deposes and says upon his oath as follows:

I was the chairman of the meeting held on Friday, June 8, 1945 at the Hollywood Screen Cartoonists Guild. The June 10, 1945 issues of the "Los Angeles Examiner", a Hearst publication, and the June 11, 1945 issue of the "Los Angeles Herald Express", a Hearst publication, carried stories purporting to report proceedings at that meeting at which I presided on June 8, 1945. The stories as appearing in said "Los Angeles Examiner" and "Los Angeles Herald Express" are wholly and completely untrue. Said newspapers attributed to me the following statements:

"The Soviet Union has a big stake in the Pacific -- more so in China, and the Soviet Union will be in there to dictate the peace."

"A continued strong, reactionary government under the leadership of Chiang Kai-Shek is opposed to our policy of ultimately Sovietizing all of Asia."

"We are strong in North China now. We must exert our power throughout that nation."

I Solemnly swear that I never made any one of the foregoing statements nor did I make any statement even remotely similar thereto. No one in the audience and no speaker at that meeting made any statement even remotely similar to the above. As chairman of the meeting, I made a few brief intro-



6/23/51 Secular

ductory remarks dealing with the subject of the need for support of progressive forces in this country and the need to obtain subscriptions to a publication which I consider devoted to the best interests of the progressive forces of this country, the "New Masses". As chairman, I introduced Ruth McKinney as one of the speakers. At no point during any of my remarks as chairman did I refer to any subject of a political nature, nor did I as much as mention the Soviet Union or China or Asia or Chiang Kai-Shek. The quotations contained in the issues of the "Los Angeles Examiner" and "Los Angeles Herald Express" above referred to are absolutely false and without the slightest foundation and fact. In my opinion they were printed in the Hearst publications in Los Angeles solely as "smear" tactics and for the express purpose of causing them to be used as a springboard to justify the attack made upon the progressive movement in Hollywood by representative Rankin from the House of Representatives on June 12, 1945.

Joseph Foster
JOSEPH FOSTER

Subscribed and sworn to before me
this_____day of June, 1945

_____
Notary Public in and for the County
of Los Angeles, State of California

# AFFIDAVIT

STATE OF CALIFORNIA )
) SS:
COUNTY OF LOS ANGELES )

WILLIAM GROPPER, being duly sworn, deposes and says:

That he is a cartoonist who contributes his work to "New Masses"; that on Friday, June 8, 1945, he attended and spoke at a meeting in his honor held at the auditorium of Screen Cartoonists Guild; that his remarks at said meeting contained none of the statements attributed to him by the "Los Angeles Examiner" of June 10, 1945; that the said newspaper purporting to report the substance of his remarks and to quote him stating that his magazine had sponsored a "red robbin letter" signed by thousands of Communist sympathizers and members all over the nation petitioning Truman to continue lend lease aid to Russia indefinitely and the following alleged quotation from his remarks:

> "Nothing must be done by any of us to arouse the people of this country to protest a continuance of lend lease to the Soviet Union."

That in truth and in fact, he made no such statement nor any statement in any way resembling in whole or in part the statements attributed to him by the said newspaper; that his remarks consisted of stories relating to the early days of the magazine "New Masses"; and that nothing contained in his remarks could have been understood by any listener as relating to any matter contained in the statement attributed to him by the said newspaper.

Subscribed and sworn to before me this _____ day of June, 1945.

William Gropper

Notary Public in and for the County of Los Angeles, State of California

6/23/45 SDCal/Cir

in Hollywood and to furnish a springboard for an investigation of Hollywood and not otherwise.

Subscribed and sworn to before me
this ____ day of June, 1945.

Notary Public in and for the County
of Los Angeles, State of California

Richard Brancaten
Pen name: Bruce Minton

AFFIDAVIT

STATE OF CALIFORNIA ) SS:
COUNTY OF LOS ANGELES)

RUTH McKENNEY, being duly sworn, deposes and says:

That she is a contributor to the magazine, "New Masses"; that on Friday, June 8, 1945, she attended and spoke at a meeting held at the auditorium of Screen Cartoonists Guild; that none of the quotations reported by the "Los Angeles Examiner", of June 10, 1945, as having been made by her at said meeting were accurate in whole or in part; that said quotations are fabrications and false; that at no time in the course of her remarks did she mention, refer or allude directly or indirectly to the Communist party or its plans; that none of her remarks nor any portion of them referred to or alluded in any way to plans of any individual or group with reference to American servicemen, war veterans, or members of the armed forces in this country or elsewhere.

Ruth McKenney
Ruth McKenney

Subscribed and sworn to before me (Ruth McKenney Braustein)
this _____ day of June, 1945.

_____
Notary Public in and for the
County of Los Angeles, State
of California.

6/23/91 SPSCA/CU

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

CHD:mr

TO : Mr. J. C. Strickland

DATE: September 18, 1945

FROM : C. H. Deford

22737

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahn
Miss Gandy

The "Hollywood Reporter" for Wednesday, August 29, 1945, contained an editorial entitled "A Careful Analysis of the Motion Picture Studio Strike", which had been reprinted from the "Southern California Teamster", the official publication of Teamsters' Joint Council No. 42.

Inasmuch as this editorial is of interest to the captioned case, photostatic copies are attached. It is recommended that this material be filed in the instant case for reference purposes.

Enclosure

RECORDED & INDEXED

100-138754-111

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-3-95 BY SP2 [illegible]

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

CONFIDENTIAL

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 10/10/45 | 10/5,6,8-10/45 | JAMES G. FINDLAY KH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

60538

Certain CIO Union members have picketed a number of motion picture theaters in support of the AFL unions in their 24-week work stoppage. It is reported that threat has been made to place 2,000 pickets at 25 theaters in NYC first-run picture theaters unless they agree to stop showing films of producers in the 7-month-old Hollywood strike. The Communists in Hollywood are devoting much time in aid of the strikers. If they win this strike, it would mean that the Communists would be able to control the IATSE throughout the U.S. The Communists have come out openly in support of the strikers since the change in the CP line 7/28/45, and have now renewed the "class struggle." Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has also thrown its strength behind the strikers. Congressional Investigating Committee of Subversive Activities appears to be dormant, but Congressman DICKSTEIN, chairman of House Immigration Committee, has reported that no "alien influence" has been found by him, but he said nothing about Communist activity. Hollywood Writers Mobilization is now supporting the strikers. A new committee called the Citizens Committee for the Motion Picture Strikers has been formed. A violent, riotous picket line has been in operation at Warner Bros. during the past week. Approximately 100 have been injured, some seriously. Approximately 20 arrests have been made, and injunctions by both sides have been filed. Funds are being solicited in aid of the strikers at Portland, Oregon, and other places. On the morning of October 10, the

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

100-15732-112

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EX-98

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Sheriff's Office and other officers arrested approximately 250 strikers and their associates at Warner Bros. Studio.

- P -

REFERENCE: Bureau file No. 100-158745.
Report of Special Agent James G. Findlay, Los Angeles, 9/12/45.

DETAILS: AT LOS ANGELES, CALIFORNIA.

The Los Angeles Times for August 27, 1945, under the heading, "CIO Unions Back AFL in Film Strike," stated that picketing of movie theaters by CIO union members sympathetic with the AFL striking studio unions was extending east to eighteen additional theaters.

Meanwhile, injunction proceedings seeking to halt the picketing at Warner Bros. Theater at 6425 Hollywood Boulevard was awaiting hearing in the State Superior Court.

More than 200 CIO members turned out for the secondary picket line in front of theaters as a result of the local council of the organization recently voting to support the AFL unions in their twenty-four-week work stoppage.

The Los Angeles Examiner for September 18, 1945, under the heading, "Movies in New York Face Picketing," stated that a union spokesman said today that plans were being made to throw more than 2,000 pickets around twenty-five of New York City first-run motion picture theaters unless they agreed to stop showing films of producers involved in a seven-month-old Hollywood strike.

TED ZITTEL, representative of the Eastern Strike Strategy Committee, said the picketing would begin "in the next few days." He did not name the theaters, but the producers he listed as "unfair" included Warner Brothers, M-G-M, Columbia, Loew's, Paramount, R-K-O, Republic, Sam Goldwyn, Twentieth Century-Fox, and Universal.

COMMUNIST ACTIVITY IN THE HOLLYWOOD MOTION PICTURE INDUSTRY

Source A has informed that the principal Communist activity at this time is concentrated on one immediate objective, the winning of a strike that has been going on since March 12, 1945. The reason why this strike must be won by the Communists, from their point of view, is that their whole plan of action for future attempts to control all the workers in the industry depends on its outcome. At the present time the Communist Party

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and its sympathizers are in control of some of the more important key crafts of the industry, such as the painters, carpenters, machinists, electricians, building employees, and others. In addition, they are in control of other crafts in other departments separate from construction, such as writers, directors, actors, musicians, etc. Opposed to the Communist-controlled unions is the International Alliance of Theatrical Stage Employees (IATSE), which is the dominant group of unions because of the fact that it has jurisdiction over the theater employees in the motion picture theaters throughout the nation. The IATSE is strongly anti-Communist officially, although the Communists have captured a local union here and there. The present strike is aimed at that bloc of unions because it is the only bloc of unions that stands in the way of the Communist Party's dominating the workers all over the country in the motion picture industry.

This source further advises that if the Communists should succeed in winning this strike, it would mean that the influence of the IATSE would be eliminated. If this should come about, the same Communist elements would then be able to move into the radio field because of its close connection with the film industry and would become a serious menace to the entire amusement industry in the sense that they could by the pressure of union organization dictate in a large degree the content of pictures and radio programs. This is their objective.

For the foregoing reasons, the Communist apparatus, both locally and nationally, is now openly lined up behind the strikers. They now make no attempt to conceal this fact, although at the beginning of the strike before the recent change in the Communist Party line, they were very secretive in their support.

Source A has further advised that the Communist Party in its own name openly distributes leaflets and other propaganda matter directly to the strikers at the present time. The strike began on March 12, 1945. For a long time it was conducted in the usual manner without attempts at violence, with a few exceptions of a minor character. During this time the Communist Party line remained the same as it had been since Russia was invaded by Hitler in June 1941. For that reason the Communist Party did not openly support the strike, its line being that there should be no strikes which would interfere with the prosecution of the war as Russia needed help. By this change in the Party line on July 28, 1945, from one of collaboration for prosecution of the war to open "class struggle" warfare, the Communist Party began openly to support the strike and the strikers. The result of this was that the front organizations in Hollywood, such as the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, the Beverly-Westwood Democratic Committee, the newly formed Citizens Committee for the Motion Picture Strikers, and other Communist-controlled groups in the locality are now actively supporting

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the strike and in many cases are engaged in picketing the studios. They are also soliciting funds for the benefit of the strikers.

This source further advised that up to about October 1, 1945, the strike was conducted in a somewhat peaceful manner, but within the last few days it has flared out into serious riots at Warner Bros. Studios and the situation threatens to become more violent in spite of an injunction against undue force and violence.

This source further states that this strike is plainly a political one. There is no question of wages or working conditions involved. It is for the sole purpose of controlling the workers in the motion picture industry. In order to secure this control, it is necessary that the Communists either take over or eliminate the IATSE from the labor structure in the Hollywood studios.

This source has also advised that while all the unions involved in the strike are affiliated with the AFL, the CIO has and is taking part in the strike on the side of the Communist bloc, and HARRY BRIDGES' longshoremen are now openly taking part in the picketing. When this began, the violence in the strike developed.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (formerly Hollywood Democratic Committee)

Source A has informed that this organization is now devoting a large part of its time and attention to the current strike. On Saturday, September 8, 1945, it issued a mimeographed bulletin calling for all-out aid to the strikers. In this publication, mention is made of "our Washington legislative office," which it states has communicated with the Hollywood branch, advising it of the immediate necessity for taking action to put pressure on governmental agencies, particularly the National Labor Relations Board, stating that if the strikers do not win this strike the National Labor Relations Board will become a "gigantic government strikebreaking agency." It also advises the sending of telegrams by all members to PAUL HERZOG, chairman of the NLRB.

This organization publishes a monthly paper called the "Hollywood Independent." The contents of this publication follow the current program of the Communist Party on what it calls "immediate demands." The staff of this paper is composed of the following persons:

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Editorial Committee: HOLLISTER NOBLE, Editor
ANN DAGGETT (wife of CHARLES DAGGETT, ex-President of Screen Publicists Guild; she is a member of the Communist Party, according to Source B)
DR. FRANKLIN FEARING, UCLA professor
LOUIS HARRIS, producer (member of CP, according to Source B)
JOHN B. HUGHES, radio commentator
CAREY McWILLIAMS, attorney and a writer on social matters
KEITH WARD, writer
ROBERT WACHSMAN, publicist (member of CP, according to Source B)

Source A further informs that the Hollywood Independent Committee of the Arts, Sciences and Professions has now become a political group of the Communists and the Communist Party in the Hollywood motion picture industry. Operating on a coordinated program with the New York Independent Citizens Committee of the Arts, Sciences and Professions, its influence undoubtedly will be far-reaching. Because of its broad membership, it can penetrate into every cultural or professional group in the country and thus build up a most efficient organization. Its Communist control is plainly apparent.

## CONGRESSIONAL INVESTIGATION OF SUBVERSIVE ACTIVITIES IN HOLLYWOOD

Source A informs that there has been no further local investigation reported by the House Committee on Un-American Activities since the investigators sent out for that purpose left Hollywood approximately sixty days ago. However, on September 26, 1945, Chairman DICKSTEIN of the House Immigration Committee, who has devoted some time to an alleged investigation in Hollywood, has issued a statement that he had investigated the charges of "alien influence" in Hollywood as made by the House Investigating Committee, and that he had found that all such charges were "a lot of ballyhoo." He stated that he had made investigations during the summer of the following studios: M-G-M, Universal, Twentieth Century-Fox, and Paramount. He said he felt "no alien influence." However, he did not mention Communists.

## HOLLYWOOD WRITERS MOBILIZATION

Source A informs that this organization has previously announced that it would issue a publication, "The Hollywood Quarterly," in cooperation with the University of California, and that it would be printed on the press of that state institution. The date of issuance was fixed as October 1, 1945. The book has not so far appeared.

The Mobilization has instituted a series of weekly broadcasts over local station KECA of the American Broadcasting Company, and it is to be a

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coast-to-coast program. The first program was given on October 1, 1945. The title of the program is "Re-Union U.S.A." and is primarily given in the interest of returning veterans. The writers who prepare the scripts will be the following:

SAM MOORE, radio writer
PAUL STEWART, writer
BARBARA SMITTEN
PHILIP STEVENSON, playwright
ABRAHAM POLONSKY, writer
MILTON MERLIN, writer on LA Times
LEON MEADOW, writer
JOHN WEBER, screen reader
CAL KUHL, radio writer
DWIGHT HOUSER
JOE LOSEY, writer
RICHARD COLLINS, writer

Source B has informed that MOORE, MEADOW, WEBER, and COLLINS are active members of the Communist Party.

This same source has also informed that all of the above-named persons are members of the Radio Writers Guild, which cooperates with the Screen Writers Guild, a Communist-controlled studio independent union.

Due to the fact that the members of the Hollywood Writers Mobilization are also members of other groups, such as the Independent Citizens Committee of the Arts, Sciences and Professions, etc., all of which are now devoting a great deal of their attention to the strike situation, there is somewhat of a lull in the activities of the Mobilization for the time being.

## CITIZENS COMMITTEE FOR THE MOTION PICTURE STRIKERS

Source A has informed that this is the name of a new committee just set up for the purpose of aiding the strike. In this committee will be found the same people who compose nearly all the other organizations, such as the Hollywood Writers Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, the Screen Writers Guild, and others. The following persons are listed as the members of this committee:

CAREY McWILLIAMS, Chairman (attorney and writer on social subjects)
MRS. JULIAN M. SIEROTY, Co-Chairman
MRS. CHARLOTTA BASS (colored), Vice-Chairman (Editor, California Eagle)
DR. FRANKLIN FEARING (UCLA professor)
PETER M. KAHN
THOMAS MANN (writer, author)
CLAUDE WELCH (former city councilman)
SENIEL OSTROW, Treasurer
MRS. E. Y. HARBURG, Secretary (wife of producer E. Y. Harburg)

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others who are most active in this committee, who have been involved in Communist activity, are the following:

RUBEY BOROUGH, pamphleteer; husband of MADELINE RUTHVEN
MAURICE CLARK, screen writer; husband of HELEN FISHER, Executive Secretary, JAFRC
DR. FRANK DAVIS, UCLA professor
ERNEST DAWSON, bookstore proprietor; also handles radical books
EDWARD DMYTRYK, director
MICHAEL KANIN, writer
CHARLES J. KATZ, attorney; represents CIO unions and motion picture persons and organizations
MRS. SIDNEY ORNITZ, wife of SAM ORNITZ, a writer
DOROTHY PARKER, columnist
IRVING PICHEL, director
FRANK TUTTLE, director
CLORE WARNE, attorney; represents motion picture people and organizations
AL WAXMAN, editor of East Side Journal

According to Source B, CLARK, DAWSON, DMYTRYK, KATZ, ORNITZ, and TUTTLE are active members of the Communist Party.

Source A has informed that this new organization is definitely under Communist control. It is to hold a meeting at the Royal Palms Hotel, 360 South Westlake Street, Los Angeles, on October 11 at 8 p.m. for the purpose of raising funds for the Hollywood strikers.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES (IATSE)

Source A has informed that this bloc of labor unions in the studios is in opposition to the Communist group. It has been issuing bulletins exposing the Communist infiltration of the motion picture industry and giving the personal records of some of those now leading the strike or taking part in it on the Communist side. These bulletins are issued weekly and are distributed throughout the studios and to persons who are interested in the motion picture industry. It is through this medium only that the public is informed of the Communist issue in Hollywood, except that JACK B. TENNEY, Chairman of the California Legislative Committee to Investigate Un-American and Subversive Activities, has from time to time had short articles in some of the daily papers, and he had a large article in the daily papers on October 9, 1945.

L A 100-15732

RIOTING IN THE FILM STRIKE AT WARNER BROS. STUDIO

The Los Angeles Examiner for October 9, 1945, under the heading, "Tenney Says Reds Run Film Strike," stated in part: "Legislature group demands action as 78 hurt in row." The article stated that another day of bloody rioting on the Warner Bros. Studio battlefront of Hollywood's jurisdictional labor strife yesterday sent 78 men and women to hospitals for first aid and culminated last night in flat official charges that the whole strike is "communist inspired and dominated." It stated that Senators JACK B. TENNEY of Los Angeles and HUGH M. BURNS of Fresno and Assemblyman FRED H. KRAFT of San Diego composed a subcommittee of the State Committee on Un-American Activities and sent the following telegram to Governer WARREN:

"After thorough investigation of jurisdictional strike situation at Warner Bros. Studio, a subcommittee of the State Committee on Un-American Activities is convinced that the strike is Communist inspired and dominated. A court order provides for eighteen pickets at this studio, and this order has been completely ignored. More than fifty people injured today and public roads blocked by several hundred pickets. Cars being overturned and private property being destroyed. Officers admit insufficient manpower to cope with situation.

"Pickets armed with blackjacks, chains, broken bottles, etc. Officers announced state of riot and were jeered and defied. Public sentiment aroused and demands that sufficient force be provided to enforce compliance with unlawful assembly and riot statutes.

"This jurisdictional strike does not involve a dispute over wages, hours, or working conditions, and is purely jurisdictional.

"This jurisdictional strike is spearhead of long range communistic strategy to control motion picture industry as potent medium of propaganda.

"The subcommittee is amazed that a handful of revolutionary Communists can deny lawful owners the use of their property, inflict bodily injuries upon hundreds of citizens, defy orders of courts of California, and openly and successfully defy all law enforcing agencies.

"The subcommittee strongly urges that you personally investigate this deplorable revolutionary situation immediately in order that you may take proper executive action."

STRIKERS' REPRESENTATIVES SOLICITING FUNDS AT PORTLAND, OREGON

The Portland Office on September 20, 1945, reported that Source C of that office attended a party for Sgt. "RED" STOVALL, formerly a local CP functionary, which was held on September 15, 1945, in Portland, Oregon. This source informs that two speakers at this meeting were from out of town and one was introduced as HELMER BERGMAN from Hollywood, California. Informant stated that he saw a letter which Bergman had received from his Communist Party branch, which was known as the "Industrial Club" and which had 400 members. The letterhead showed that ROBERT KAUHN was the head man in the Industrial Club, and the letter was signed "JEANNE KAUHN" and had a return address of [redacted] b6 b7C
The letter gave the first names of four of the committee as "TASSIE, JEANNE, JIMMIE, and ROBERT."

This informant stated that BERGMAN made a talk in which he spoke of "the fight for recognition by the seventy-eight members of the union." He stated that they had carried on the fight in spite of being called "Reds," "Communists," etc., and said that the fight had been going on for twenty-seven weeks. He spoke about the picket line and the soup kitchens, and asked for the support of those attending this social party against three major movie companies, the names of which were not revealed, but stated that they would be furnished later. BERGMAN requested that certain movies be boycotted by loyal trade unionists and added that the response of the local unions to their plans had been gratifying.

EARL PAYNE, State President of the Communist Party in Oregon, was in conference with BERGMAN and his associate on two occasions, but the full intent of their visit could not be obtained by informant.

- PENDING -

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UNDEVELOPED LEAD

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for information as it is believed it contains information which will be of value to that office.

## CONFIDENTIAL SOURCES

A - Confidential National Defense Informant [redacted] b7D

B - CNDI [redacted]

C - CNDI [redacted] of the Portland Office.
The information appearing here was sent to the Los Angeles Office by letter and appears in a letter dated September 20, 1945, entitled "Communist Infiltration of the Movie Industry; Internal Security - C," Los Angeles file [redacted]

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

EHW:VRW

TO : The Director

DATE: October 9, 1945

FROM : D. M. Ladd

SUBJECT: Communist Infiltration of the Motion Picture Industry
Internal Security - C

60537

Mr. Tolson
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Reference is made to your request that a copy of the preliminary report prepared by the House Committee on Un-American Activities concerning Communists in the motion picture industry be obtained. Attached is a photostatic copy of the "First Confidential Report of the Committee on Un-American Activities, House of Representatives" which pertains to Communist activity in Hollywood and its vicinity. The Washington Field Office obtained photostatic copies of this report and it has been pointed out that there are only four typewritten copies available, all of which are in the hands of Congressmen. The Washington Field Office has requested that the Bureau's possession of this be kept confidential. A second report is in the process of preparation and the second report will in all probability have more details included in it. The second report will also be made available to the Bureau. There is briefly summarized hereinafter the general content of this report.

The report has been prepared in seven parts:

(1) Introduction and Background

(2) Discussion of Communist Fronts

(3) Communists in Hollywood

(4) Hollywood Guilds

(5) Information concerning labor unions in Hollywood

(6) Discussion of the Soviet Government's interest in the motion picture industry

(7) Conclusion

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ALL INFORMATION CONTAINED HERE IS UNCLASSIFIED DATE 2-1-88 BY SP-3 Clerk

ALL IN... DESTROYED

20 JUN 1974

DATE 9-11-82 BY SP-3 Clerk per release 43-966 SP12 Bloom 4-3-95

INDEXED RECORDED

100-138754-113

RETURN TO INDEXING DESK

OCT 24 1945

EX-74

At the outset it should be pointed out that the report is written in a style which includes blanket statements and conclusions which are not supported by facts. It is entirely possible that the Committee has evidence or information to back up statements in the report. However, this is not set forth in most instances. The writer or writers of the report have a tendency to dwell on one subject matter and then go off on tangents which, while connected with the general subject matter of the report, should not necessarily be included with the particular matter being discussed.

1946

The enclosure to this serial is duplicate with 100-138754-116 X enclosure. Cover letters are different. "Dupe" references de-indexed from this serial.
Purge Unit 2/20/56 (#35)

Dupe and destroyed 6-6-74 #928

## Part One

The report begins with the statement that in the opinion of executives of the motion picture industry the Communist Party of the United States has a definite plan in mind to secure control of the industry in so far as the distribution of jobs and the distribution of propaganda through the medium of the motion picture is concerned. It might be noted that in the conclusion of the report the following persons were apparently contacted by the writer of the report for information: Sam Wood, producer; Y. Frank Freeman, Howard Emmett Rogers, [redacted] Adolphe Menjou, Ginger Rogers, [redacted] Donald Hayne, Ivan Levedeff, Victor Fleming, Gregory Ratoff, Bryan Foy, Sydney Brecker, Donald Larkens, Sam Haskins.

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In this part of the report the writer in a general fashion traces the history of the attempts by Communists to obtain influence and control in the motion picture industry. The writer also points out that the technique of using motion pictures as a propaganda medium is usually to insert a line carrying a message or a favorable sequence in a movie. 1936 was the year in which Communists began a concentrated attempt to infiltrate the industry.

The first portion of the report is also devoted to naming some of the more prominent Communists in Hollywood. It states Herbert Biberman is perhaps the most important Communist in Hollywood. The report also mentions John Howard Lawson as being a prominent Communist. (In this connection Herbert Biberman was until the invasion of Russia by Germany perhaps the leading Communist in Hollywood. However, because of his anti-war and anti-national defense activities, he more or less had to fade out of the picture. John Howard Lawson since 1941 has been the leading Communist in Hollywood.)

## Part Two

This portion of the report is a write-up of five front organizations which the Communists have at their disposal in Hollywood.

The first discussed is the Actors' Laboratory, an outgrowth of the New York Theatre Group. The Actors' Laboratory in Hollywood is composed of professional as well as amateur actors and actresses, and according to the report it produces what is known as "a message type of play." These plays usually contain Communist ideology. The Actors' Laboratory has succeeded in securing the approval of the U. S. Veterans Administration and the California State Board of Education as a proper institution to teach veterans of this war acting. Among the professionals in Hollywood listed in the Actors' Laboratory are Morris Carnovsky, Edward Dmytryk, J. Edward Bromberg, Michael Gordon, John Hathaway, and Frank Tuttle.

The next organization discussed is the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. This is an outgrowth of the

100-138154-113

Hollywood Democratic Committee. The report discusses the predecessor group in much more detail than it does the present organization in view of its political activity during the last national election. The Hollywood Democratic Committee actively supported former President Roosevelt. John Howard Lawson, the prominent motion picture writer, (who according to reliable information is one of the key figures in the Communist movement in Hollywood, was the guiding spirit in the Hollywood Democratic Committee) Frank Tuttle and J. K. Wallace are the leaders. Among the actors who were prominent in the Hollywood Democratic Committee, and presently in the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions are Orson Wells, Edward G. Robinson, Gloria Stuart, John Garfield and Bette Davis. The report also discusses generally the political connections of the organization with the California State Attorney General, Robert Kenney. It is here that the report disgresses to show the political connections of Kenney, who as you recall is closely linked with Communist elements. The report points out that Kenney is a close friend of Secretary of Commerce, Wallace. It is also alleged in this report that David Karr, newshawk for Drew Pearson, is a close contact for Elinor Abowitz, who is in the office of State Attorney General, Kenney. It is pointed out that Elinor Abowitz and Karr arranged for Wallace's visit to the west coast before the Presidential Elections. The report pointed out how various "Liberals" in the Hollywood area endeavored to make certain that Wallace would secure the Vice-Presidential nominee, because they knew that Roosevelt's health was very bad.

Reference is also made to the personal appearance of Justices Black and Murphy on the west coast shortly before the Harry Bridges decision was reached, it states that both of the Justices were supposed to receive $1000 for expenses. The innuendo is that possibly the organization had something to do with their appearances. The report then goes on to discuss the connections of Congressmen Havenner, Healy and Patterson, and Congresswoman Douglas with the organization. It also pointed out how the organization attacked former Congressman John M. Costello.

The next organization discussed is the Emergency Committee on KFI, which report states was formed by Communists to support liberal radio commentators dismissed by the Radio Station KFI for making radical statements over the air.

The report then refers to the Anti-Defamation League in Hollywood and states that some of the personnel of the organization are Communists by their own admission. The report then states that "This organization, as well as the definite Communist fronts, are causing disunity in the U.S."

The next group discussed is the People's Educational Center, which is the successor to the school for writers formerly conducted by the League of American Writers. This school has such known Communists and reported Communists on its faculty as Leo Gallagher, Charles Katz, Herbert Kline, John Howard Lawson, John Margolies, Arthur Robinson, Rebels Cayton, Cora Winter, formerly Los Angeles

REVELS CARL

Committee Secretary of the Communist Party, and Eva Schafron. This school teaches screen writing and radio writing, journalism and other subjects pertaining to writing as well as political courses. Considerable space is devoted to the background of the reported Communists listed above.

The final group referred to is the Hollywood Writers Mobilization. This, you will recall, succeeded the League of American Writers in Hollywood, and until the demise of OWI wrote the scripts for overseas documentary films. It is in this section that a brief discussion is devoted to the translation of English titles or lines into foreign languages through which Communist propaganda disemanated. The report points out that an actor in the English version after reversal might state, "Well, I guess I will have to begin over again," yet, when the line is translated into a foreign language the actor will say, "Well, I guess this is the beginning of the class struggle."

A digression is again made in the section devoted to the Hollywood Writers Organization in that a discussion is set forth pertaining to Warner Brothers Studio. This studio according to the report produced subtle Communist propaganda in a number of short subjects. The report also discusses the technique of placing Communist Propaganda in motion pictures, and its effect in further Communist doctrines. The subject of the Hollywood Writers Mobilization is again taken up, as well as some of its members including Dalton Trumbo, a reported Communist. Trumbo had a dispute with Sam Wood, the producer. This brought about an article written in the Hollywood Reporter on July 30, 1945, by Wood. It is entitled "Portrait of a Patriot". In a very clever manner the activities of Trumbo are set out reflecting he follows the Communist line closely.

## Part Three

This section sets forth a list of names which according to the report are "believed to be" names of members of the Communist Party in the Hollywood area. The source of this list is not given, and no Communist Party book numbers are set forth. In this section the example of David McKelvey White (deceased) is used. White was an official of the Veterans of the Abraham Lincoln Brigade, and while never openly admitting his membership in the Communist Party, he participated in Communist activities through front groups, and was mentioned from time to time in the Daily Worker. The report points out that after his death the Daily Worker announced him to be a known Communist.

## Part Four

This portion of the report which is not given a title pertains to Communist activities in various Guilds in Hollywood, including the Screen Writers' Guild, the Screen Actors' Guild, the Screen Cartoonists' Guild, and the Screen Publicists Guild. Only general statements are made in connection with the Guilds.

## Part Five

This is entitled "Communism in Labor Unions". Much of this section is devoted to Herbert K. Sorrell, a powerful labor leader in Hollywood, and the principle figure in the motion picture industry strike.

The report in showing the influence of Communists in labor groups refers to a resolution to the Executive Council of the California State Federation of Labor on June 16, 1945 at Sacramento, California. This resolution attacked the Communist Party and likened it to Fascism. The resolution was finally adopted; however, a tremendous opposition arose, and delegates from Hollywood locals according to the report were most violent in their denunciation of their resolution ~~of~~ opposing Communism.

A statement is made in this portion of the report that the names of numerous members of the Communist Parties who are in various labor unions in California were uncovered by the investigators, and these names are available in the event the committee desires them.

## Part Six

This section is entitled "Russian Government's Interests in Motion Pictures." It discusses, primarily, the visit of Mikhail Kalotozov to Hollywood. Kalotozov was in Hollywood in 1943 as a representative of the Soviet Film Trust (Soyuzintorgkino). The report states that he was in contact with a number of persons in the Hollywood industry, many of whom have Communist contacts. It points out that Kalotozov made some agreement with RKO Studios for the exchange of films between the Soviet Union and RKO.

The report again centers its attention on Warner Brothers Studios, and its production of social and political-type films. Then the motion picture "Mission to Moscow" is discussed and several pages are devoted to it. Quentin Reynolds, the writer, is quoted to some length relative to the reception of the picture by various newspaper writers when they saw it in the Soviet Union indicating that the picture was non-factual and untruthful.

## Part Seven

This is the conclusion of the report. It begins by discussing a Communist meeting in Hollywood on June 8, 1945, which was held in the honor of "News Masses." The report misquotes the principal speakers including Ruth McKinney and her husband Bruce Minton, publisher of News Masses.

You recall I furnished you a memorandum concerning the quotations in the place attributable to these speakers. Bureau Agents were in attendance at the

meeting and while they did not take notes, they state that what was published in the newspapers and in the instant report was not said at this meeting. These remarks which were alleged to have been made, but actually were not, were to the effect that the City of New York had outlived its usefulness as Communist Headquarters, and that its greatest fronts and influences were in Hollywood. This statement was attributed to Ruth McKenney. Bruce Minton allegedly stated that the infiltration in the ranks in the armed forces were highly important and that Communist girls should be enrolled in USO's for such work.

Considerable portion of the conclusion is devoted to the alleged trouble that Ivan Lebedeff, actor and writer, had in obtaining employment because he had opposed Communists and Communism. The attempt in the report is to show that Communists have considerable control in the various studios and can prevent a person from being employed. It appears that Lebedeff had written a story which is good, and yet which was refused by Maurice Henlein, chief story buyer for Warner Brothers. Henlein allegedly told Lebedeff that the latter had a bad reputation because of his political beliefs.

The report lists the persons who were contacted for information concerning Communists in Hollywood including Sam Wood, Adolphe Menjou, Ginger Rogers, [redacted] and Gregory Ratoff. The report then states that these persons offered little or no factual evidence as to Communist activities. Although they feel the Communist situation on the west coast is dangerous and that Communists are trying to gain control of the industry, they do not feel that an attack should be made of the entire movie industry because of the Communist influence in it. With respect to [redacted] the report points out that he is much interested in the labor union angle, and that he would be willing to air his views before the Committee if it held hearings on the infiltration by Communists of the movie industry.

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The conclusion points out that there are other people to be contacted who were not contacted, and that if the investigation were to be continued, it would require the services of more investigators, and the payment of money to various persons on the west coast for their information.

Comment: The report merely covers the more important factors. There is little factual data appearing therein, and blanket statements are made without supporting evidence that certain persons and organizations are Communists. It is observed that the Bureau's records are by far more replete with factual data concerning Communists and their infiltration tactics in the movie industry.

The report leaves the impression that it is setting forth the opinions of others and it could be readily attacked by Communist or Pro-Communist elements because of generalities and because of the lack of factual data.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-16732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 10/10/45 | 10/5,6,8-10/45 | JAMES C. HIGLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Certain CIO Union members have picketed a number of motion picture theaters in support of the AFL unions in their 24-week work stoppage. It is reported that threat has been made to place 2,000 pickets at 25 theaters in NYC first-run picture theaters unless they agree to stop showing films of producers in the 7-month-old Hollywood strike. The Communists in Hollywood are devoting much time in aid of the strikers. If they win this strike, it would mean that the Communists would be able to control the IATSE throughout the U.S. The Communists have come out openly in support of the strikers since the change in the CP line 7/23/45, and have now renewed the "class struggle." Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has also thrown its strength behind the strikers. Congressional Investigating Committee of Subversive Activities appears to be dormant, but Congressman DICKSTEIN, chairman of House Immigration Committee, has reported that no "alien influence" has been found by him, but he said nothing about Communist activity. Hollywood Writers Mobilization is now supporting the strikers. A new committee called the Citizens Committee for the Motion Picture Strikers has been formed. A violent, riotous picket line has been in operation at Warner Bros. during the past week. Approximately 100 have been injured, some seriously. Approximately 20 arrests have been made, and injunctions by both sides have been filed. Funds are being solicited in aid of the strikers at Portland, Oregon, and other places. On the morning of October 10, the

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | |

COPIES OF THIS REPORT
6 Bureau
1 New York (info)
1 SIC, Los Angeles
1 ZIO, Los Angeles
5 Los Angeles

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1/03/86 BY SP4 [illegible]
1/2/92 9803 RDD/Tours #293,528
4-3-95 SP12 [illegible]

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
November 6, 1945

75338

Director, FBI

RE: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY

Dear Sir:

On October 30, 1945, ROY BREWER, international representative of the IATSE, [redacted] telephone GLadstone 7187, [redacted] called at this office to see me and by way of introduction stated he has been with the War Production Board for the last one and one-half years, originally having come from Nebraska where he has been active in the labor movement for many years and he was at one time campaign manager for the late Senator GEORGE NORRIS. He stated definitely he is a strong labor man and is a liberal in the progressive labor movement, but very definitely the situation as it exists in the motion picture industry at the present time is not this type of thing and he would never believe the situation is as it exists had he not personally come out here and seen it.

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He stated that he was hoping that the FBI could investigate the shooting of HERBERT SORRELL, strike leader, as was reported in the local papers on October 30th. He was informed that this was purely a local matter and there was no jurisdiction for this Bureau to handle this situation or other activity in the strike, as we do not have authority to conduct investigations in labor matters.

BREWER appears to be a sincere, practical and sound individual and he obviously wanted to talk about the strike situation. He related that things in this country, insofar as Communism is concerned, are indeed serious for if there would be an extended period of unemployment, he believes the Communists would be able to absolutely take control of all industry as they have in the motion picture strike. He was asked how he knew they had taken control of the strike and he stated that the record of SORRELL himself indicated that he was a Communist and he did not necessarily mean to be a member of the party. He cited SORRELL's record with the Bridges Defense Committee and his closely following the Communist Party Line as indications of his Communistical leanings. He also cited the fact that Attorney BEN MARGOLIS, who is known as the Communist attorney in Los Angeles, together with CAREY McWILLIAMS and EMIL FRIED, as well as others, have actively participated in the strike, which indicates that it has strong Communistic backing. He stated that MARGOLIS had on the picket line openly instructed the pickets disregard the court injunction and as a result possible disbarment proceedings were being considered against him.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1/2/92

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

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EX-45

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Director 11-6-45
Re: Communist Infiltration into Motion Picture Industry

He further stated that the Communists had complete control of the representatives in Congress from Southern California and had similar control over the National Labor Relations Board and without a pipe line into the Board, it is impossible for an organization to get anything out of it. He cited the fact that very recently the Board had on a mere two days notice announced that an election would be held and had it in the Canners Union, and as a result the Teamsters Union of the A.F.of L. never knew what happened and the CIO assumed complete control over all cannery workers in Southern California.

He stated that the IATSE which he represents has been under attack several times before, once by SORRELL and once by JEFF KIBRE. He stated that the attack of SORRELL this time looks as though he will be successful and as a result the IATSE will be greatly weakened in the studios and it positively cannot stand another such attack and if it comes, they will be utterly defeated and the CIO will take over completely in the motion picture industry. He added that they now have control over the actors and writers groups. He indicated that the A.F.of L. officials nationally are aware of this situation and are very much concerned about it. In his opinion, anarchy has existed here on the picket line for the past three weeks and there is absolutely no respect for law and order or for the injunction limiting the number of pickets that was issued by a local court, and yet no one seems to do anything about it.

He stated that in his long years of association with the progressive labor movement, he has never seen anything so vicious as this incident and he hates to think what the picture holds for the future and if necessary he will turn in politics and become a Republican as he would prefer to have a reactionary American in public office to the type of totalitarian factionalism he believes we will have in our government under CIO domination. In support of the fact that he will not grant backing to persons of this type, he stated that the A.F.of L. has notified ELLIS PATTERSON, Congressman and former Lieutenant Governor of this state, that in his candidacy for the United States Senate, he will not have A.F.of L. backing; he does have complete CIO support.

I very definitely gained the impression from the conversation with BREWER that the A.F.of L. labor officials in the East are becoming very much alarmed over the Communist situation and he inferred that they definitely intended to do something about it.

Very truly yours,

RBH:AB

R. B. HOOD, SAC.

# FEDERAL BUREAU OF INVESTIGATION

~~CONFIDENTIAL~~

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11-9-45 | 11-1,2,5,6, | JAMES G. FINDLAY MDL |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER: INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

Communists in Hollywood are devoting much time to the motion picture studio strike and to the aid of the strikers. It is quite clear that the strike is being directed by the Communists. The Communists have come out openly since the change in the Communist Party line July 28, 1945, and have resumed the "class struggle". The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, I.W.O., National Lawyers Guild, Southland Jewish Committee, Beverly-Westwood Democratic Committee, Hollywood Womens Council, Conference of Hollywood Guilds and Unions, Screen Writers Guild, C.I.O. Industrial Union Council of Los Angeles, and other front organizations are aiding and directing the strikers. A Citizens Committee for the Motion Picture Strikers has been formed. Approximately one-half of the officers and Board of Directors are known Communists. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions is becoming active in its opposition to official investigating committees. The C. Don Field Committee to investigate the apparent breakdown of law enforcement officials has taken charge and is engaged in daily hearings. The Hollywood Community Radio Club has made application for permit to operate a frequency modulation radio station. Communist functionaries have taken charge of preparing and distributing circulars concerning the strike. The A.Y.D., the Hollywood

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APPROVED AND FORWARDED: R.M. Hare — SPECIAL AGENT IN CHARGE

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3 - Los Angeles

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Womens Junior Council, the Hollywood Southeast Club and the North Hollywood Club have been praised for doing a "wonderful job" in distributing this material.

References: Bureau file 100-158745.

Report of Special Agent JAMES G. FINDLAY, dated October 10, 1945, at Los Angeles, California.

Details: AT LOS ANGELES, CALIFORNIA:

Source A has informed that since the change in the Communist Party line on July 28, 1945, when the Communist Political Association reverted to the tenets of the Communist Party of the United States, Communist activity in the Hollywood motion picture industry and the affiliated activities immediately affected by it, has gradually been adjusted to fit the new pattern of action laid down by the announcement of WILLIAM Z. FOSTER, the new National Chairman of the Communist Party, that the Communist Party would return to the Marxist-Leninist line of revolutionary action. Conforming to this new directive the Communist Party and the various Communist "front" organizations have moved out into the open in their activities. They have shelved their "democratic" slogans and now conform to the general line of "class struggle"; that is, they now advocate and emphasize class antagonisms, stress the failings and weaknesses of the American system of government, concentrate on stirring up minority groups, work more openly within the trade unions in the program of increasing strife and strikes.

Source A asserts that the foregoing was clearly demonstrated during the last sixty days of a strike in the Hollywood motion picture studios. This strike was called on March 12, 1945, by HERBERT K. SORRELL, a known Communist who was spokesman and leader of a group of unions known as the "Conference of Studio Unions", which has been completely under the domination of Communists from its beginning in 1941.

This strike was not for an increase in wages or betterment of working conditions of the workers but was purely "political" in character. It was, in fact, an attempt to break another group of unions in the studios, the I.A.T.S.E. group of A.F.L. unions which has always opposed Communist infiltration and domination.

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This strike was called off October 29, 1945, pending an arbitration period of sixty days. The last several weeks of the strike were marked by extreme violence, mob riots and a general situation of anarchy within the Hollywood motion picture studios. The law enforcement authorities seemed to be unable to cope with the situation. In fact, at times, the authorities for some unknown reason appeared to be unwilling to make the attempt.

As this strike lasted from March 12 to October 29, 1945, a period which bridged the change in the Communist Party line which was made on July 28, 1945, the Communist nature and control of the strike is plainly apparent.

Before July 28th the Communist Party did not openly support the strike; in fact, it advocated settling it and urged the workers to go back to work, citing the no-strike pledge and the necessity for peaceful adjustment. The Communists censured HERBERT K. SORRELL mildly, however, for calling the strike, saying it was "ill advised".

This same source informed that during this period none of the Communist front organizations supported the strike openly. Picketing was comparatively peaceful. Except for several small incidents between workers, there was practically no violence. However, immediately after the change in the Communist Party line on July 28th the position taken by the official Communist press began to change; the front organizations came out openly in support of the strikers and violence increased.

The Communist Party and its various branches in the localities began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible that the Communist Party and its members were whipping up the situation toward the violent stage. On October 5th this violent stage was reached. "Mass picketing" began, and thousands of persons, 90 per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studio in Burbank, California. They were concentrating on this particular studio, although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, the casualties reached several hundred persons. The violence reached such a pitch that the community around Warner Brothers Studio was closed to traffic and the public.

During this period of violence and mob action which lasted from October 5th to October 28th the law enforcement authorities seemed to be helpless or loath to do their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against such mob action.

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This same source informed that the strikers openly defied the law. At one time there were mass arrests, but this only increased the mob action immediately thereafter. All this was so flagrant and law enforcement was so inefficient that an interim committee on law enforcement of the State Assembly of California began an investigation of the authorities for failure to enforce the law. This hearing is being conducted at the present time in the State Building in Los Angeles. Judging from the attitude and statements of the members of this committee, they seem to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California who now appear to have been very susceptible to the political pressure the Communist apparatus can exert when it has thrown all its forces into a program.

Source A informs that for the present the strike has been called off under a makeshift settlement entered into by high labor union officials and management. However, this is only a lull, as already the Communists are preparing to reopen the fight in the near future. As this strike was of extreme importance to the Communist program for greater infiltration and dominance of the labor unions and the resultant influence on the motion picture industry as a whole, there was little activity in other directions when compared to the strike.

The leading Communist front organizations which took an active part in this strike were the following:

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.
International Workers Order.
National Lawyers Guild.
Southland Jewish Committee.
Beverly-Westwood Democratic Committee.
Hollywood Womens Council.
Council of Hollywood Guilds and Unions.
Los Angeles County Central Committee of the Democratic Party.
Screen Writers Guild.
C.I.O. Industrial Union Council of Los Angeles.

According to Source A none of the above organizations took an active part in support of the strike before July 28th, the date on which the Communist Party line was changed.

Source A informs that in addition to the above a special organization was set up to aid the strikers. It was called "Citizens Committee for

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the Motion Picture Strikers". This committee was active in calling mass meetings, raising money for the strikers, pressuring the local officials and arranging for the picketing of theaters.

The Communist inspiration and control of this "Citizens Committee" is clearly shown by the following officers and governing members, all of whom have long records of Communist activities and sympathies:

Officers:

CAREY McWILLIAMS - Chairman - Sponsor of and member of many Communist front organizations.
CHARLOTTA BASS - Vice Chairman (negress) - Editor of the "California Eagle" and very active in anti-Jim Crow activities.
Dr. FRANKLIN FEARING - Vice Chairman - Professor of psychology at U.C.L.A.
THOMAS MANN - Writer - a German recently naturalized.
CLAYS WELCH - Former Chairman of the County Democratic Central Committee in Los Angeles.
SAMUEL OSTROW - Treasurer - Active in Russian War Relief.
Mrs. E. Y. HARBURG, Secretary - Wife of E. Y. HARBURG, sponsor for the A.Y.D. and active in many Communist front organizations.

Board Members:

REUBEN BOROUGH - Pamphleteer and formerly a Los Angeles City official.
LEWIS BROWNE - Ex-Jewish Rabbbi - Lecturer and agitator.
Dr. ERNEST CALDECOTT - Pastor of the Unitarian Church, 3639 West Eighth Street, Los Angeles.
Dr. FRANK C. DAVIS - Ex-Professor at U.C.L.A. - now Director of the Los Angeles Educational Center, a Communist venture.
*ERNEST DAWSON - Book store proprietor and an active member of the Communist Party.
*EDWARD DMYTRYK - Director and writer - Communist Party member.
KENNETH FULTON - Secretary to Ex-Governor OLSON - Politician and agitator.
IRA GERSHWIN - Composer of songs and music.
MICHAEL KANIN - Screen writer.
*CHARLES J. KATZ - Attorney and represents Communists as their counsel and is an active member of the Communist Party.
**A. MAYMUDES - I.W.O. official and Communist Party member.
Judge STANLEY MOFFETT - Strong Communist front supporter.
*SADIE ORNITZ - An active Communist - wife of SAM ORNITZ, formerly a Communist Party functionary.

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DOROTHY PARKER, Newspaper columnist.
IRVING PICHEL - Director.
ARTIE SHAW - Band leader.
*FRANK TUTTLE - Director.
CLORE WARNE - Attorney and an official of Russian War Relief and sponsor of many front organizations.
AL WAXMAN - Editor of a Jewish newspaper on the east side of Los Angeles.

Source B has informed that those parties having an asterisk before their names are known members of the Communist Party. Source C has informed that those parties having two asterisks before their names are known members of the Communist Party.

In addition to the aid of this committee the strikers had the support on the picket lines before Warner Brothers Studio of the following persons who have engaged in Communist activities in the Hollywood area over a long period:

*JOHN HOWARD LAWSON - Writer and Communist Party functionary.
CAREY McWILLIAMS - Professional sponsor of many front organizations and an agitator.
JOHN GARFIELD - Actor - the records in the Los Angeles Field Division show that he was formerly a member of the Y.C.L.
*WILLIAM POMERANCE - Executive Secretary of the Screen Writers Guild.
*DALTON TRUMBO - Writer - active Communist Party member.
*SIDNEY BUCHMAN - Producer.
EDWIN BLUM - Screen writer.
*JOHN WEXLEY - Screen writer.
IRVIN PICHEL - Director.
*REX INGRAM - Actor (negro) - active in many front organizations.
TED BLISS - Publicity.
*SAM MOORE - Writer and active in Communist Party affairs.
ALBERT DEKKER - Actor - member of the California State Legislature.
HOWARD KOCH - Writer.
DON HARTMAN - Producer.
LARRY ADLER - Musician.
ARTIE SHAW - Band leader.
Dr. FRASER MacDONALD - Professor at U.C.L.A.
Professor LEONARD BLOOM - Professor at U.C.L.A.
Dr. FRANKLIN FEARING - Professor of psychology at U.C.L.A.
Professor RALPH BEALS - Professor at U.C.L.A.

REUBEN BOROUGH - Pamphleteer - agitator - former City employee.
Dr. FRANK C. DAVIS - formerly Professor at U.C.L.A. - the present Director of the Los Angeles Educational Center, a Communist institution.
JOHN CROMWELL - Director.
Dr. ERNEST CALDECOTT - Pastor of Unitarian Church.
*FRANK TUTTLE - Director.
*EARL ROBINSON - Singer and composer of radical and subversive songs.
*ROBERT ROSSEN - Writer and director.
Mrs. JULIAN SIEROTY - Wife of the owner of the Eastern Columbia Department Store in Los Angeles.
*LOUIS HARRIS - Producer - active in the Communist Party.
*GEORGE PEPPER - Executive Secretary of the H.I.C.C. of A.S.P. and very active in Communist matters.

Source B has informed that those parties having asterisks before their names are known to be Communist Party members.

Source A has informed that all the above-named persons are active in almost every Communist front organization with which the Hollywood motion picture industry is identified. All of the above are of the so-called cultural groups in the motion picture industry, writers, actors, directors, etc.

Source A states that from the foregoing it will be seen that the entire strength of the Communist Party was concentrated on this strike. Leaflets and bulletins signed by the Communist Party of Los Angeles County, by the Communist Party of Burbank and by the North Hollywood Unit of the Communist Party of Los Angeles County were distributed freely.

Source A informs that in addition to the assistance rendered by the Communist elements directly connected with the Hollywood motion picture industry, the strikers had the assistance of the C.I.O. Unions in the Los Angeles vicinity. This assistance was financial and on the picket lines where longshoremen from HARRY BRIDGES' union and other CIO unions took an active part.

## HOLLYWOOD WRITERS MOBILIZATION

Source A informs that the principal accomplishment of the Hollywood Writers Mobilization during the last several months has been the publication of what it calls the "Hollywood Quarterly". This book is sponsored jointly by the University of California at Los Angeles and the Hollywood Writers Mobilization.

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Its sponsors assert that it is a guide for a "thoroughly mature approach to the creative and technical problems and the educational potentialities of motion pictures, radio and television". Source A asserts that what they really mean by this statement is how those institutions can best be directed for propaganda purposes according to the Communist Party line.

The editors of this magazine are the following:

*JOHN HOWARD LAWSON - connected with Hollywood Writers Mobilization - a writer and a Communist Party functionary.
KENNETH MacGOWAN - connected with the Hollywood Writers Mobilization and a director of motion pictures.
Dr. FRANKLIN FEARING - Professor of psychology at the University of California at Los Angeles.
Dr. FRANKLIN ROLFE - Professor at the University of California at Los Angeles.
SAMUEL T. FARQUAHR - Professor at the University of California at Los Angeles.

The editorial offices of this magazine are located at 350 Royce Hall on the campus of the University at Los Angeles.

## HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Source A has informed that this organization is a Communist front using the motion picture industry as a base of operations. He states that it has now become the most active organization in Hollywood for the Communist cause. It is the group through which the Communist Party now exerts pressure, using the prestige and influence of the film industry for this purpose. It acts in the political field in matters of candidates for public office. It exerts its pressure and propaganda efforts according to the present line of the Communist Party on all subjects of local and international importance. It reflects in detail the political and economic position of the Communist official press, but in a somewhat more restrained manner because of its so-called strictly "intellectual following".

Source A informs that this organization publishes a monthly magazine called "The Hollywood Independent", a strictly party line publication in every detail.

Source A informs that this organization works with and is affiliated with such Communist front groups as the following:

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Hollywood Writers Mobilization.
Mobilization for Democracy.
Council of Hollywood Guilds and Unions.
Actors Laboratory.
Screen Writers Guild.

and other guilds.

This source further informs that this organization on October 17, 1945, was listed in the Communist "Daily World" as one of the sponsors of the American Youth for Democracy (formerly the Young Communist League) which was going to hold a "conference" at Los Angeles Junior College on October 21, 1945.

Source A further informed that this organization also works in cooperation with a group of Congressmen from Southern California, some of whom are the following:

ELLIS E. PATTERSON
HELEN GAHAGAN DOUGLAS
NED R. HEALY.

This source further states that this organization is the propaganda base for those three Congressmen in Southern California, all three representing the districts of and immediately surrounding the motion picture industry.

Source A further informs that at the present time one of the objectives of both the three Congressmen and the Hollywood Citizens Committee is the dissolution of the House Committee on Un-American Activities (the so-called Rankin Committee). The H.I.C.C. of A.S.P. is carrying on an intensive campaign toward that end, and on November 5, 1945, it presented a petition to President TRUMAN demanding the dissolution of this committee, stating that it, the committee, is seeking to "establish Fascism in America".

Other activities of this organization are the following:

The wholehearted support of ROBERT W. KENNY, Attorney General of California, for Governor in the coming campaign. Mr. KENNY has long been identified with Communist causes and is and has been a "front" for numerous Communist organizations.

The sponsoring of a Musicians Congress to be held at the Philharmonic Auditorium, Los Angeles, on November 14, 1945, and participating in this congress will be the following:

*EARL ROBINSON, Composer of music and writer of songs.
*HENRY BLANKFORT - Writer.
GROUCHO MARX - Actor.
International Brigade (Spanish Civil War Veterans).
Actors Laboratory.
Colonel EVANS F. CARLSON, U. S. Marines.

Source A has further informed that the H.I.C.C. of the A.S.P. is also putting on an intensive campaign against GERALD L. K. SMITH and that it is also instigating propaganda against General MacARTHUR according to the present Communist Party line, as is expressed in the "Hollywood Independent", the official organ of that group. It is also supporting the "Free Spain Committee" now carrying on propaganda for severing relations with Franco Spain.

This organization is also engaged in propaganda against free enterprises editorially, stating that if it does not fulfil conditions laid down by the demands of "economic democracy" it "will go the way of the dinosaurs and other prehistoric monsters which could not or would not adapt themselves to new problems in a rapidly changing world".

Source A informs that this new "line" has been adopted by this organization only since July 28, 1945, when the line of the world Communist movement was changed back to the tenets of Marxism-Leninism.

Source A further informs that the recent strike, settled only temporarily, brought out the full strength of the Communist Party in the Southern California area. He states that there was an amazing demonstration of the extent of the influence of this movement in this vicinity. He further stated that it was an amazing demonstration of the influence of the Communist apparatus on the local authorities and the politicians in general.

Source A also informed that all of this information is being brought out at the present time by the C. Don Field State Legislative Committee. This investigation is showing that the political pressure of the combined Communist Party, its sympathizers and the pressure group was able to prevent the law enforcement authorities dealing with a state of riot and anarchy which prevailed for a period of approximately three weeks.

The "Los Angeles Times" for October 14, 1945, stated that seven applications for authority to operate frequency modulation radio stations in the Los Angeles area had been filed with the Federal Communications Commission in Washington.

The article reflects that the Hollywood Community Radio Club was one of the parties requesting such permission. The parties whose names appeared on the application included the following:

PAUL STEWART - Radio producer and director.
CAL KUHL - Radio producer and director.
BURT GOTTSCHAULK - Radio engineer.
EMMET LAVERY - President of the Screen Writers Guild.
Dr. FRANKLIN FEARING - Professor of Psychology at U.C.L.A.
PHILLIP M. CONNELLY, Secretary-Treasurer, L.A.I.U.C.
GEORGE CAMPBELL, Secretary of Musicians Local #47, A.F.L.
ALVIN WILDER - News commentator.

Source D informed that MORGAN HULL, contact labor director of the Communist Party of Los Angeles County, had complained that the Los Angeles newspapers had given a distorted picture of the motion picture strike, but he stated that AVERILL BERMAN, local C.I.O. commentator, had been assigned to give a true picture and background of the strike.

This source reported that MIN SELVIN pointed out that individual Communist clubs were not to conduct picket lines of their own but their duty was to augment lines that they already have. SELVIN also advised that minors should not be used in the picket lines; however, she stated that the A.Y.D. has been of great service in augmenting picket lines, and that if the members of the A.Y.D. were of the older group this should be continued. SELVIN also advised that service men should not be used on picket lines but could be of great service by merely standing near the pickets and engaging other service men in conversation regarding the merits of the picketing, particularly service men who have been subject to propaganda against strikes.

Strike

This source also advised that Comrade ANN McCLANICK was in charge of the distribution of leaflets and she had stated that the A.Y.D. was to be the main organization for the distribution of leaflets covering the strike, and she further stated that cooperation may be expected from the Hollywood Womens Junior Council and possibly the I.W.O.

This same source further reported that JUDY SCHMIDT of the Hollywood Southeast Club was getting sixteen people mobilized for leaflet distribution.

This source also informed that GEORGE SANDY, a county functionary of the Communist Party, stated that the principal part the Communist Party is to play is to keep the ball rolling and in that way help the morale of the strikers. Source stated emphatically that the trade union members of

the Communist Party must demand of their unions that they support the strike. This responsibility rests upon each trade unionist regardless of his union and of the strength of the Communists in his union.

Source stated that the Communist Party must distribute thousands of leaflets on behalf of the strikers in addition to a leaflet which is to be prepared by the Communist Party. This leaflet being prepared by the Communist Party is primarily for the workers and is to be distributed to all aircraft and shipyard workers.

Source stated that the North Hollywood Club has to date done the best job in that this club has distributed a leaflet in its own name and had ordered 500 of the "Daily Workers" each day for distribution on the picket line.

This same source further informed that the Van Nuys Communist Club has agreed to distribute 3000 leaflets to Lockheed Aircraft employees.

~~- PENDING -~~

UNDEVELOPED LEADS

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LOS ANGELES FIELD DIVISION

At Los Angeles, California:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for information as it is believed it contains information which will be of value to that office.

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L.A. F.D. 100-15732

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CONF. INFT

Source A -

Source B -

Source C -

Source D -

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA ~~CONFIDENTIAL~~ FILE NO. 100-15752

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11-3-45 | 11-1,2,3,4,5 | JAMES G. FLEMING |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communists in Hollywood are devoting much time to the motion picture studio strike and to the aid of the strikers. It is quite clear that the strike is being directed by the Communists. The Communists have come out openly since the change in the Communist Party like July 20, 1945, and have resumed the "class struggle". The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, I.W.O., National Lawyers Guild, Southland Jewish Committee, Beverly-Westwood Democratic Committee, Hollywood Women's Council, Conference of Hollywood Guilds and Unions, Screen Writers Guild, C.I.O. Industrial Union Council of Los Angeles, and other front organizations are aiding and directing the strikers. A Citizens Committee for the Motion Picture Strikers has been formed. Approximately one-half of the officers and Board of Directors are known Communists. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions is becoming active in its opposition to official investigating committees. The T. Ben Field Committee to investigate the apparent breakdown of law enforcement officials has taken charge and is engaged in daily hearings. The Hollywood Community Radio Club has made application for permit to operate a frequency modulation radio station. Communist functionaries have taken charge of preparing and distributing circulars concerning the strike. The A.Y.D., the Hollywood

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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2 - Los Angeles

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Los Angeles, Calif.
14, 1945

Articles of Incorporation
Foundation for Political Freedom

Defense

To defend the political rights of the individual and oppose political coercion in any form, from any source, are the purposes for which this corporation is formed, and the principles to which its members pledge themselves. Including a rededication of the members to the principles contained in the Constitution of the United States, with emphasis upon the fundamental liberties and rights guaranteed by the Bill of Rights to the end that:

5324

(A) All persons may freely organize, form labor union and bargain collectively for the improvement of their economic, living and working conditions.

(B) No employer, organization or labor union shall deprive any person of the right to earn a living because said person agrees to or refuses to pay money, in the form of dues, assessments or otherwise, to support or oppose any political party, candidate for public office, or measure to be voted upon by the people or any legislative body.

(C) No person shall be restricted, prevented or denied membership in or employment by any business, corporation, labor union or organization because of such person's agreement or refusal to make a contribution, or to pay any assessment or dues for the support of or opposition to any political party, candidate for public office, or measure to be voted upon by the people or by any legislative body.

(D) No person, in the exercise of the liberties and rights guaranteed by the Bill of Rights, shall be denied the right to work or earn a living by any employer, organization or labor union because said person supports or opposes, publicly or otherwise, any policy of said employer, organization or labor union or the owner or the officers or members thereof.

(E) The personal and political freedom and rights of the individual to oppose all means which seek by coercion or threats to limit, restrict, destroy, deny or control the political freedom and action or personal freedom and rights of any individual, shall be safeguarded.

(F) The individual's right to political freedom shall be guaranteed and protected and no dues collected as assessments or dues by any employer, corporation, business organization or labor union shall be used or expended for the purpose of curtailing, restricting or denying other's right to political freedom.

(G) That there shall be created and aroused an enlightened public sentiment by a campaign of education, dedicated and confined exclusively to the principles for which this corporation is formed; and in connection therewith to use all proper means including, but not limited to, newspapers, pamphlets, radio broadcasts, debates and the holding of public meetings, to the end that the liberties guaranteed by the Bill of Rights shall be fully understood, respected, protected and perpetuated.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-23-2010 BY [illegible]

File in 1-1387-54

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To make effective its campaign of education and to fulfill the purposes for which this corporation is organized, it will conduct debates and open forum discussions through the medium of radio and television broadcasts and public meetings, distribute pamphlets and other literature directed to stimulate public interest in the Bill of Rights and the liberties it guarantees; to assemble and distribute information and factual data, which will not support or oppose any political party, candidate for public office, or measure to be voted upon by the people or by any legislative body; to conduct classes under the direction and auspices of public and private schools, colleges and universities and to publicize and expose all violations of the letter and the spirit of the Bill of Rights by employers, associations, corporations, organizations, labor unions and individuals.

**

Note - W. H. Zelinsky is Director of Public Relations for this group.

List #2. "A list of WPA workers"

Note: For further identifying data, see 100-16832-2.

This list is the same as that identified by Phila FO as List #2, except that the last page in the list from the Phila FO is a duplication of the single page which makes up List #6. In the list to which this note is attached, that additional page is not included. (Howevef it may be found as List #6.)

LJM

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FROM

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

| | |
|---|---|
| Mr. Tolson | ( ) |
| Mr. E. A. Tamm | ( ) |
| Mr. Clegg | ( ) |
| Mr. Coffey | ( ) |
| Mr. Glavin | ( ) |
| Mr. Ladd | ( ) |
| Mr. Nichols | ( ) |
| Mr. Rosen | ( ) |
| Mr. Tracy | ( ) |
| Mr. Carson | ( ) |
| Mr. Gurnea | ( ) |
| Mr. Hendon | ( ) |
| Mr. Quinn Tamm | ( ) |
| Mr. Nease | ( ) |
| Miss Gandy | ( ) |
| | ( ) |
| See Me | ( ) |
| Note and Return | ( ) |

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H.

Remarks:

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FOIPA # 200,860

ENCLOSURE

100-138754-1162X

Investigation of Un-American Propaganda Activities

In the United States

First

Confidential Report

of the

Committee on Un-American Activities

House of Representatives

Seventy-Ninth Congress

First Session

Report on Communistic Activity in

Hollywood, California and Vicinity

PRELIMINARY REPORT

OF

COMMUNIST PARTY ACTIVITIES

IN VICINITY OF

HOLLYWOOD AND LOS ANGELES, CALIFORNIA

In the opinion of the executives of the motion picture industry the Communist Party of the United States has a definite plan in mind to secure control of the industry insofar as the distribution of jobs and the distribution of propaganda through the medium of the motion picture is concerned.

It appears that the Communists are definitely trying to obtain control of the unions which function in the movie industry so that only followers of the Communist movement will be able to obtain employment therein. There is a definite feeling among the executives of the motion picture industry that the Communist Party has made great inroads into the various writer groups which have been formed in Hollywood. It is their belief that the greatest concentration of Communistic power in the movie industry lies in the guilds and unions formed by the writers.

The motion picture is one of the greatest mediums through which Communistic propaganda can be disseminated to the American public. As early as 1925 the Communists were interested in securing control

of the motion picture industry as a means of presenting their beliefs to the American public. An article in the Daily Worker, the official organ of the Communist Party, of July 23, 1925, states, "We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense. One of the most pressing tasks confronting the Communist Party in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

A great deal of background information concerning the interest of the Communist Party in the motion picture field has been obtained but is not being set forth in this report. However, later in this report, certain information concerning the connection of one of the major studios, Warner Bros., with representatives of the Soviet Russian Government, will be shown.

The importance of the motion picture industry to the Communist Party lies not alone in the propaganda field but it should also be stated that one of the major objectives of the Communist Party in the motion picture field is to draw as much money out of the business as can be drawn in salaries and in contributions and used for the furtherance of the Communistic movement in this country. Communistic propaganda is inserted in many motion pictures, particularly through the medium of using short film subjects. Some of the major feature

pictures produced by the industry contain Communistic propagan[redacted] in the form of the spoken word. However, others convey or attempt to convey a message to the masses, as the proletariat is called by the Communists. Whenever any mention is made in Hollywood about Communist propaganda in motion pictures the first retort of the Communist or sympathizer is "Name a picture." If one names a picture they, as well as some of the executives of the industry, will say that "We have made many pictures in Hollywood which certainly are highly in the favor of the United States Government." However, the danger lies not in the number of pictures produced which contain Communistic doctrines but in the number of message pictures produced by the industry. Message pictures will be explained later in this report.

Although efforts were made to capture the movie industry as early as 1925 the movement did not gain momentum until approximately 1936. The Communist Party between the period 1936 and 1939 met with little if any opposition until the Hitler-Stalin Pact in 1939. Then for a time at least Communists lost ground in the industry, but immediately began to recover the ground which they had lost when Germany attacked Russia in 1941. Since then, through its tireless, well defined and coordinated efforts the Communist group in the motion picture industry has become one of the most influential forces in the industry.

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In order to show that the movement was gaining momentum in 1936 it seems fitting that a letter which one HERBERT BERGMAN wrote to EDNA HELLGREN be discussed in this report. In May 1936 BERGMAN, a Hollywood writer, went to Russia through the influence of MRS. HELLGREN. On June 2, 1936, while in Moscow, BERGMAN wrote a letter to MRS. HELLGREN in which he said in part, "The Americans here in Moscow are mostly from around New York and they have no idea of the Communist Party activities on the West Coast." BERGMAN also mentioned in the letter that the Russian Government did not have any motion picture studios in the southern part of that country. BERGMAN also mentions "Intorg-Kino" in his letter and states that that organization had purchased about 50 or 60 thousand dollars worth of motion picture apparatus. "Intorg-Kino" is an official motion picture agency of the Soviet Russian Government.

The fact that MRS. HELLGREN had an important connection in the Communist movement in Los Angeles and Hollywood in 1936 becomes evident from the report of the Fact-Finding Committee on Un-American Activities in California when the statement of MENA E. VALE is considered. This statement was given to the Fact-Finding Committee on Un-American Activities in California by MISS VALE on November 23, 1942. In this affidavit MISS VALE states that she was referred to MRS. HELLGREN in the summer of 1936 for the purpose of securing aid in obtaining employment through MRS. HELLGREN.

MRS. HELLGREN informed MISS VALE, after being contacted by her, that she was a Communist Party functionary and had been given the job by

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the Communist Party in New York of organizing in southern California the League of Women Shoppers which, MRS. HELLGREN informed MISS VALE, was under the complete control of the Communist Party.

MRS. HELLGREN furnished the names of GALE SONDERGAARD, HERBERT BIBERMAN, TESS SLESSINGER DAVIS to MISS VALE as being persons whom MISS VALE could contact to secure employment. It has been reported that HERBERT BIBERMAN is the guiding genius of Communist activities in Hollywood, California.

MISS VALE, in her statement, also mentions such screen writers as SAMUEL ORNITZ and CLIFFORD ODETS, who are definitely tied-in with the Communist movement in California. MISS VALE'S statement contains considerable additional data of value to this investigation but it is not deemed expedient at this time to endeavor to make this report all-inclusive.

In addition to the activities of MOLLA HELLGREN in the year 1936, it should also be mentioned that the FRANK TUTTLE'S were also active in the movement as early as the year 1936. MRS. TUTTLE is supposed to have become imbued with the Communist doctrine through a chauffeur which she and her husband employed during the year 1936. During that year MRS. TUTTLE produced a two-reel film which depicted in part the struggles of a young man of the working class. The picture is not available but it is known that it belittled religious missions and propagandized the labor movement. The picture was intended to be shown before various

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labor organizations to further the Communist Party line of infiltration of the labor unions. Mr. and Mrs. FRANK TUTTLE are at present prominently identified in all left-wing movements on the West Coast. MRS. BERYL LA CAVA, former wife of GREGORY LA CAVA, the film director, was also prominently identified in the Communist movement in 1936. MR. LA CAVA recently divorced MRS. LA CAVA because, as he stated, she spent all of her time working for the Communist movement and neglected her household duties.

Other persons prominently identified with the movement during the year 1936 were LEW HELPITZ, SONYA LEVINE, Mr. and Mrs. J. EDWARD BROMBERG, BARBEM BACKUS, DROWOS HELLGREN, DAVID PLATT, and ARTHUR SHERMAN. DAVID PLATT is connected with the Daily Worker, the official organ of the Communist Party in the United States. The other persons are identified with the movie industry or with the Communist Party in the state of California.

One ELI JACOBSON, who was an exchange student from the University of Moscow in Russia, was prominently identified in the Hollywood Communist movement in 1936. JACOBSON is mentioned in the affidavit of RAMA VAIA as being a member of the County Committee of the Communist Party in Los Angeles. JACOBSON was instrumental in the formation of the United Art Group and the New Music Society. Both of these organizations were Communist fronts in 1936.

Also working in Hollywood at that time was one ROSE ZASON, who was prominent in Mexico and Haiti during the year 1935 as a Communist Party worker.

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Dr. V. A. H. TASHJIAN, a dentist in Hollywood, California, founded the Communist Pen and Hammer Club in Los Angeles in 1936. Dr. TASHJIAN in 1938 was Chairman of the Los Angeles County Control Commission of the Communist Party. This individual is still active in the Communist movement in Los Angeles and vicinity. He is reported to be one of the most trusted Communists in Hollywood.

It is interesting to note that one of the foremost Communist fronts in Hollywood or in Los Angeles during the year 1936 was the so-called American Friends of the Chinese People. A bulletin issued by this organization in 1936 definitely shows its Communistic purpose, which was to aid in the communizing of China. The importance of this organization in following the Communist movement in Los Angeles, Hollywood and vicinity, will be realized when a Communist meeting is discussed later on in this report. China's importance to the movement as a part of the final and overall picture cannot be overlooked, despite any recent Chinese and Russian pacts to the contrary. The Executive Secretary of the "American Friends of the Chinese People" was one JOHN GILBERT, who was a member of the Communist Party.

Listed among the members of this organization was JAMES CARTER, [redacted] At that time Mr. CARTER was also on the faculty of the Workers' School, which was conducted by the Communists. MR. CARTER at present is an Assistant U. S. Attorney in Los Angeles, California. It was reported on the West Coast that this information was known to the Department of Justice at the time of MR. CARTER'S appointment to his present position.

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One of the individuals mentioned hereinbefore in connection with the early activities of the Communist Party on the West Coast and in the movie industry appears to be the guiding genius of all Communist Party activities in the movie industry. It is generally believed on the Pacific Coast that HERBERT BIBERMAN is the ranking member of the Communist Party who directs the activities of this group in the movie industry. For instance, on December 28, 1941, THOMAS L. HARRIS, National Secretary of the American Council on Soviet Relations, wrote a letter to CORLISS LAMONT, the well-known fellow traveler, in which he said, "BIBERMAN can be integrated into the work much better if he gets accustomed to meeting with the crowd in a situation where everyone can let down their hair." This letter is not available to the Committee, however, at the present time. It is possible that a photostatic copy can be obtained at a later date.

BIBERMAN'S activities in left-wing movements are rather comprehensive. His activities date from 1936 up until the present time and it is believed on the West Coast that BIBERMAN's courier in transmitting orders or instructions from the Communist Party in Moscow to the East Coast, is JOHN HOWARD LAWSON.

The JOHN HOWARD LAWSON referred to has an extensive record of Communist activities on the West Coast and he is considered to be one of the most brilliant writers in the movie industry. His record of left-wing activities dates back to the year 1932. He has always manifested a great interest in the writing of plays which

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depict the struggles of the working class. He was the author of "Action in the North Atlantic" which is reported to be the most outstanding Communist propaganda film which has been released by the movie industry. He is the founder of the Peoples' Educational Center and has always been instrumental in the establishment of left-wing organizations on the West Coast. Both LAWSON and MINNEMAN have had a part in the formation of the following organizations: 1. Motion Picture Democratic Committee; 2. Hollywood Anti-Racial League; 3. Hollywood Pen and Hammer Club; 4. Hollywood League for Democratic Action; 5. Hollywood League for Women Shoppers; 6. John Reed Club; 7. Hollywood Democratic Alliance; 8. Hollywood Movie Defense Committee; 9. Hollywood Unit League Against War and Fascism; 10. Hollywood Unit League for Peace and Democracy; 11. Friends of the Abraham Lincoln Brigade; 12. Hollywood Peace Crusade; 13. Hollywood Unit American Peace Mobilization.

Those organizations are no longer active in Hollywood, and if they are in existence they have more or less gone underground. These individuals have also been active in the following organizations which exist in Hollywood and Los Angeles today: 1. The Actors' Laboratory; 2. Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions; 3. Emergency Committee on KPFK; 4. Peoples' Educational Center; 5. Hollywood Writers' Mobilization.

There are numerous guilds and unions in addition to the above-named organizations which have a Communistic function but the organization identified as Number Two above is generally considered the hub of the Communist movement in Hollywood. The names of LAWSON and HIBBERMAN have been stressed in this report because it is strongly believed that these individuals guide the destinies of the Communist Party in Hollywood, California.

THE ACTORS' LABORATORY

The Actors' Laboratory is an outgrowth of the New York Theater Group which was Communistically inclined. It exists in Hollywood today and has among its members a professional group of actors as well as an amateur group. The Actors' Laboratory produces what is known as a message type of play. For instance, one of its plays entitled "Volpone" is an old Italian play which deals with political graft and corruption in Venice, Italy, at a time when Venice was a republic, more than one hundred years ago. The play in general belittles the republican form of government. In New York a message type of play entitled "One-Third of a Nation" was financed by the Federal Government through the Federal Theater Project. This play attempted to show that one-third of the people of this country were born in poverty and lived and died the same way.

Some of the graduates of the New York School were JOHN GARFIELD, FRANCHOT TONE, J. EDWARD BROMBERG, LEIF ERICSON and FRANCES FARMER. The record of these persons insofar as affiliations with Communist groups go, shows how smoothly Communism is taught through mere association with a front organization. These individuals apparently feel that they owe loyalty to the Party and have contributed money and time to the furtherance of the Communist cause.

The message type of play produced by the Actors' Laboratory is considered more sinister than the spoken word because it dwells on a humanitarian theme. In other words the message conveyed by the play, "One-Third of a Nation", was that one-third of this nation would not have to starve and live in poverty if we changed the form of government.

"Grapes of Wrath", "None But the Lonely Heart", are other plays of the message type. Some others are "Men in White", "Dead End", and "Waiting for Lefty".

The Actors' Laboratory has succeeded in securing the approval of the U. S. Veterans' Administration and the California State Board of Education as a proper institution to teach veterans of this war the art of acting. Thus the Government will finance Communism once again in the theater.

The Actors' Laboratory nearly succeeded in having Twentieth-Century-Fox sign a contract with it for the purpose of having the Laboratory teach and instruct prospective actors who are to become employed by

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the Twentieth-Century-Fox film group. It is reported that 50 or more subversive characters are associated with the Actors' Laboratory.

In addition to its teaching enterprise the Actors' Laboratory produces plays and takes them to the various Army and Navy camps in the vicinity of Hollywood, California. Thus the Communist Party has, through the Actors' Laboratory, a direct route to the armed forces for the spreading of Communist philosophy. The work of this organization is described in the Peoples' World of April 7, 1944. The Peoples' World is the official organ of the Communist Party on the West Coast.

The article mentioned states that the "laboratory for actors is unique and one-half million GIs have applauded the performances of the actors connected with the laboratory." The Laboratory is further described in this article as a "healthy, collective and constructive force in the motion picture industry and particularly in the life of the actor." It is described in the article as a unique institution in Hollywood, where it is located on Laurel Avenue, near Sunset Boulevard.

The article further describes the laboratory as a place for the study and development of the actor's art on the part of professional actors who are between jobs and on the part of students who aspire to be professional actors. It is called a laboratory for experimentation in theater which offers an opportunity for writers, directors and other craftsmen of the theater to try out new ideas. The article says that the laboratory is an enterprise in which the elements of good theater are mixed over a flame of patriotism to provide a morale-building

connection for men in the service. It is also called an experiment in democracy for those who gather there. Although all of the plays presented to the armed forces cannot be called Communistic enterprises the persons who have associated themselves with these plays are prominently identified as the guiding geniuses of motion pictures which have certainly portrayed the cause of the Communistic movement. For instance, ADRIAN SCOTTEN, who directed the Actors' Laboratory production of "Brother Rat" is known to film audiences for his roles in "Edge of Darkness" and "Song of Bernadette," which are considered propaganda pictures. MORRIS CARNOVSKY, who has a long record of Communistic association, is interested in the work of the Actors' Laboratory. EDWARD DMYTRYK, who directed "Tender Comrade", a definite Communist picture, is interested in the Laboratory. J. EDWARD BROMBERG is also interested in the Laboratory, as well as JULES DASSIN, MICHAEL GORDON, JOAN HATHAWAY, ANTHONY MANN, IRVING PICHEL, IRVING REIS, SOPHIE ROSENSTEIN, VINCENT SHERMAN and FRANK TUTTLE.

SCOTTEN, BROMBERG and CARNOVSKY were all identified with the New York Group Theater which produced Communist plays for the purpose of conveying the Communist message to the masses. As stated, their work in Communist enterprises has been extensive. Among the other persons mentioned FRANK TUTTLE has a long record of Communistic affiliations.

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THE HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES & PROFESSIONS

This organization is an outgrowth of the Hollywood Democratic Committee which was lauded for its work in the past presidential campaign by Robert Hannegan, the present Postmaster General. Despite the fact that Hannegan said the Committee should continue to function the Committee changed its name to the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions.

It is apparent that Mr. Hannegan was not aware of the type of individuals who directed the activities of the Hollywood Democratic Committee since it is evident that the name of the organization was changed in furtherance of the new party line of the Communists. The party line was changed and the name of this organization was changed because the Communists at present do not know what party they will support in the coming elections. The guiding spirits at the first meeting of the Hollywood Democratic Committee were JOHN EDWARD LAWSON, FRANK TUTTLE and J. E. WALLACE.

TUTTLE and LAWSON, as stated heretofore, are identified with every left-wing or Communist movement in Hollywood and vicinity. The new organization, which is an outgrowth of the Hollywood Democratic Committee, has about 104 actors and actresses identified as members of its executive board. Prominent among these are ORSON WELLES, EDWARD G. ROBINSON, MICHIA STUART, JOHN GARFIELD and BETTE DAVIS.

As a matter of unverified information it was reported on the West Coast that CHARLES MILLS was discharged from the Good Will Tour sponsored by the State Department which toured South America, because of immoral activities. MILLS is reported to be a candidate for either Congress or the gubernatorial race in California.

Attorney General KENNY KENNEY of the state of California, is prominent in the function of this organization. The organization intends to make radio broadcasts in favor of its chosen political favorites. These broadcasts will originate in Hollywood and the screen stars who belong to the Committee will do the speaking or make recordings which will be played over the radio in certain areas in lieu of a personal appearance by the star who made the speech. The speeches, of course, will be in favor of candidates who meet with the approval of the Committee.

Attorney General KENNEY of the state of California, who is closely connected with the Committee, is reported to be a close friend of Secretary of Commerce, HENRY A. WALLACE. In this connection it should be stated that it was reported on the West Coast that MR. WALLACE has in his employ an individual named DAVE KATZ or DAVE KARR, who is the subject of a pamphlet entitled "The Man Who Lied to Congress." KATZ or KARR is reported to be a very close contact of Mrs. ELINOR MOSKITZ, who is connected with the office of Attorney General KENNEY. It is believed that MRS. MOSKITZ is a member of the Communist Party under the name of PARTIS. A reliable informant, but who must remain in a confidential

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capacity because of his position, stated that RITZ and Mrs. ADOWITZ arranged for Mr. WALLACE'S visit to the West Coast before the last presidential election. According to the informant it was a well-known fact that President Roosevelt's health was very bad and that the questionable liberals endeavored to make certain that a liberal such as WALLACE would secure the Vice-Presidential nomination in order that he could ascend to the Presidency in case of the death of Mr. Roosevelt. According to the informant there was even some talk of starting a Third Party with WALLACE the presidential nominee of the party. Somehow or other the plan fell through and the Third Party was never started.

Mrs. ADOWITZ is the educational director of the CIO in California. Her husband, Mr. MURRAY ADOWITZ, is connected with the Soviet-American Medical Bureau. One ALBERT GLADE, who was the legislative representative of the CIO at Sacramento, California, is presently employed by Attorney General KENNY on the state payroll in a confidential capacity. He is reported to be handling the racial question as it is involved in labor unions. GLADE has a long record of association with left-wing movements. This same informant stated that in his opinion there appears to be a definite tie-up between the Communist Party and Attorney General KENNY which may possibly even reach into the Supreme Court.

It should be remembered that Justices BLACK and MURPHY of the United States Supreme Court made personal appearances on the West Coast shortly before or after the Harry Bridges decision was reached. Both of these Justices are supposed to have received $1,000 for expenses from unidentified organizations on the West Coast. Justice MURPHY is reported to be a close

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friend of DOROTHY DAY, the publisher of the Catholic Worker. This paper often eulogized MURPHY during the period of the sit-down strike in Detroit, Michigan. The Catholic Worker is apparently a Communist front newspaper and in the opinion of some persons, DOROTHY DAY is a confidential adviser to Justice MURPHY.

Congressmen HAVENNER, HEALY, PATTERSON and DOUGLAS, from the state of California, have close connections with the Committee under discussion. It is reported on the West Coast that all of these persons, along with Attorney General KENNEY, willingly lend their assistance to any left-wing organization on the West Coast in order to obtain votes.

Most of the organizations in existence on the West Coast at the present time are dealing with racial questions. In this connection it should be stated that the biggest weapon the Communist Party has today is the branding of individuals as Fascists because they are either anti-labor, anti-Negro, anti-Semitic or anti-liberal. This is the old Communistic tenet of stirring up hate and fear among the population of a country in order that indecision may be the guiding influence among the citizens of any country considered by the Communists as ready for a revolution, or for a gracious acceptance of Communistic propaganda.

Attorney General KENNEY has openly said that he would break The Peace Officers Civil Service Association of California because it was fighting Communism. This statement was made by KENNEY to PAUL SHERRY, Associate Counsel of the Peace Officers Association and is a matter of an affidavit issued by SHERRY. A. BERTON GALLERY, Executive Director of the

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Association, was told by assemblyman LESTER McMILLAN and ALFRED G. ROBERTSON of the state of California, that he would have more friends in Sacramento if he would remove the following words from the Association's correspondence envelopes: "Our pledge, to fight Communism and the Spoils System."

Assembly Bill of the State of California No. 1087, which was aimed directly at the Peace Officers Association, was passed by the state of California upon the insistence of Attorney General KENNY. McMILLAN was one of those who introduced the bill before the California legislature. This bill, briefly described, prohibits the wearing of an emblem which resembles a peace officer's badge. A Mrs. MIZHAUS, a member of the assembly, was also one of those who introduced the bill. Mrs. MIZHAUS has a questionable record of affiliation with left-wing groups.

In speaking further of this organization under discussion it should be stated that the organization was first known as the Motion Picture Democratic Committee. It became so widely known as a Communist controlled organization that it lost its usefulness to the Party and was therefore abandoned. However, in 1942, just prior to the primary elections, the Communist Party revived the Motion Picture Democratic Committee and renamed it the Hollywood Democratic Committee.

During executive hearings before the Dies Committee in 1940, on Page 1160 it was brought out that the Motion Picture Democratic Committee was considered by Communist Party members to be an auxiliary of the Communist Party.

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JOHN HOWARD LAWSON has always been the moving force in this type of organization since its inception. The People's World of August 3, 1943, carried the following story concerning the Hollywood Democratic Committee, which grew out of the organization known as the Motion Picture Democratic Committee: "The smear Roosevelt, lose the war Congressmen will be unable to get any consolation, expressed or implied, from the mass meeting of the Hollywood Democratic Committee.

"The program of action for the Committee, as enunciated by screen writer, John Howard Lawson, is designed to undo the labors of the most reactionary Congress President Roosevelt has ever had to deal with. The program calls for action to: 1. Stop inflation; 2. Stop race rioting; 3. Abolish the poll tax; 4. Fight to repeal all anti-labor legislation; 5. Fight for adequate child care; 6. Force Congress to give the nation a fair tax program; 7. Stop Representative Dies and State Senator Tenney." All of these issues are part of the Communist Party line, whether acceptable issues or not.

"LAWSON, in discussing the Committee's program of action,,said that the activities would extend beyond the Los Angeles community and that every resource would be mustered to rally the people of America around the program of the Committee."

"He indicated that transcontinental radio production would be part of the national program. The Committee is forming a special council of radio artists to plan the campaign."

It is to be noted that in 1943 the Party used the same program in furthering the cause of its chosen political candidates as it

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intends to use in the coming elections. Another individual who appeared at the meeting referred to in the People's World of August 3, 1943, was DALTON TRUMBO, who is a well-known Communist. He was quoted as saying that he had received reports from the deep south to the effect that southern reactionaries were ready and waiting for the greatest race riots in the history of the country if the anti-poll tax bill is passed.

The Hollywood Democratic Committee, Communist controlled, and the CIO-Political Action Committee, partially under Communist control, both use identical means to smear political personages whom they don't want in office. For instance, during the Congressional recess of the summer of 1943, the Hollywood Democratic Committee insisted that the various Congressmen from the Los Angeles district appear before the Committee to answer regarding their voting record. On August 12, 1943, at the insistence of George Pepper, then Executive Secretary of the Hollywood Democratic Committee, Congressman John H. Costello met with a group of persons purporting to represent a number of organizations in his district in Hollywood. After the meeting was called to order Mr. Pepper at once yielded the floor to HERBERT BIBERMAN, who was Chairman of the American Peace Crusade and connected with numerous other Communistic fronts, as well as the American Peace Mobilization which picketed the White House before Russia was attacked by Germany for the purpose of keeping the United States out of the so-called imperialistic war. It is of interest to note that when BIBERMAN was given the floor he proceeded to read to

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Congressman Costello a document which was in effect a charge of failure to support the war effort. This was the antithesis of the true facts.

Mr. Costello's voting record was used against him in the Congressional campaigns of the following year and he was defeated. It is to be noted, however, that Congressman Costello had voted against the same bills which were voted against by Congressman Vito Marcantonio but there is no evidence Vito Marcantonio was ever called to account for his voting record prior to the attack of Germany upon Russia.

The People's World of September 3, 1943 stated that the "Hollywood Democratic Committee is a politically unifying force in the picture business." Congressmen HUGH MEALY, HELEN GAHAGAN DOUGLAS, ELLIS PATTERSON, CHEST HOLIFIELD and JOHN VOORHIS were all supported by this organization. It is not intended to infer that the Members of Congress mentioned hereinbefore have any connection with the Communist Party, but the records of those persons show that they have appeared as speakers before numerous left-wing organizations on the West Coast, and two of them have been accused of being members of the Communist Party or closely aligned therewith.

Numerous other political personages have been identified with the West Coast left-wing organizations. JOHN ANSON FORD, who is a Supervisor of Los Angeles County, is a sponsor of known Communist front groups and very often speaks before the International Workers' Order. He was a sponsor of the "Friends of the Abraham Lincoln Brigade."

SHERIDAN DAVIS, a member of the assembly of the state of California, is reported to have a connection with the California Labor School in the state of California, which is a Communistic school.

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JOHN PELLETIER, also an assemblyman of the state of California, is reported to have long been an associate of Communist front groups.

Representative HELEN GAHAGAN DOUGLAS recently spoke before a Communist front group known as the "Roosevelt Club" or the "46th Assembly District Group."

HERMAN STEFFENS, who is one of the leaders of the "Roosevelt Club", is a member of the Communist Party and a People's World functionary. He works in the Communist Book Shop and is the head of the "Downtown Forum", an organization which is definitely tied in with the Communist movement in California.

ALBERT WERNER, who is an assemblyman in the state of California, has a record of association with Communist front groups.

Congressman NED HEALY is reported to have said that he would vote like VITO MARCANTONIO or MOLDFIELD if he didn't know how to vote. His campaign manager was JOE AIDELMAN, who is reported to be a known Communist.

Federal Judge LEON YANKWICH is listed as a guest lecturer at the summer term of the People's Educational Center, which is a known Communist school.

Most of the Congressmen and individuals mentioned in a political way in this report are reported to have secretaries who are directly or indirectly connected with the CIO-Political Action Committee. In this connection it should be stated that during the San Francisco Conference SIDNEY HILLMAN, head of the CIO, is reported to have stated that he had the votes in his hands and that he could elect any individual to Congress

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that he chose. During the investigation on the West Coast it was developed that one of the leaders of the CIO in the state of California MERVYN RATHBONE, was given a sentence for burglary of the YMCA. His Los Angeles County jail number was 47611; his Los Angeles County jail photo number is 23702. His record reflects that he was arrested on November 25, 1924, at the age of 19 years, for burglary of the YMCA. His fingerprint class was given as 17 I MOI U II 15. He was given a three year sentence and placed on probation. This information is generally unknown to the public.

EMERGENCY COMMITTEE ON KFI

Another organization formed on the West Coast is called the Emergency Committee on KFI. This organization was formed by the Communists in support of certain liberal radio commentators who were dismissed by radio station KFI for making radical statements over the air. This reason was not advanced by the radio station as the cause of the dismissal of the commentators but a review of the commentators' scripts would probably disclose that their views had something to do with their dismissal. The Emergency Committee on KFI has the endorsement of the Hollywood Citizens' Committee of the Arts, Sciences and Professions. This group is planning to raise $100,000 and it is their determination to use the airwaves to put forth their publicity.

UNKNOWN LEFT-WING ORGANIZATION

Another organization which was just formed some few days ago and is as yet unnamed, introduces some of the same group who are active officers in the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions. This group is purely a

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political one and is reported to be headed by the Attorney General of the state of California, known radicals and fellow travelers. This committee was originally organized to fight GERALD L. K. SMITH, but it will be used as a political weapon to further left-wing activities. This organization was formed by known radicals and like all of the committees, from the Anti-Nazi League down to the present groups named in this report, it has as the main plank in its platform to help sustain its activities, especially from a financial standpoint, the question of racial discrimination. None of the groups named herein have ever attacked the Communist Party. All of the groups were created to fight the Nazis or the Fascists but since this type of person has been put out of business the organizations are attacking and smearing everyone in political life who does not go along with their program.

ANTI-DEFAMATION LEAGUE

Also in the state of California there is an organization known as the Anti-Defamation League, which has been for a number of years collecting large sums of money from wealthy Jews in California to fight anti-Semitism. It can be seen that this organization constantly stirs up the racial question and that the Jewish people of California are being frightened and exploited by this organization as well as by the various Communist fronts.

The Anti-Defamation League has one of the best sets of files on so-called "Jew haiters" in the United States and it maintains a regular Gestapo or espionage system. Some of the personnel of this organization are members of the Communist Party by their own admission. This organization,

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as well as the definite Communist fronts, are causing disunity in the United States. They all use the term "Fascist" when anyone objects to their purposes and plans.

THE PEOPLE'S EDUCATIONAL CENTRE

The People's Educational Centre, the above-named organization, is the successor to the School for Writers which was conducted by the League of American Writers and is also the successor to the Workers' School. The Communistic purposes of the Centre are very numerous. However, it is well to state that the Communist Party is aware that it takes trained people to produce motion pictures. The adapting of stories or plays for use in the motion picture industry is a highly specialized field. For a number of years the Communist Party, under the observation of the League of American Writers, operated a school for writers in Hollywood, California. The teachers in the writing school not only taught aspiring writers in attendance at the school the technique of preparing screen scenarios but indoctrinated them with the Marxist philosophy.

As soon as the writers obtained a little proficiency in the technique of writing the Communist group in the League of American Writers assisted them in securing positions in the motion picture studios. The School for Writers, as can readily be seen, has been a transmission belt into the motion picture industry for writing talent. This is the reason why there are so many writers in the picture business who are either members of the Communist Party or closely connected with the Party as sympathizers. The number of writers who fall into the category of being Communistically inclined exceed 500. It is estimated that $14

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writers in the motion picture industry either belong to the Communist Party or follow the Party line to the letter. The Screen Writers' Guild is also controlled by the Red group.

Because of the success of the School for Writers the People's Educational Centre was started. The faculty of the People's Educational Centre includes such well-known Communists as LEO GALLAGHER, CHARLES KATZ, HERBERT KLINE, JOHN HOWARD LAWSON, BEN MARGOLIES, ARTHUR ROBINSON, REVELS CAYTON, CORA WINTHER, Los Angeles County Secretary of the Communist Party, and EVA SHAFRON, director of the Communist Los Angeles Workers' School. The People's Educational Center was apparently organized as a meeting held on September 12, 1943, at the Unitarian Church in Los Angeles.

JOHN HOWARD LAWSON proposed the project. At the meeting held on September 12, 1943, LAWSON said "There is going on in this country a struggle for the minds of the people".

The broad educational program of the People's Educational Center is evident through the fact that it teaches the following courses: 1. Screen Writing; 2. Radio Writing; 3. The Craft of Playwriting; 4. Journalism; 5. The Novel; 6. Short Story; 7. Literature and the World; 8. History of Acting; 9. Motion Picture Direction; 10. The Social History of Art; 11. People's Unity; 12. Prerequisite for the Advancement of Democracy; 13. Racial Relations; 14. Psychological Basis of Democracy and Advancement; 15. India Today and Tomorrow.

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Numerous other classes involving the use of the Russian and Spanish languages are also being taught to the students, as well as certain phases of Child Psychology and Parenthood. This Communist organization teaches Spanish because it serves a purpose in the attempted furthering of the doctrine of Communism in the Spanish-speaking countries. Some of the Communists mentioned herein, such as EVA CHAPRON and CORA WINTHEN, were engaged by the school to teach classes entitled "Elements of Dialectical and Historical Materialism" which is described in the Centre's catalogue for the summer of 1944 as "a study of the development by Marx and Engels of "Dialectical and Historical Materialism." "Major attention will be given to the analysis of the particular text of Marx and Engels and others in an attempt to eulogize and clarify the thoughts operating in the minds of these men, their social aspects and consequences." Teachers at the People's Educational Centre are for the most part Communists or close sympathizers. The Communist Party aims to furnish the motion picture industry with technical employees who have been trained in Marxist philosophy.

If the industry itself continues to do nothing about it the great majority of the persons in the industry performing work of a creative nature will, within the not distant future, be either Communist Party members or close sympathizers following the Party line. The industry will then be dependent upon this radical group for its output. The Communist Party has infiltrated heavily into the screen story analysts.

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guild and the play reading departments of the various studios. Readers review books and plays and make recommendations to the producers. They can be very helpful to their "comrades" by placing Communistic stories before the motion picture executives for production. Publicists can give writing hacks fresh from the New Masses such a publicity build-up that they will be used as legitimate writers by the industry. More than 95 subversive characters either lecture at this school permanently or have appeared before the students in the capacity of guest lecturers. The Los Angeles Workers' School, which has been discussed as one of the organizations which preceded the People's Educational Centre, is best described through recourse to an article which appeared in the People's World of September 29, 1943. This article is quoted in part as follows: "Los Angeles Workers' School Stresses Marxism." "Five years ago the cynics said it would not work. They said there was no field for Marxist education among the workers of Los Angeles.

"Eva Shafron, head of the Los Angeles Workers' School, has seen nearly3500 students through the school's classes in the course of five exciting and expanding years, and on the fifth anniversary of the Workers School she hails the recent and most comprehensive step in people's education, the founding of the new People's Educational Centre." "The Workers School, "she explained, "is a Marxist school. All our classes are based on Marxism-Leninism which, we believe, is fundamental to an understanding of the world." "A knowledge of Marxism enables one to

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understand the problems raised by the war, both at home and abroad, and to understand the unprecedented achievements of the Soviet Union in the war."

The very foundation of the People's Educational Centre is Communistic. The Los Angeles Workers School, an admitted Communist Party project, contributed in every way possible towards the building of this new Educational Center. Unverified information discloses that a directive issued by the Communist Party in the United States in December, 1943, which prescribed a new school program for the Communist Party, stated that the People's Educational Centre is an excellent example of a people's liberal school. The People's World of December 2, 1943, carried an account of a meeting of the new People's Educational Association. At this meeting, according to the article, the People's Educational Association was represented by JOHN HOWARD LAWSON, IRVING PICHEL, DR. FRANKLIN DAVIS, REVELS CAYTON, HERBERT MALTZ, and BILL WOLFF, Executive Secretary of the Association. REVELS CAYTON is a Negro and is the state Vice-President of the CIO. CAYTON is an admitted Communist. DR. FRANKLIN DAVIS is a noted fellow traveler and he is an Assistant professor of Psychology at the University of California, Los Angeles branch.

At the meeting, REVELS CAYTON said that the People's Educational Centre has "caught the idea of the trade union movement and it is more and more realized that the welfare of the community and the nation is of vital concern."

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DR. FRANKLIN DAVIS at the meeting called attention to the lack of political understanding among many of the University students which makes them susceptible to Fascist propaganda. The article mentioned went on to say that in the name of the League of American Writers HERBERT MALTZ urged the establishment of the Hollywood extension of the People's Educational Centre and offered the Writers School at 1717 North Vine St., Hollywood, California, as the nucleus. That this school is widely sponsored by the different unions in the vicinity of Hollywood and Los Angeles, California, is evident from an article which appeared in the People's World of December 16, 1943.

According to the article a group of labor leaders and representatives of educational and civic groups met with ERNEST GREEN, General Secretary of the People's Educational Workers Association. This Committee, according to the People's World, "felt the need of a similar broad educational program for southern California for the purpose of building a bridge between labor and learning." Members of the professional Committee include many union leaders such as JOHN ALLARD, Educational Director, International Union, United Automobile, Aircraft and Agricultural Implement Workers of America; FAYE E. ALLAN, Director, American Federation of Musicians, Local 676 of the American Federation of Labor; PHILLIP M. Connelly, state President of the CIO; ALBERT GLADS, Educator and Commentator for the CIO Newspaper of the Air; and RALPH D. WIECTEAD, Management representative, Industrial Union of Marion and Shipbuilding Workers of America, CIO. A great deal of additional information concerning the People's Educational Centre is available but is not being included in

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this report because of the fact that it is only intended that this report be submitted in preliminary form.

HOLLYWOOD WRITERS MOBILIZATION

Another organization functioning on the West Coast at this time is the Hollywood Writers Mobilization. This organization has been widely discussed in various reports relating to Communist activities in California. It has had a very close tie-in with the Office of Emergency Management, the Office of Facts and Figures, the Office of Price Administration, the Office of Civilian Defense, the Office of Production Management, the War Production Board and the Office of War Information. All of the active members of the Hollywood Writers Mobilization also belong to the League of American Writers. As a matter of fact the Hollywood Writers Mobilization is now carrying on the outside propaganda work formerly carried on in the name of the League of American Writers. The League of American Writers was so widely branded as a Communist organization that it was forced to go underground. The Hollywood Writers Mobilization for and on behalf of the Communist Party sponsored the Writers Congress which was held at the University of California in Los Angeles in October, 1943. Since it would require reams of paper to discuss the Writers Congress and how it grew from the League of Revolutionary Writers, a further discussion of the Writers Congress will not be set forth in this report. The Communistic nature of the Hollywood Writers Mobilization is quite well brought forth when it is considered that on April 21, 1944 DR. GAETANO SALVEMINI, Italian historian and anti-Fascist, Professor of Italian

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Culture, Department of History at the University of California at Berkeley during the spring term in 1944, was scheduled to speak at a writer's congress forum at the Women's Club of Hollywood, on the subject "Europe Occupied and Free."

The Hollywood Writers Mobilization was sponsoring the meeting with JOHN HOWARD LAWSON as chairman. Just prior to the date of this meeting DR. SALVEMINI criticized the activities of the Communists in liberated sections of Italy. DR. SALVEMINI was quoted as saying, among other things, "The more confused the Italian situation becomes the more likely it will be that the Communist Party will get the upper hand in Italy when the war is over." This statement and others criticizing JOSEPH STALIN and the activities of the Communist Party, caused RUBEN ROSSEN, chairman of the Hollywood Writers Mobilization, to cancel DR. SALVEMINI's scheduled talk. The Communists in control of the Hollywood Writers Mobilization could not permit DR. SALVEMINI to criticize Joseph Stalin or Communism, and therefore the Doctor's scheduled address was cancelled. It is very apparent that the Hollywood Writers Mobilization in spite of its published statements believing in the freedom of speech, does not believe in freedom of speech when it is turned against Communism. After the news of the cancellation had reached the press the Hollywood Writers Mobilization attempted to throw up a smoke screen by claiming that DR. SALVEMINI was creating disunity. The charge of creating disunity is only one of the many charges hurled by Communists and sympathizers at anyone who publicly says anything against

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Joseph Stalin, the Communist Party or Communism.

One of the present activities of the Hollywood Writers Mobilization is the writing and producing of a number of volumes for the Office of War Information to be distributed in foreign countries. The volumes are intended to re-educate the people in those countries which have been subjected to Nazi propaganda.

ULRIC BELL and ROBERT RISKIN are supposed to have collaborated in the placing of various foreign refugees in the Warner Bros. Studios for the purpose of "dubbing" pictures which were to be distributed in foreign countries. Before the term "dubbing" is explained it should be stated that ULRIC BELL was connected with the Office of War Information on the West Coast and that ROBERT RISKIN is very often mentioned in connection with Communist or left-wing activities on the West Coast.

The term "dubbing" means that the English titles or lines spoken by individuals are transcribed or spoken into the language of the country where the picture is to be shown. It has been alleged that the foreign refugees who made some of the Warner Bros. pictures for dissemination in the foreign countries, have changed the English words spoken into a foreign language interpretation of a Communist propaganda term. For instance, if an actor like Gary Cooper plays a part in a picture where he has suffered reverses and makes a statement like, "Well, I guess I will have to begin over again" the statement will be changed in the foreign language version and Cooper will say "Well, I guess this is the beginning of the class struggles" or something to that effect.

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Of course, the actors who made those pictures in the English language will not be aware of the fact that their statements may have been changed around. This information was furnished to the writer by a highly confidential source who stated that if his name became known in Washington as the person who provided this information, that the Warner Brothers and other studios would be immediately notified and his name would be "mud" in the movie industry. In this connection the informant stated that JACK L. WARNER, head of Warner Bros. pictures, is very anxious to unload this phase of motion picture activities and has issued instructions that as soon as the present pictures are finished for distribution to the foreign language field, no more pictures will be "dubbed" in Hollywood, but they are to be "dubbed" in the country where the picture is to be distributed. Whether the OWI films received the same treatment is not known. Both Warner Brothers part in this activity of the Communist Party as well as the part played by the OWI, is subject to further investigation.

While we are on the subject of Warner Brothers and the activities of the Hollywood Writers Mobilization it is well to mention the fact that Warner Brothers produced a great number of short subjects. The short subjects contain subtle Communist propaganda. For instance, a picture entitled "The Law of the Badlands" which revived the olddtory of the Custer Massacre and the unjust conviction of an Army officer, has two statements contained in the narration which are certainly intended to arouse racial prejudice even though American Indians are used as the

victims of the white man's oppression. One of these stories is to the effect that the Indians were being blamed for things that the white man did. This statement was based upon the supposed holdup of a stage coach and the subsequent murder of its occupants by a band of holdup men. Another statement in this picture is to the effect that the Indians became tired of being oppressed and banded together and rose against the white man. If this picture becomes widely distributed in Negro theatres it is likely to cause some thought in the minds of the Negro that perhaps they are being oppressed by the white man. Also, if this picture is widely distributed in India the Indians of that country might possibly rebel against their white English masters. Instead of the words "white man" the term "settlers" could have been used if this was indeed a necessary part of the picture depicting the massacre of General George Custer and his 7th Cavalry.

Another picture entitled "America The Beautiful" certainly portrays America as a beautiful country but it contains some very definite Communistic propaganda.

This picture shows practically every point of interest in the United States such as the Carlsbad Caverns, the Yosemite National Park, the Grand Canyon, the N. Y. City skyscrapers, the Great Lakes, and numerous other scenes of historic and geographical interest. The skyscrapers of New York are depicted in this picture as being monuments to the workers of America. Another statement in the picture is to the effect that part of the wealth of the United States has been set aside.

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The wealth meant by this statement is the Yellowstone National Park.

An interpretation of this picture would be that the skyscrapers of New York, if built by the workers, should belong to the workers. When a statement was made that part of the wealth should be set aside it definitely intended to convey to the mind of the observer that if part of the wealth of the United States were to be set aside everyone would have an opportunity to view the wonders of America.

Communistic propaganda in motion pictures must be subtle and naturally a writer or a narrator cannot say that America should be Communistic but if this type of picture is produced often enough and seen often enough it may have an effect upon the minds of many persons in the United States.

Undoubtedly the Communist does not feel that he is strong enough to create a revolution in this country at the present time. However, he hopes through his infiltration of labor unions and the policy of stirring up the masses that a great deal of strikes and racial disorders will arise whereby added impetus can be given to the Communistic movement. Apparently the Communist also has in mind at the present time the election of persons to the Congress and Senate of the United States who will greatly aid them in furthering their program. Motion pictures such as the two described hereinbefore may play a part in the furtherance of the Communist doctrines insofar as stirring up the masses is concerned.

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To return to the Hollywood Writers Mobilization it might be stated that the organization has written a series of plays for the "Free World Theater." These plays were produced and directed by ARCH OBOLER, a member of the radio writers guild and produced by the blue network. These plays have now been compiled in a book entitled "Free World Theater", 19 new radio plays. The introduction was written by THOMAS MANN who said in part, "Now then the great advantage of this book is that the propaganda which it offers cannot and will not be so described in a hostile sense. Its propaganda is so free of partisanship, offense and challenge, it is so natural and pro-human that hardly anyone will be tempted to utter a disapproving cry, "propaganda."

ARCH OBOLER plays have always been very questionable and his program has been the subject of observation by persons on the West Coast. It is believed that ARCH OBOLER is a member of the Communist Party or at least a definite fellow traveler. Some of the Communist writers whose plays appear in the volume "Free World Theater" are BUD SCHULBERG; HENRY MAYS; RICHARD COLLINS; CLARENCE MUSE; JAY GURNEY; EDWARD ELISCU, and MERRILL WILTON. These persons hold writers' conferences as an activity of the Communist Party which enables them to spread the doctrine of Communism to persons of intellect and influence which is a propaganda activity of the Party.

On June 20 and 21, 1942, one such conference was held under the auspices of the Writers' Workshop conducted by the Hollywood branch of the league of American Writers. It was called "The Pen is the Sword." The conference was announced by the Writers' Workshop in a mimeographed

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letter sent out by it. This mimeographed sheet states in part, "For all those who cherish the culture of a free people and desire that the writing craft be fully utilized in the fighting of Fascism, the Writers' Workshop has arranged a weekend conference June 20 and 21 at the headquarters of the League of American Writers at 604 North Vista, Hollywood. A group of America's best known writers, HERBERT BALTZ, SIDNEY BILICU, HENRY BIEBS, M. L. WIVER, DALTON TRUMBO, RON GORDON, ROBERT ROSSEN, IRVING LEIS, JOHN HOWARD LAWSON and DR. FRANK FEARING, will discuss this integral part of writing in seven panels to be followed by roundtable participation. In the final session JOHN HOWARD LAWSON will summarize the results of the conference in a talk on the writer and the war." The last paragraph of the mimeographed statements says "Mail the enclosed voucher for your reservations at once and join us in making this conference a valuable contribution to a world where democracy will win, not only with arms but with ideas."

The idea of the writers who belong to these Communistic groups is to Communize not only the United States but the entire world.

It is to be noted that BILICU and BIEBS wrote some of the plays in ALICE HOLIER's book entitled "The Free World Theater". The DALTON TRUMBO mentioned in this report is the subject of an open letter called the "Portrait of a Patriot" which was written by SAMUEL GROSVENOR WOOD, which appeared in the Hollywood Reporter on Monday, July 30, 1945. This letter is being set forth in this report because after the publishing of this letter Mr. WOOD has been threatened with drastic physical violence

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by various individuals who called Mr. WOOD on the phone and made such statements as "We have a nice sharp knife to drive in your back." Mr. WOOD is a noted film director who has no use for the Communists.

"PORTRAIT OF A PATRIOT"

by

Samuel Grosvenor Wood

"COMRADE DALTON TRUMBO IS THE EDITOR OF 'THE SCREEN WRITER.'

"In the June issue, Comrade Trumbo authored an article attacking my public, private and professional life.

"He justified this attack by alleging that I had said: NINETY-EIGHT PERCENT OF ALL SCREEN WRITERS ARE NOTHING BUT MECHANICS.'

"Comrade Trumbo is a shrewd, but unscrupulous editor. He knows me personally. He speaks to me often. But he never bothered to verify what I said.

"The true quote is:

"'Ninety-eight percent of Screen Writers WITH THE HAMMER AND SICKLE BRAND ON THEIR RUMPS are nothing but mechanics.'

"And I here state that Comrade Trumbo is one screen writer who carries the deepest brand of the hammer and sickle on BOTH HIS RUMP AND HIS TYPEWRITER.

"LET'S LOOK INTO HIS DOSSIER AND SEE WHY:

"What did Comrade Trumbo do between August 23rd, 1939, and June 22nd, 1941 - WHEN STALIN AND HITLER WERE BUDDIES?

"On June 9, 1941, the U. S. Army took over the North American aircraft plant, because of an unpatriotic strike which President Roosevelt denounced as a 'Communist conspiracy.'

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"On June 17, 1941, at a protest meeting against the President's action, held in Embassy Auditorium, COMRADE TRUMBO SPOKE.

"In his speech, reported in the COMMUNIST 'PEOPLE'S WORLD' under the headline 'Rights Invaded on Dayonsta', Comrade Trumbo likened the President's taking over of the North American plant to the COMING OF FASCISM.

"COMRADE TRUMBO WANTED RULING OUT THE 'COMMUNIST CONSPIRACY.'

"WHAT IF IT HELPED HITLER? NO MATTER!

"THE PARTY LINE THEN WAS 'GOTT STRAFE ENGLAND!'

"THE COMMUNISTS WANTED JOE'S FRIEND ADOLPH, TO BEAT ENGLAND'S BRAINS OUT.

"In 1939 Comrade Dalton-Trumbo published a novel, 'JOHNNY GOT HIS GUN.' IT ROMANTICIZED ISOLATIONISM. IT DAMNED AMERICAN MILITARY PREPAREDNESS.'

"HITLER LOVED IT.

"THE COMMUNIST PRESS HAILED IT. It ran as a serial in the Communist party organ - The Daily Worker.

"At a symposium, at the Hollywood Chamber of Commerce, Comrade Trumbo violently denounced any United States aid to a groggy England that was fighting Hitler ALONE.

"At this same meeting, Comrade Theodore Dreiser shouted: 'IF THEY DID AWAY WITH EVERY MAN, WOMAN AND CHILD IN ENGLAND TONIGHT, THIS WOULD BE A BETTER WORLD!'

"And on the platform COMRADE TRUMBO APPLAUDED!

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"Comrade Trumbo was also one of those intrepid prophets, who ignobly proclaimed: 'THE YANKS ARE NOT COMING!'

"Speaking for yourself, Comrade, you were right.

"YOU ARE ONE YANK WHO WON'T GO!

"June 22, 1941!!! ADOLPH SUDDENLY ROLLED OVER IN THE BED AND TAKES A SUNDAY PUNCH AT JOE!

"Oh, brother-NOW it was DIFFERENT. The arch-fiend and anti-Christ was taking a slug at the Hammer and Sickle. Let's get the pen out! Let's do something! Holy Smoke!

So, Comrade Trumbo and THE BOYS pulled the nimble switch. They changed their slogan to: 'THE YANKS ARE NOT COMING TOO LATE.'

"Comrade Trumbo TOOK UP THE PRESS OF WAR and beat upon them with his SOILED, CLENCHED FIST.

•

"Then America took one below the belt—December 7th, 1941. Soon, thousands upon thousands of those 'Yanks' were landing in England.

"Now was a chance for Comrade Trumbo and all the other comrades to strike a real blow for the Motherland.

"What Motherland? Ask Comrade Trumbo.

"The Comrades formed committees. They promoted meetings. They blew breezily on a million bugles. And Comrade Trumbo was a leader of this movement.

"For what?

"FOR A PREMATURE SECOND FRONT.

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Comrade Trumbo sliced up his RED BATTLE OF RUSSIA and authored a militant pamphlet demanding an IMMEDIATE OPENING OF A SECOND FRONT.

"Our Army was just forming. Our military leaders were working twenty-four hours a day, pointing for the landing in Africa. But to Comrade-General Trumbo, military considerations were SECONDARY to a SECOND FRONT. He knew more than the General Staff. He wanted action now!

"But Comrade Trumbo harangued and screamed needlessly.

"JOHNNY GOT A GOOD GUN AND DID THE JOB.

"BUT COMRADE TRUMBO DIDN'T GET A GUN. NO SECOND FRONT BUSINESS FOR HIM. THAT WAS NOISY OUT THERE. HE LIKED THAT HOME FRONT STUFF. HEALTHY.

"BUT HE HAD TO DO SOMETHING WITH HIS TYPEWRITER FINGER.

"HE DID. HE PICKED UP A PEN WITH IT AND SIGNED A CONTRACT FOR $3,000 A WEEK.

"P. S. By the way, Comrade Trumbo—ever hear of COMMUNIST PARTY MEMBER HAL CONNER.

YOU SHOULD LOOK HIM UP. HIS LITERARY STYLE IS IDENTICAL WITH YOURS."

This article shows how TRUMBO and others like him followed the Communist Party line to the letter.

The Hollywood Writers Mobilization at present is publishing a magazine called "The Hollywood Quarterly" in conjunction with the University of California as a joint sponsor. The book is printed by the University of California press. The aim of the Hollywood writers

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mobilization in publishing this book is the same as always, to definitely bring forth the foisting of Communist propaganda upon what it terms the "intellectual group."

There are other organizations forming in Los Angeles and Hollywood at the present time but it is believed that those discussed herein are the most important. Particular emphasis has been placed upon the writer groups because it is the general belief in the motion picture industry that these are the most dangerous groups active in Hollywood today insofar as the motion picture industry is concerned. The political field has pretty well been taken care of in that part of this report which is devoted to the Hollywood Democratic Committee and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The following is a list of persons engaged in the writing and acting fields who are believed to be members of the Communist Party. It may not be possible to establish the Party membership of all of the Communists named herein but a record of affiliation with Communistic groups can definitely be established and in defining a Communist it must be remembered that a Communist is a Communist when he follows one or more changes of the Communist Party lines or belongs to an organization which has changed its original purpose for the purpose of furthering the Communist Party line. Although this may seem rather broad it appears to be the only feasible interpretation of Communistic membership because there are no laws in existence in the United States

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which prohibit the joining of any organization under an assumed name, and certainly most of the Communists belong to the Party under an assumed name.

A

B

Bolfrage, Cedric

Boccio, Alvah

Boccoridoo, A. I.

Biberman, Herbert

Blankford, Michael

Bohnon, Roman

Bright, John

Bromberg, J. Edward

Buchman, Harold

Buchman, Sidney

C

Carnovsky, Morris

Caspary, Vera

Chanin, Gerry

Chodorov, Jerome

Churcan, Harold

Cobb, Humphrey

Cohen, Lester

Cole, Lester

Collins, Richard

Crutcher, Norval

D

Dassin, Jules

Davis, Frank

Dreiser, Theodore

E

Eliscu, Edward

Endore, Guy

Epstein, Julius

Epstein, Philip

F

Fearing, Kenneth

Ferguson, William

Feuchtwanger, Lion

Fields, Joe

G

Gibney, Sheridan

Gordon, Ben

Gordon, Michael

Gorney, Jay

Grant, Morton

H

Harmatt, Deshiell

Hathaway, Joan

Herts, David

Hurwitz, Leo

I

Ingster, Doris

Ivans, Joris

J

Jarrico, (Jarricho), Paul

Job, Thomas

K

Kahn, Gordon

Klein, Norbert A.

Kline, Norbert

Koch, Howard

L

Lardner, Jr., Ring

Lawson, John Howard

Leavitt, Al

Lees, Robert

Levin, Meyer

Levy, Melvin

Liessauer, Herman

Loyda, Jay

M

Malta, Albert

Mann, Anthony

Mann, Danny

McKnight, Russell

Merlin, Milton

Milestone, Lewis

Murphy, Maurice

Myers, Henry

N

Nichols, Dudley

O

Odets, Clifford

Ornitz, Sam

P

Pichel, Irving

Q

R

Rolo, Irving

Rinaldo, Fred

Rivar, W. L.

Rosenstein, Sophie

Rossen, Robert

Ruthven, Madeline

S

Salomson, Harold J.

Salt, Waldo

Sano, Alfred

Schlessinger, Tess (Slessinger)

Schulberg, Budd

Shapiro, Victor H.

Sherman, Vincent

Shore, Viola Brothers

Sklar, George

Sondergaard, Gale

Sorrell, Herbert

Spolin, Viola

Stander, Lionel

Stewart, Donald Ogden

Stuart, Gloria

T

Tasker, Robert

Tree, Dorothy

Trumbo, Dalton

Tuttle, Frank

U

Urie, Michael

V

W

Wanley, John

Wolff, William

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Positive identification of a person as being a member of the Communist Party is practically impossible and to demonstrate this it should be stated that DAVID McKELVEY WHITE died of heart failure on July 30, 1945. At the time of his death he was Executive Secretary of the Veterans of the Abraham Lincoln Brigade. WHITE's case is most illustrative with respect to several points in the Communist movement. First, the Daily Worker in announcing his death, described him as a known Communist. This clearly presupposes what was in the background of the Daily Worker writer's mind, namely, that there are also unknown Communist persons of the WHITE stripe who are secret members of the Communist Party. Second, WHITE did not always let it be known publicly that he was a member of the Communist Party. While he was on the faculty of Brooklyn College he kept his membership secret. When the Dies Committee was investigating WHITE and his activities in the Spanish Civil War, WHITE was concealing his Communist Party membership. However, the cumulative evidence that WHITE and the Abraham Lincoln Brigade were Communistic was pretty overwhelming and the Dies Committee proceeded to expose them as such.

This was one of the cases in which the so-called liberals including such sheets as the New York Herald Tribune, excoriated the Dies Committee for its alleged smearing of progressive organizations and individuals without producing evidence. Third, DAVID McKELVEY WHITE

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was the son of the former Governor Taft of Ohio. Another illustration of how the sons of respectable and wealthy fathers go over to Communism.

Fourth; From 1928 to 1937 WHITE was a member of the faculty of Brooklyn College. He did not at that time admit to being a member of the Communist Party although the Daily Worker now, after his death, frankly boasts that he was one of them during that period. This is another illustration which could be multiplied many times over of Communists boring within our higher educational institutions. In this connection it should be noted that many professors associated with the University of California at Los Angeles, associated themselves with Communist front organizations.

Fifth, Although it is now admitted by the Communists themselves that DAVID McKELVEY WHITE, head of the Abraham Lincoln Brigade Veterans, was a member of the Communist Party, the records show that the following persons affiliated themselves with this clear-cut Communist organization: VAN WYCK BROOKS, BRANCH CABELL, ARCHIBALD MACLEISH, HENRY EPSTEIN (managing O'Dwyers' mayoralty campaign), HAROLD C. UREY, famous chemist, GORDON ALLPORT, noted Harvard professor, LEWIS GANNETT, N. Y. Herald Tribune, PHILIP LOEB, actor, and scores of others who are sent to lend their names and prestige to every Communist enterprise that comes along while vehemently denying that they are Communists, fellow travelers, or even sympathetic to Communism.

To further identify some of the organizations in Hollywood it is appropriate to mention the Screen Writers' Guild. Some of

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the well-known persons in this organization are SIDNEY BUCKMAN, JOHN HOWARD LAWSON, VIOLA BROTHERS SHORE, DONALD OGDEN STEWART, JOHN PRIGE, JOHN WEXLEY, SAMUEL ORNITZ and THEODORE DREISER.

THEODORE DREISER made a statement to the effect that this could be a better world if every man, woman and child in England were to be killed. This was at a time when DREISER opposed the entrance of the United States into the Second World War on the side of England. However, he, like other Communists in the United States, certainly changed his mind when Russia was attacked by Germany.

Some others who have been connected with various Communist fronts are: DASHIELL HAMMETT, DUDLEY NICHOLS, DOROTHY PARKER, IRWIN SHAW and GUY ENDORE. Some members of the Screen Directors Guild who have been involved in various Communist activities are: HERBERT RIBEIRMAN, whose name often appears in connection with Communist front organizations and who is supposed to be the leader of the Communistic movement in the movie industry, FRANK TUTTLE, LEWIS MILESTONE, IRVING PICHEL, ORSON WELLES, FRITZ LANG and ANATOLE LITVAK.

The Screen Actors Guild contains a group of prominent individuals who have been identified with Communist Party groups; among these are JOHN GARFIELD, LUCILLE BALL, Mr. & Mrs. JAMES CLEASON, ORSON WELLES, JACK CARSON, GLORIA STUART, JEAN MUIR, FRANCES FARMER, J. EDGAR BERGMAN, GALE SONDERGAARD. FRANCES FARMER is at present in an

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insane asylum because of her addiction to the dope habit. GLORIA STUART was recently burned to death.

The Screen Cartoonists Guild is considered practically 100% Communistic.

The Screen Publicists Guild has promised its support to the Screen Writers Guild, which positively identifies this organization as a Communist front. Many of the individuals identified in Hollywood Communist movements were supporters of Mayor Bowron of the city of Los Angeles. Mayor Bowron is not a Communist but he very often sends his representative to lend assistance to various Communist organizations. Among the most prominent pro-Communists who aided Mayor Bowron in his campaign are: SIDNEY BUCHMAN, EDWARD CHODOROV, DOROTHY COMMMORE, JOHN GARFIELD, SHERIDAN GIBNEY, JAMES GLEASON, HERBERT JOHNELL, DONALD OGDEN STEWART and FRANK TUTTLE.

In January of 1940, which was the beginning of the American Peace Mobilization, it was stated by Hollywood Now, on January 12, particularly, that the following groups had joined the peace drive; 1. The League of American Writers; 2. The American League for Peace and Democracy; 3. The Lawyers Guild; 4. The League of Women Shoppers; 5. The American Student Union; 6. The Motion Picture Democratic Committee; 7. Hollywood League for Democratic Action.

It is evident that the League of American Writers and its affiliates named herein, the Motion Picture Democratic Committee

and the Hollywood League for Democratic Action, were all following the Communist Party line at that time, which was trying to keep the United States out of the war because it interfered with the aims of Russia, which believed that Germany would conquer most of the European nations but would be in such an exhausted state after conquering them, that she would become easy prey for the Russian Army. However, Hitler's undeclared attack upon Russia upset Stalin and Molotov's calculations and they found themselves engaged in the war at an inopportune time. The line of the Communist Party therefore immediately changed and the so-called Imperialist war became a people's war. There are reams of evidence available concerning the Communist Party's attitude before and after Russia was engaged in the second World War. In view of the fact that additional individuals and organizations will be identified in a subsequent report in the event that the Hollywood investigation is continued, it is not appropriate to set forth at this time all-inclusive information concerning the organizations mentioned.

In further connection with the activities of the Office of War Information in its Bureau of Motion Pictures Overseas branch it should be stated that Philip Dunne, who was the Chief of Production for this branch of OWI, has often been associated with numerous Communist fronts on the West Coast.

COMMUNISM IN LABOR UNIONS

A lot could be said concerning the Communism in the various labor unions which are presently operating in Hollywood. A person

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worthy of particular mention in this connection is one HERBERT H. SORRELL. SORRELL is at present conducting a strike which has been outlawed by the American Federation of Labor and the International Committee of the I.A.T.S.E. Union. This strike has been in existence for approximately 90 days and Mr. SORRELL has been called a Communist by his own union superiors. HERBERT SORRELL is identified in the testimony of HEDDA VAIL given before the Un-American Activities Committee in California as being certainly a fellow traveler of the Communist Party and possibly a member thereof. According to the report of the Un-American Activities Committee in California SORRELL filed an application to join the Communist Party in which he used the name Stewart. However, SORRELL during an examination denied he had ever used such a name although under close examination he said that his mother's name was Daisy Frances Stewart. He frankly admitted, however, that he followed the Communist Party line when he thought it was "right."

SORRELL has been identified with numerous southern California Communist front organizations such as the California Conference for Democratic Action; Laborers Non-Partisan League; Motion Picture Democratic Committee and the American Peace Mobilization. His name is now on the letterhead of the Harry Bridges' Defense Committee.

The Non-Partisan Labor League had a meeting in Los Angeles on January 8, 1940 which is described in the Los Angeles Herald of January 9, 1940. This article states that members of the Non-Partisan

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Labor League were beginning the arms program under a banner which reads "The Yanks Are Not Coming." "Under that slogan, at the 3rd annual conference of the League an intensified campaign has been started in the United States against participation in the European war." The article states that HERBERT SORRELL was elected president of the organization. The People's World of July 9, 1943 states that HERBERT SORRELL of the American Federation of Labor, believes that the People's World is the only daily newspaper that serves labor news and views. He also said that even the labor leaders who didn't agree with you read the People's World to know what is going on. This was supposed to have been contained in a letter to the People's World.

An official committee of the I.A.T.S.E., which is further identified as the International Association of Theatrical and Stage Employees, has issued quite a number of bulletins concerning HERBERT SORRELL and in one of them it asked the question, "What happened to make Mr. HERBERT SORRELL change his position on June 22, 1941?" The bulletin answers the question and states that the answer is very simple, the line of the Communist Party changed. The bulletin goes on to state that before this date the war was a war of imperialists, the President of the United States, Franklin D. Roosevelt, was a warmonger. The Communist's official publication, the People's World, screamed "The Yanks are not coming." The same paper ran an editorial to keep Roosevelt out of the White House and opposed the third term, lend-lease was all wrong, the American people were exhorted to cry out.

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Then without warning Germany attacked Russia and with startling suddenness the Communist Party line changed, the war became a people's war. The President of the United States became a great man, lendlease had better be speeded up, or else. The Bulletin goes on and asks the strikers in Hollywood the question "Didn't Mr. Sorrell change his position because the Communist Party line changed?"

It appears that the evident purpose of SORRELL in continuing the strike is to change the Painters Union and other unions into the jurisdiction of the CIO instead of the American Federation of Labor.

In a bulletin dated August 3, 1945 the I.A.T.S.E. Union said that at the time the strike was called, on March 12, 1945, the Party line of the Communists was against strikes. At that time Russia was still fighting Germany and all loyal Party members were instructed to avoid strikes or any action that would jeopardize the nation's war effort. Therefore, while the Communists as such did not approve of SORRELL's strike yet they were very much in favor of the objectives which he was trying to obtain.

Therefore, the individual members of the Party supported the strike with every weapon at their command. As the strike progressed it became obvious that SORRELL was losing their approval and that the Commies were getting ready to "drop" SORRELL. Worthy of mention is an article in the Daily Worker entitled, "A good guy gone wrong" in which SORRELL was built up for the letdown. However, as the strike

further progressed it became evident to the Communist Party members that they were not only losing "Sorry SORRELL" but they also were going to lose the hold they had obtained on certain factions within the studio unions and particularly within the I.A.T.S.E. Union.

From the date of this editorial until a short time ago, according to the bulletin, the Communists were apparently sizing up the situation and trying to determine which course of action on their part would be most effective, but then during that period the Party line changed again, the war in Europe ended, and the Communist Political Association again became the Communist Party and so the Communists came out into the open in behalf of SORRELL and his striking unions. In connection with the activity of the Communists and labor unions in California it is deemed appropriate to include the following resolution which was adopted by the Executive Council of the California State Federation of Labor on June 15 and 16, 1945, at the Senator Hotel in Sacramento, which describes the activities of the Communist Party in the California Labor unions.

"Resolution on New Orientation of Communist Party"

By C. J. Haggerty, Secretary
California State Federation of Labor

"Whereas, The National Board of the Communist Political Association adopted a resolution entitled "V-E Day and the Tasks Ahead," with only one dissenting vote, and

"Whereas, This resolution in analyzing the situation developing after the end of the war in Europe states as follows:

'In the recent period, especially since January, 1944, these mistakes consisted in drawing a number of erroneous conclusions from the historic significance of the Teheran accord. Among these false conclusions was the concept that after the military defeat of Germany, the decisive sections of big capital would participate in the struggle to complete the destruction of fascism and would cooperate with the working people in the maintenance of post war national unity.

'This illusion had no foundation in life, either in the class nature of finance capital, or in the post war aims of the trusts and cartels which seek imperialist aggrandisement and huge profits at the expense of the people'; and

"Whereas, The resolution went on to say that the Communist Political Association must 'wage a resolute ideological struggle on the theoretical front, enhancing the Marxist understanding of our entire organisation and leadership'; and

"Whereas, It is evident from the action taken by the Communist Political Association that it is now applying a new sig to its many sig-zags and is definitely predicating its future activity on the basis of invigorating its class struggle policy as is further made strikingly clear by the beginning of a series of articles by Vern Smith, Foreign Editor of the People's World, the exponent of

the Communist Political Association on the West Coast, in which he states that the present war, as far as the governments of the United States and Great Britain are concerned, was 'merely a war to destroy a dangerous imperialist rival'; and

"Whereas, This new orientation exposes the sham and hypocrisy of its alleged position, previously propagandized and widely publicized that it favors labor-management,cooperation, the elimination of the class struggle, and its so-called 'no strike' pledge; and

"Whereas, As a result of this new line it can be anticipated that the Communist Party will use its full influence within the trade union movement to disrupt and sabotage the efforts that have been made and are being made by the leaders of industry and labor as exemplified in the Johnston-Green-Murray pact to promote a greater understanding and harmony between management and labor; and

"Whereas, efforts will undoubtedly be made not only to disorient and disunite labor as much as possible, but to create dissension and confusion among the people of the State of California and the nation, through their usual shady and unscrupulous manouverings to divide public opinion in every conceivable way; and

"Whereas, In order to combat the materialization of this nefarious and destructive policy labor must be on guard against an increase in the demagogic appeals to resort to wildcat and irresponsible action above the heads of the responsible agencies within labor, and

the struggle to get control of as many segments of the labor movement as possible will be intensified; now, therefore, be it

"Resolved, That the Executive Council of the California State Federation of Labor now in session, go on record as condemning the Communist Party, regardless of what guise it assumes, either as an association or a party, and call upon its affiliates and the labor movement as a whole to take similar action and unite their forces to combat the to-be-expected revival of disruptive activity; and be it further

"Resolved, That the California State Federation of Labor do everything within its power to expose the sinister workings of this unpatriotic clique within the labor movement and among the people generally; and be it further

"Resolved, That the widest publicity be given this resolution.

"ADOPTED AND CONCURRED IN BY THE EXECUTIVE COUNCIL OF THE CALIFORNIA STATE FEDERATION OF LABOR-June 15 and 16, 1945
Senator Hotel, Sacramento

"Only a few minutes before this resolution was brought on the floor, a somewhat similar resolution was introduced condemning fascism in general, and Gerald L. K. Smith in particular. This was passed by an overwhelming vote. But when the resolution condemning Communism came to be considered, a tremendous opposite arose - delegates from the following locals spoke and voted against the adoption of the resolution: Hollywood Painters' Local 5; Motion

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Picture Painters' 644; S.C.E.C., of the Painters'; Studio Machinists'; and Electricians' Locals 18, 40 and 1311. All of them were most vehement in their denunciation of the resolution condemning the activities of Communists and their efforts to disrupt the labor unions of California. While the resolution was passed notwithstanding this opposition, there was a considerable block of votes in opposition to the resolution. The fact that this element is so firmly entrenched in our labor unions - the fact that they can stand up in our Central Labor Council and openly condemn the opposition of their officers to a movement, which is "boring within" our trade labor movements, shows the danger which the American labor movement faces if it is to remain a free labor movement."

No further information concerning the strike was obtained. However, the names of numerous members of the Communist Party who belonged to the various labor unions in California are available and can be obtained in the event the Committee expresses an interest in the labor situation as it exists in the state of California.

RUSSIAN GOVERNMENT'S INTEREST IN MOTION PICTURES

Some mention has been made in this report concerning the interest of the Soviet Russian Government or at least the interest of the Communist Party, in the motion picture industry. In this connection it should be stated that in the summer of 1943 one MIKHAIL KALATOZV made his appearance in Hollywood and in the words of the Soviet Embassy in Washington, the purpose of his visit was to "strengthen the artistic and commercial ties between the cinema people

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of the United States and those of the Soviet Union." But apparently his duties extended beyond that as will be shown in this report. Just prior to his arrival an announcement was made by the National Council of American-Soviet Friendship, 314-316 Broadway Arcade Building that "Mr. KALATOZV will be presented to the local film colony at a reception and cocktail party on August 22, which is being arranged by the Motion Picture Committee of the National Council of American-Soviet Friendship and is sponsored by a distinguished group of film notables including, LEWIS MILESTONE, SIDNEY BUCHMAN, AARON COPLAND, NORMAN CORWIN, GEORGE CUKOR, HAROLD GLUCKMAN, MICHAEL CURTIZ, JOHN GARFIELD, LILLIAN HELLMAN, JAMES WONG HOWE, BRUCE MANNING, DUDLEY NICHOLS, CLIFFORD ODETS, LEWIS MILESTONE, FRANK TUTTLE, PAUL ROBESON, FRANCHOT TONE, JOHN HOWARD LAWSON, ORSON WELLES and JOHN WEXLEY.

The West Coast organ of the Communist Party, the People's World, carried an article concerning KALATOZV on September 10, 1943. While in Los Angeles KALATOZV resided at [redacted] which is close to the Soviet Consulate and near the homes of some of Hollywood's best-known stars. KALATOZV was described as the representative of the USSR at the Writers Congress held at the University of California in Los Angeles on October 12 and 13, 1943.

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It appears that while KALATOZV was in Hollywood he secured the cooperation of at least onecof the major studios. For on December 7 1943, KALATOZV cabled his superior ALEXANDER ANDRIANSKY at Sayuzintorgkino malyi, Gnezdnekovsky 7, Moscow: "Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous

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to us. Imperative that we receive immediate reply." This telegram indicates that KALATOZV had secured an agreement with one of the studios to distribute Communistic films in Africa, Italy and France, which means that as our American troops liberated countries and cities the motion picture studios of the United States would come along with Communistic propaganda films furnished them direct from Moscow as per the agreement with KALATOZV.

APPARENTLY KALATOZV made some kind of an agreement with the RKO studios for on January 20, 1944 he received the following cablegram from his superior ALEXANDER ANDRIEVSKY which states "Agreement RKO not received. Will cable after receipt. Should be letter later concerning. You should receive detailed cable." Further information regarding the possible agreement indicated above is not at present available. It is evident that KALATOZV was very desirous of having his superior see some recent Warner Bros. pictures. On January 23, 1944, KALATOZV cabled him in part "ALEXANDER ANDRIEVSKY, Cinema Committee Moscow USSR immediate information. Have Warner Bros. films brought to Moscow been seen by you." On November 6, 1943, KALATOZV cabled LEONID KHACHEKO of the Soviet motion picture Trust Center Kino studios, Almaty Kazahstan, USSR, as follows: "Hollywood film seen today. We had your worthy pictures." It appears that KALATOZV possibly arranged for the distribution of Soviet motion pictures in the United States. The firm of Warner Bros. has been mentioned hereinbefore in this report and it appears that Warner Bros. are the favorites of the People's World, the official West Coast organ of the Communist Party. DAVID PLATT, who has also been mentioned in this report on June 12, 1943, wrote an article in the People's World in which he made the following comments on Warner Bros.,

individually and on their studios. "Of all the film studios in Hollywood only one has a consistent record for outstanding achievement. That studio is the 100% pro-New Deal Warner Bros. studio." "Mission to Moscow", "Action in the North Atlantic", "Casablanca", "Air Force," "Edge of Darkness", "Watch on the Rhine." What other studio can match this magnificent six-months record of "Win the War" films."

HARRY and JACK WARNER, President and Executive Producer, respectively, of Warner Bros. have been loyal supporters of the Roosevelt administration since 1932. During the past 10 or 11 years they have produced over a score of distinguished New Deal films dealing with such topics as lynching, chain gang slavery, juvenile delinquency, unemployment, tenant farming, medical science, democracy and the menace of Fascism. Although this article sounds highly in favor of the New Deal, it appears that if it was necessary for Warner Bros. to produce pictures such as those described above the New Deal laws have been pretty terrible. For the analysis of the propaganda contained herein would show that under the New Deal there was lynching, chain gang slavery, juvenile delinquency, unemployment, tenant farming, and the menace of Fascism.

Much has been said concerning the propaganda motion picture "Mission to Moscow". Unverified information is to the effect that this was a propaganda film on behalf of Ambassador Davies, who desired to run for the Presidency of the United States. It has also been said that this film is strictly a Russian propaganda picture on behalf of the Soviet Union and on behalf of Communism. This picture falsifies history, distorts facts. It is a smear on the United States and on Great Britain. In its final analysis it attempts to smear the Congress of the United States and it is an effort to whitewash all the past sins of Joseph Stalin.

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Much can be said about this picture but the following information which is taken from the book, "The Curtain Rises" by Quentin Reynolds, who by no stretch of the imagination could be classed as anti-Soviet Union, describes the reception which was accorded this picture in Moscow.

" Maxim Litvinov arrived a day or so after Mr. Davies, and Litvinov brought a print of the Warner Brothers picture, "Mission to Moscow", with him. Stalin tendered a dinner to Mr. Davies at the Kremlin a few days after his arrival. It was a typical Kremlin show reserved for visiting big shots with the usual twenty or so courses and thirty or so toasts. The press, of course, is never permitted to breathe the rarefied air of Kremlin dinners, but our friends in the various embassies always give us accurate reports of such dinners. To us the real big news of the dinner was the fact that Nikolai Palgunov attended. That meant that he was still in high favor. We had been hoping that his inefficiency and poor judgment would by now have percolated up to the cognizant presence of Vyshinsky or Molotov and that he might be on his way out. The fact that he was at the dinner meant that he was still the white-haired boy in the press department of the Foreign Office, which is depressing news for us. The other news was that the film, 'Mission to Moscow', was shown in Stalin's private projection room after the dinner. Some of the British and Americans who have been here for many, many years and who really know Russia told us that Stalin gave a magnificent performance during the showing of the picture.

'Walter Huston was fine,' a British member of the diplomatic

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corps told us, 'but he couldn't compare with Stalin. Do you know that Stalin kept a straight face throughout the showing? He didn't laugh once.'

A few days later the film was shown at our embassy at one of the usual Saturday-afternoon shows. It was a beautiful technical job and the performances of the character actors who figured in the trial scenes were especially magnificent. But the film portrayed a Russia that none of us had ever seen. This would have been allright, except that the picture purported to be factual and the Russia shown in the film had as much relation to the Russia we all knew as Shangrila would have to the real T ibet.

Correspondents like Henry Shapiro, Jean Champenois and Alfred Cholerton who had been in Moscow for many years were bewildered. The film had telescoped two purge trials into one and had not presented them with any degree of accuracy; no fault of course in a picture which did not claim to be factual. But this picture did. We all had copies (in English) of the testimony given at the trials and it varied considerably from what was shown on the screen. In the actual trials Radek's defense had been impassioned and brilliant and Bukharin's vituperative combbacks at Prosecutor Vyshinsky's expense masterpieces of invective. The Warner Brothers' or Davies' version differed considerably. In the film Radek is condemned to death. Actually he was sentenced to ten years' imprisonment.

The veteran diplomats were also astounded at the treatment given Lord Chislen in the picture. Chislen was British Ambassador to Russia during Mr. Davies' tenure of the American ambassadorship. In the film

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Chislon was made out to be a half-wit. Veteran embassy officials and correspondents couldn't understand that at all.

'Litvinov once told me during those days,' a correspondent said, 'that there were only two foreign diplomats in Moscow he had any respect for. They were Chislen and the German Ambassador, Von Schulenberg.'

We were all frankly embarrassed by the picture. I was especially amazed because I knew the Warner Brothers and their brilliant staff that so faithfully mirrored the careers of men like Dr. Erlich, Pasteur, Zola and others whom they made subjects of pictures. It was hard to believe that they had made this factually incorrect film. It would have been so easy for Warner Brothers to have called in any correspondent who had spent some time in Russia to check up on factual details. If the purpose of the picture was to improve relations between America and Russia it was completely defeated by the obvious inaccuracies shown on the screen. It was such a pity that no one with any knowledge of Russia was called in to advise on the story. It would have been a great picture and an honest one.

I met one of the officials of Voks the day after the picture was shown to us. Voks passes on all foreign pictures before they are shown in Russia. I asked him if Mission to Moscow would be released to the public.

'Well,' he hesitated, 'we'd like to release it, but of course,' he added in perfect seriousness, 'we'd have to cut a great deal of the Russian part out of it.'"

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JACK WARNER of the Warner Bros. Studio, which produced the picture, stated that even if the picture cost a million and a half dollars and resulted in an absolute loss it would still be a worthy picture since it shows the close relation between the United States and its ally, the Soviet Union.

Every effort is being made by persons connected with the movie industry in Hollywood to prevent the smearing of any of the major motion picture studios and it appears that concentrated efforts have been made to more or less keep Warner Bros. in the clear if possible. It has been generally reported that Jack and Harry Warner do not know actually the situation as it exists in their studio. However, certainly a large number of propaganda pictures have been issued by that studio, especially in motion picture short subjects which have been described previously herein.

CONCLUSION

It should be stated in this report that on June 7, 1945 at the Maroon Cartoonists Studio, located on Yucca Boulevard, Hollywood, California, the Communist Party had a meeting which was announced as a reception to the New Masses writers and artists. The chairman of the meeting was Ruth McKinney, who is a staff writer for the New Masses and the wife of [illegible], publisher of the New Masses. Also taking an active part in the meeting were [illegible] FOSTER, the Hollywood motion picture critic for the New Masses, and WILLIAM GROPPER, who is a cartoonist for every Communist publication that was ever issued. During the meeting RUTH MCKINNEY said that the city of New York had outlived its usefulness as the Communist Party head quarters and that its greatest friends and influences were located in Hollywood. She indicated that a message for Communism could be carried

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through the movies and through the medium of popular expression which was akin to the movie industry. Her husband, [illegible] HINTON, publisher of the New Masses, made a statement to the effect that the infiltration of the ranks of the men of the armed forces was highly important and that a soldier located miles from home could best be reached through the WVO organizations. He said that Communist girls should be enrolled in the WVO in order that they could have close contact with the members of the armed forces. It was also mentioned at this meeting that the Communist Party had a stake in China and that the Soviet Government would enter the Japanese war at the proper moment but not out of altruism. It should be noted at this time that as early as 1938 the Communists of the United States were very much interested in the Communion of China and were opposed to the Government headed by Generalissimo Chiang Kai-Shek. Previous information concerning the activities of the Communist Party in this connection has been set forth in this report.

At the meeting described a special subscription blank to the New Masses in the form of a bomb was distributed. Everyone present was urged to take a book which contained five of the blanks and sell subscriptions to New Masses. The persons buying the subscriptions were urged to send the publication to the Army, Navy, the Wacs and the Waves in order that they could be kept informed and to further the infiltration of the ranks of the service people. About two nights after this meeting on June 9, 1945, LEWIS MILESTONE, a Communist director and writer in Hollywood, invited all of the non-Communists in the movie industry to be guests at his home. The guests of honor included HINTON, McKINNEY, POSTER and GROPPER, who were the leading Communists in attendance at the New Masses meeting held two nights before in the Screen Cartoonists Guild Hall. LEWIS MILESTONE, shortly after the

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meeting, conducted an auction of art pictures for the benefit of the Red Masses publication, at the American Art Galleries on Wilshire Boulevard in Hollywood, California. Among those who purchased pictures at this auction were MILESTONE, LLOYD BRIGHT, personal representative for CHARLES CHAPLIN, JAMES CAGNEY, J. EDGARD BRIGHTMAN, SYLVIA SIDNEY, and HERBERT BIBERMAN. Shortly before the institution of the investigation of the movie industry in Hollywood, GERALD L. K. SMITH, who is described as a Fascist by the Communist Party, appeared in the state of California and held considerable meetings at which he expressed his anti-Semitic views. In order to overcome SMITH'S influence the Communists in Hollywood sponsored a series of meetings which they called the anti-SMITH rallies.

At one of these meetings held in the Olympic Auditorium BURGESS MEREDITH, who is the star of "GI Joe" was the guest speaker. Before he spoke MEREDITH said that he held in his hands a speech which had been prepared by some well-known Hollywood writers which was intended to show the enormous contribution which the Jewish people in the movie industry had made to the war effort. After making this statement MEREDITH tore the speech apart and said that he would make a speech that those present would like to hear. He then launched an attack against Congressman John Rankin, and during this attack he made the statement that Hollywood would have no fear of an investigation since he felt that it was only necessary to turn his wife, PAULETTE GODDARD and MARLENE DIETRICH over to the investigators and that they would then forget all about the investigation. MEREDITH's reputation is certainly questionable according to reliable sources in Hollywood, California, and it is hard to believe that a man such as MEREDITH should be allowed to portray the life of a great American such as Ernie Pyle.

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Before concluding this report it appears expedient to mention the story of IVAN LEBEDEFF, who is an actor and a motion picture writer. LEBEDEFF has been engaged in the motion picture industry for twenty years. He has given a series of lectures against Communism which have been well attended in Hollywood. He is a marvelous speaker although he speaks with a slight Russian accent. LEBEDEFF is a White Russian and fought against the Communists during the time of the Russian Revolution. During the last presidential campaign LEBEDEFF gave a series of talks on behalf of a candidate for the presidency of the United States, Thomas E. Dewey. Shortly after the presidential election LEBEDEFF received a call from a person who identified himself as Mr. MATTEY. During the conversation LEBEDEFF was informed that he should get wise to himself and get on the right side. When the caller was asked by LEBEDEFF as to what he meant by that statement the caller told him to discontinue his lectures against Communism or he would never see the inside of the studio again except as a visitor. When LEBEDEFF asked MATTEY what he would receive provided he did get on the right side MATTEY replied that LEBEDEFF would be set up on a long-term contract with one of the major studios. When LEBEDEFF asked MATTEY how he could possibly trust a person who would sell himself out MATTEY said "We don't operate on promises. If it's a deal you are to join the Communist Party and sign an application for membership in the presence of a notary public so that there won't be any loopholes for you to wriggle out of." LEBEDEFF of course refused the proposition made by the caller and for 16 months he never saw the inside of a studio. He has recently obtained a part in a picture which is being directed by SAM WOOD. Later LEBEDEFF wrote two stories for the motion picture industry, one of which he sold for $7,500. MARTIN HANLEY, the Chief story buyer for

for Warner Bros., evidenced a great interest in the other story and told LEBEDEFF to finish it immediately. However, after a considerable lapse of time LEBEDEFF was told by HEMLEIN that the story could not be used and HEMLEIN subsequently avoided seeing LEBEDEFF. Later HEMLEIN, who is now connected with Metro-Goldwyn-Mayer, told LEBEDEFF that he would like to see him and get together on a story. The next time HEMLEIN saw LEBEDEFF he told LEBEDEFF that he had a bad reputation because of his political beliefs. A short time after this happened LEBEDEFF secured a part with the RKO picture studios but was later dropped from the cast because he was told that he wanted too much money. When LEBEDEFF told SAM WOOD that he had been dropped from the cast of this second picture because he wanted too much money he told WOOD that the difference in the salary between his request and the other actor who got the part, was only about $200 and that this meant nothing to a studio such as RKO.

Mr. WOOD at present intends to have the other studios produce pictures in which parts will be written in for LEBEDEFF to portray. It is believed that this is illustrative of the methods used by the Communists in the Hollywood movie industry, particularly it demonstrates the hold which the Communists have upon the industry.

While in Hollywood the writer contacted the following persons connected with the movie industry: SAM WOOD, V. FRANK FREEMAN, EDWARD BENNETT ROGERS, JAMES McGUINNESS, ADOLPHE MENJOU, GINGER ROGERS, CECIL B. DEMILLE, RONALD REAGAN, IVAN LEBEDEFF, VICTOR FLEMING, GREGORY RATOFF, BRYAN FOY, SYDNEY BUCHMAN, DONALD LAUKING, SAM HASKINS and numerous other individuals. The executives of the motion picture industry have stated that they will cooperate provided the Committee will furnish the names of the individuals involved.

They offered very little or no factual evidence as to the Communist activities in Hollywood and all feel that the newspaper statements made prior to the investigation have condemned the industry, and as a result they are all highly incensed because they feel that the investigation is a publicity enterprise to be conducted by this Committee. They all stated that they feel the Communist situation on the West Coast is a dangerous one and that any investigation should include not only the movie industry but the political and labor field as well. They have stated that the Communists are definitely trying to gain control of the industry through their guilds and unions but that they are unable to do anything about it. They said that the names of the individuals engaged in the Communistic activities on the West Coast should be published through some manner or means and that the Communist Party should be driven out of existence. They feel that newspaper statements should be made to retract those previously issued by the Committee which in their interpretation condemns the entire movie industry. They say there are numerous people in Hollywood who are trying to have the industry taken over by the Communists but that these persons form only a very small, but dangerous minority.

If this investigation is to be continued it will require the services of more investigators and the payment of sums of money to various individuals on the West Coast for their assistance in gathering information for the furtherance of this investigation.

There are numerous other individuals on the West Coast who should be contacted for the purpose of securing their aid in this investigation. Victor Fleming, an independent director, has stated that he will arrange for the showing of at least 20 pictures which have been produced in Hollywood and

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which definitely contain Communistic propaganda.

As shown in this report numerous short subjects have been overlooked by every investigating agency, particularly those produced by Warner Bros., and it will be necessary to either visually review the short pictures produced by Warner Bros. or read the scripts applying to these short subjects. These two things appear relatively important to this investigation since the greatest concentration of Communistic power in the movie industry lies in the propaganda issued by the persons who write these questionable pictures. The writers are described by the motion picture executives as belonging to a group of creative individuals who have in their power the future of the American motion picture industry, since it is their work in the writing field which make motion pictures that they are.

Considerable additional information could be included in this report but since it was only intended to give a preliminary picture of the entire situation in Los Angeles and vicinity, this report has stressed only the angles in the political field, the motion picture field, and the certain organizations which are in existence on the West Coast at the present time.

In conclusion it might be interesting to state that CECIL B. DEMILLE at the present time is not broadcasting over the airwaves because of his failure to contribute to a labor union. He is very much interested in the labor union angle of this investigation and he has stated that he would be willing to air his views concerning the labor unions before this Committee.

The complete data relating to the DEMILLE dispute with the labor union has been gathered and will be made the subject of a separate report in the event any members of the Committee express an interest therein. It is to be noted that not only Mr. DeMille but the other persons mentioned, will not be in a position to furnish factual information to the Committee concerning Communism in California.

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Federal Bureau of Investigation

United States Department of Justice

RAC:BR
100-421

Washington Field Office, 1435 K Street, N. W.
Washington 25, D. C.

September 25, 1945

5323

CONFIDENTIAL

Director, FBI

RE: ~~CONFIDENTIAL~~ REPORT,
HOUSE OF REPRESENTATIVES UN-AMERICAN
ACTIVITIES COMMITTEE

ATTENTION: MR. J. C. STRICKLAND

Dear Sir:

There are being forwarded herewith two photostatic copies of the First ~~Confidential~~ Report of the Committee on Un-American Activities, House of Representatives, Seventy-Ninth Congress, First Session, which report deals with the Communist activity in the Hollywood, California, vicinity.

It will be noted that only four typewritten copies of this report have been made and at the present time all four of these copies are in the hands of Congressmen. In view of the fact that this copy was made available through confidential circumstances, it is suggested that the Bureau's possession of this report be kept ~~confidential~~.

A second report by this committee is now in the process of preparation and is expected to be completed in approximately one month. It is believed that the second report will have more detailed activities included therein and this report will also be made available to the Bureau as soon as it is received by this office.

ENCLOSURE ATTACHED

Very truly yours,

GUY HOTTEL
SAC

7 Enclosures (2)

RECORDED 100-138754
INDEXED 32 JAN 5 1946

58 FEB 12 1946

The enclosure to this serial is "dupd" with the enclosure to 100-138754-113. Cover letters are different.

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# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 27, 1945

FROM : SAC, Los Angeles

SUBJECT: CONFERENCE OF STUDIO UNIONS
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

As the Bureau is aware, the jurisdictional strike called by HERBERT SORRELL on March 12, 1945 over the question of whether Local 1421, a member of the Conference of Studio Unions, or Local 44, a member of the I.A.T.S.E., would represent the Screen Set Decorators, was settled on October 25, 1945, largely through the intervention of Movie Czar ERIC JOHNSTON.

However, it now appears that a new strike move is underway in the Motion Picture Industry and articles appearing in this morning's papers quote an official of the A.F. of L. Central Labor Council as predicting that a new strike will break out in the Motion Picture Industry within the next ten days. This new strike, which would affect M.G.M., 20th Century-Fox, Columbia, Universal, R.K.O. and Republic, may be caused by a demand of the Screen Office Employees Guild that the studios be placed on the unfair list because of their anticipated recognition of an independent union which has recently been formed by those members of the S.O.E.G. who refused to go on strike.

Reliable contacts in the Motion Picture Industry have recently informed me that a large majority of the Screen Publicists have voted to form a new independent union, and this, of course, will cause the present Screen Publicists Guild, which is affiliated with the Conference of Studio Unions, to make some move in order to maintain their present status.

Quoting some unidentified A. F. of L. Central Labor Council Spokesman local news story states that at a meeting of the A. F. of L. Central Labor Council last night a unanimous vote was taken to call a strike in the Motion Picture Industry within the next ten days. However, it appears that the producers are going to recognize independent unions rather than those affiliated with the A. F. of L. It is also understood that a vote was taken which approved a resolution that studios may sign contracts only with A. F. of L. Unions.

The Bureau will be advised of any developments.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-4-95 BY SP2 BJ Gm

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EX-66

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES — FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12-12-45 | 12/3,5,7-9,11/45 | JAMES G. FINDLAY ESF |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | 5322 INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: The Communist Party in Southern California has taken the position of a legitimate party. Its influence on public officials has reached an alarming stage. Although a temporary settlement of the studio strike has been made, the Communists are again agitating for a new strike. The Hollywood Independent Citizens' Committee of the Arts, Sciences, and Professions is becoming the main pressure group, taking the lead in all political action. It is holding a mass meeting on 12-12-45 to put pressure on the U. S. Government to share the atomic bomb with Soviet Russia. A conference on U.S.-Russian cultural exchange was held at the University of California at Los Angeles on 12-7 and 8, 1945, to bring about closer intellectual and cultural ties between the U.S. and Russia. The American Youth for Democracy is being sponsored by the Communists and leaders in the various Communist-front organizations in Hollywood and is now being directed by the HICC of ASP. The Hollywood Writers' Mobilization apparently is gradually going out of existence, and the field heretofore occupied by it is being taken over by the HICC of ASP. The Conference of Studio Unions is under the Communist influence and is being directed by HERBERT K. SORRELL, a Communist who is seeking to foment another strike to extend its scope of activity and influence. All activities of the Communists at the present time are openly directed toward those things which would benefit the Soviet Union. Dr. HARLOW SHAPLEY has spoken at a meeting at UCLA on 12-7 and 8 and will speak

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1 - New York (Info)
1 - PD, Los Angeles
1 - ZIC, Los Angeles
3 - Los Angeles

COPY IN FILE

EX-63

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7-2034

at the American Legion Stadium on 12-12-45. His subject was "Atomic Power and Foreign Policy."

P.

REFERENCE: Bureau file ~~100-158745~~;
Report of Special Agent JAMES G. FINDLAY, dated 11-9-45 at Los Angeles.

DETAILS: AT LOS ANGELES, CALIFORNIA

Source A has informed that the Communist activity in the Hollywood motion picture industry is moving out into the open more and more as the new Communist "party line" takes effect. Known Communists and those who follow the party line or sympathize with aims of the Communists now do not hesitate to support openly known Communist activity or even to deny that it is Communist activity.

The position now being taken by the Communist Party in the United States, as expressed by WILLIAM Z. FOSTER, is that as the Communists are recognized as legitimate parties in such countries as France, Italy, and other European countries, and as the Chinese Communist armies in Asia are being treated as legitimate forces, there is no reason why the party in the United States should not be so recognized. This position is being taken by all Communists in the United States.

This source also informed that in the Hollywood motion picture industry the effect of this position is being seen in the type and extent of activity indulged in by certain Hollywood figures who have heretofore contributed their efforts with extreme caution. As a result of this more open approach, the strength of Communist influence in the motion picture industry is being demonstrated. It now becomes apparent that this strength is much greater than was supposed heretofore. Its influence on public officials and the political field generally is so marked that many in the locality are becoming alarmed, especially those who now hold office in the city and county of Los Angeles, and even the state of California as a whole.

The recent strike which was led by Communists within and without the industry brought this strength out into the open, and the Communists in the Hollywood area have been much encouraged by the results. It proved that very few officials, judges, law-enforcement officers, and legislators were willing to take a strong position in this matter.

Source A states that this Communist-led strike was a test and the Communists gained much thereby. They were so encouraged by the results that even though there has been a temporary settlement of this strike, they are still agitating for a repetition of the demonstration.

The producers of motion pictures have not yet taken a stand on the subject of Communist infiltration of their industry, although they are fully aware that a serious situation exists. More and more, Hollywood is becoming the center of Communist pressure activity. In all such activity the motion picture industry is being used as the bait to draw attention.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS.

Source A informs that this organization is becoming the main pressure group, using the film industry and its personalities as a base. It has affiliated itself with all local Communist efforts, such as the Mobilization for Democracy, American Youth for Democracy (formerly the Young Communist League), the CIO unions, the Emergency Housing Conference, a local issue which the Communist Party is exploiting for Communist advancement, etc.

On December 12 this Committee is holding a mass meeting at the Hollywood American Legion Stadium (seating 8,000 persons). This meeting is for the purpose of putting pressure on the United States Government to share the atomic bomb with Soviet Russia.

The principal speaker and leading figure of this meeting will be Dr. HARLOW SHAPLEY, director of the Harvard Observatory. Dr. SHAPLEY recently made the trip to Moscow, Russia, as a delegate to a conference of scientists, some of whom were refused visas for the gathering. Dr. SHAPLEY is becoming the leader of one of the leading "fronts" for Communists in the cultural circles. Others to appear at the meeting are:

HELEN GAHAGAN DOUGLAS, Congresswoman from California

COLONEL EVANS CARLSON, who is now definitely committed to the Communist Party line and whom the Communists are proposing for Sheriff of Los Angeles County at the next election.

The Los Angeles "News" for December 7, 1945, stated that Dr. HARLOW SHAPLEY of Harvard University appeared in Los Angeles and participated in a two-day meet at the University of California at Los Angeles

sponsored by Phi Beta Kappa and Sigma Xi. Dr. SHAPLEY spoke on the explosive power of atomic energy in terms of energy considerations in a factor of ten million to one over any other such discovery up to the present time. The article stated that Dr. SHAPLEY headed the American delegation to the recent 220th anniversary session of the Russian Academy of Sciences in the U.S.S.R., emphasized the immediate need for Russian, British, and American cooperation and agreement. He stated: "These three countries should share the responsibility for the atomic bomb until such time as the United Nations organization can take over, to prevent our erecting any more hatred and competition over this lethal power."

The article further stated: "The renowned educator will address the Independent Citizens' Committee meeting in Hollywood Legion Stadium December 12, 1945, on 'Atomic Power and Foreign Policy'."

CONFERENCE ON U.S.-RUSSIAN CULTURAL EXCHANGE

Source A informs that the above is the title of a "conference" to be held on the campus of the University of California at Los Angeles, December 7 and 8, 1945. The purpose is stated to be to "bring about closer intellectual and cultural ties" between the United States and Russia. Those engaging in this meeting are:

*JOHN HOWARD LAWSON
*ALBERT MALTZ, writer
*THEODORE DREISER, writer
EUDICE SHAPIRO
*SIDNEY BUCHMAN, writer
DR. HARRY HOIJER, U.C.L.A. professor
WILLIAM DIETERLE, motion picture director and producer
DR. CLARENCE DYKSTRA, U.C.L.A. provost
PROF. A. R. LURIE, of the Moscow Institute of Experimental Medicine
DR. N. T. MIROV, Director of California Forest and Range Experimental Station
THOMAS MANN, writer, German refugee recently naturalized
DR. HARLOW SHAPLEY, professor at Harvard
DR. HOLLAND ROBERTS, Director of Tom Mooney Labor School, San Francisco

The principal speaker of the meeting was Dr. HOLLAND ROBERTS. Dr. ROBERTS is the director of the Communist San Francisco Labor School (formerly the Tom Mooney Labor School).

(December 8: this meeting has now been held and the entire session was devoted to praise of the cultural advancement of Soviet Russia and criticism of the same in the United States.)

Others who spoke at this meeting were:

DR. FRANKLIN FEARING, U.C.L.A. professor
WILLIAM DIETERLE, motion picture director and producer
*JOHN HOWARD LAWSON, writer and C.P. functionary
DR. J. AGINS, a local "practitioner"
DR. REUBEN STRAUSS
DR. ELENA BODER
DR. F. M. POTTENGER, sanitarium operator
STEPAN APRESIAN, Soviet vice-consul at San Francisco

This gathering was completely inspired by the Communist Party working through those connected with the motion picture industry. This fact is recognized by the California Joint-Fact-Finding Committee on un-American Activities. This Committee is now preparing to open hearings on the tie-up between the motion picture industry and the University of California at Los Angeles. These hearings will take place soon after January 1, 1946.

The link between the Communists in the Hollywood film industry and the State University is clear and well defined.

AMERICAN YOUTH FOR DEMOCRACY (Formerly the Young Communist League)

This Communist organization, which according to Source A was set up to capture the youth of this country, is making great headway in Southern California and like all other groups of this nature in the locality has the sponsorship and support of the Communists in the film industry, thus gaining attention not otherwise attainable.

On Sunday, December 16, 1945, the second anniversary of this Communist Party-directed organization will be held at the Ambassador Hotel in Los Angeles. Those connected with the Hollywood motion picture industry who will sponsor and take part in this celebration and mass meeting are:

*JOHN HOWARD LAWSON, writer and C.P. functionary
FRANK SINATRA (now a full-fledged follower of the party line)
NORMAN CORWIN, radio writer
ALBERT DEKKER, state assemblyman
CARLETON MOSS, producer of Army films in war
PEGGY RYAN, screen actress
BILL MAULDIN, cartoonist, now connected with the motion picture industry (U)
INGRID BERGMAN, screen actress

*ARTIE SHAW, band leader
*ALVAH BESSIE, writer
DORE SCHARY, producer
BARNEY ROSS, pugilist
COLONEL EVANS F. CARLSON, commander of Marines
ROBERT W. KENNY, California Attorney General
ELLIS E. PATTERSON, Congressman from California
*EARL ROBINSON, song writer
THOMAS MANN, refugee writer, recently naturalized
JOHN B. HUGHES, radio commentator
JOHN CROMWELL, director
*DALTON TRUMBO, writer
*EDWARD BIBERMAN, artist
REUBEN W. BOROUGH, publicist
DR. FRANK SAVIS, U.C.L.A.
EDWARD DMYTRYK, director
LION FEUCHTWANGER, writer and refugee
DR. FRANKLIN FEARING, U.C.L.A.
IRVING FINEMAN, writer
NED R. HEALY, Congressman from California
DR. HARRY HOIJER, U.C.L.A.
*REX INGRAM, negro actor
WILLIAM KOZLENKO, writer
RING LARDNER, JR., writer
*ALBERT MALTZ, writer
SAM MOORE, radio writer
*SAMUEL ORNITZ, writer
FRANK SCULLY, writer
*HERBERT K. SORRELL, labor leader in studios

All the foregoing have direct or indirect connections with the motion picture industry.

All of the persons before whose name an asterisk appears have heretofore been reported as having Communist Party records in the Los Angeles Bureau Office.

HOLLYWOOD WRITERS' MOBILIZATION

Source A informs that this propaganda organization came into existence right after the Pearl Harbor attack and took the place of the League of American Writers. Its principal field of activity was with the Office of War Information, and as that organization is preparing to go out of existence on January 1, 1946, as far as Hollywood is concerned, the

major part of its activities are being transferred over to the Independent Citizens Committee of the Arts, Sciences, and Professions which has now become the main pressure group in the Hollywood area.

For this reason it is beginning to appear that the Mobilization is becoming more and more inactive. It had announced before the war ended that it would call an international writers' congress for October of 1945. Nothing further has been heard of this proposal, and it is believed that the recent activities at U.C.L.A. have been substituted for the proposed congress.

It also announced the publication of a magazine, the Hollywood Quarterly, to be issued jointly with the University of California at Los Angeles. This magazine was issued but has not been pushed overly much so far. This is probably due to the fact that a pending state investigation of the Mobilization and its Communist connections with the University might divulge the role the Communist Party is playing behind the scenes. At any rate, the Mobilization is not active at the present time to any noticeable extent.

CONFERENCE OF STUDIO UNIONS

Source A asserts that this group of unions within the AF of L, which was responsible for the recent strike and attending violence under the leadership of HERBERT K. SORRELL, a known Communist, has gained prestige since the temporary cessation of that strike. The strike was halted temporarily for the purpose of trying to settle differences between the Communist-led unions and the unions not controlled by the Communists; however, it is believed that this is only a truce and it is expected that another strike will soon develop over some other manufactured issue. The purpose of the strike originally was to take over the rest of the studio unions by the Communist-led locals. They did not succeed entirely and they are still maneuvering within the studios to bring it about.

All during the progress of this strike the IATSE, comprising the block of unions opposed to Communist domination, exposed clearly the Communist connection with the strike.

The Hollywood motion picture producers were shown that beyond a doubt the Communist Party was the force behind the scenes directing the affair. Yet, for some strange reason the producers would never recognize this openly or take any action whatsoever to offset Communist domination or infiltration.

The matter of Communist activity in the Hollywood motion picture industry is well known to the heads of the industry and has been for years,

yet there has never been any attempt by the producers to head it off. In fact, there never has been a public statement by the makers of motion pictures that they were opposed to Communism and the activity of Communists in the picture industry.

They have known for years that HERBERT K. SORRELL was a Communist and that his following were either Communists or violent sympathizers with Communism. Yet they have appeased SORRELL and his machine over and over again and, as much as any other influence, are responsible for the infiltration of Communists into Hollywood. They have never objected to their industry being made a stepping-stone for Communist activities.

All the foregoing activities of the Communist machine in the Hollywood industry, especially on the part of the cultural and creative pressure groups, are now being directed toward the new "orientation" of the party line. The new line now calls for the following activity according to importance to the world Communist movement:

1. Educate the masses that the foreign policy of the United States is now imperialistic and that therefore we should immediately withdraw all troops from foreign countries, especially China. (Obviously to get out of the way of Communist domination.)

2. Put pressure on the United States Government to "internationalize" the atomic bomb. Meaning that the secret should be given to Soviet Russia. The instructions are that meetings should be immediately held all over the United States to demand that this be carried out.

3. In the labor field, conduct an open and undercover attack against the American Federation of Labor on the pretext that it is "imperialist" by nature.

4. Build up the International Federation of Trade Unions (IFTU) which is now acting, in effect, as a new "Comintern" of labor.

5. Accentuate the "class struggle" by instigating and supporting strikes in all industry. The purpose of this is to weaken the structure of "bourgeois democracy" and prevent a return to a normal condition of employment to prove that "capitalism" cannot solve the economic problems of this country.

6. To more and more bring the Communist Party out into the open in order to condition the American people into an acceptance of the party as a part of the American scene and thus remove the stigma heretofore attached to the words "Communist" and "Communism."

~~PENDING~~

UNDEVELOPED LEAD

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue to observe the activities of the Communists and the Communist-front organizations in the motion picture industry in Hollywood and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for information as it is believed that it contains information which will be of value to that office.

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SOURCE A - CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12-12-45 | 12/3,5,7-9,11/45 | JAMES D. FINDLAY ESP |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Communist Party in Southern California has taken the position of a legitimate party. Its influence on public officials has reached an alarming stage. Although a temporary settlement of the studio strike has been made, the Communists are again agitating for a new strike. The Hollywood Independent Citizens' Committee of the Arts, Sciences, and Professions is becoming the main pressure group, taking the lead in all political action. It is holding a mass meeting on 12-12-45 to put pressure on the U. S. Government to share the atomic bomb with Soviet Russia. A conference on U.S.-Russian cultural exchange was held at the University of California at Los Angeles on 12-7 and 8, 1945, to bring about closer intellectual and cultural ties between the U.S. and Russia. The American Youth for Democracy is being sponsored by the Communists and leaders in the various Communist-front organizations in Hollywood and is now being directed by the HICC of [illegible]e Hollywood Writers' Mobilization apparently [illegible]ally going out of existence, and the field [illegible]e occupied by it is being taken over by the [illegible]ISP. The Conference of Studio Unions is under [illegible]nist influence and is being directed by HER-[illegible]CORRELL, a Communist who is seeking to foment [illegible] strike to extend its scope of activity and in-[illegible]. All activities of the Communists at the pres-[illegible]o are openly directed toward those things which [illegible] benefit the Soviet Union. Dr. HARLOW SHAPLEY has [illegible]n at a meeting at UCLA on 12-7 and 8 and will speak

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10-4-88 BY SP2 STC SP2 STC
4-4-85 226,553 SP2 STC

| SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
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| S REPORT | |

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: January 2, 1946

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

Reference is made to my memorandum to you dated October 9, 1945, in this matter which briefly summarized information contained in the "First Confidential Report of the Committee on Un-American Activities, House of Representatives," pertaining to the Communist activity in Hollywood and vicinity. A supplementary report made by the aforementioned Committee dated September 28, 1945, has now been received. The Washington Field Office, which secured the copies of these reports, has requested that the Bureau's possession of this material be kept confidential.

The supplementary report does not greatly augment the information furnished in the first report, and similar to the first report, in a number of instances sets out conclusions which do not appear to be supported by any tangible evidence. The information set out in the supplementary report, although not subdivided as to material, actually consists of the review of the following publications:

1. "The International Theater"
2. "The New Theater"
3. "International Literature"
4. "The T.A.C. Magazine"

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20 JUN 3 1974

There is set out herein a brief summary of the content of this supplementary report, a copy of which is attached hereto.

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"The International Theater"

"The International Theater" is said to be the official publication of the International Union of the Revolutionary Theater and is reportedly published in Moscow, Russia. Bulletin #2 of "The International Theater" reportedly carried an article written by the Secretariat of the International Union of the Revolutionary Theater, which read in part as follows: "The proletariat under the banner of the Comintern are fulfilling the task of creating an art worthy of the heroic revolutionary proletariat." The report then indicated that such statements as this contained in a publication issued in Moscow, Russia, definitely indicated that Communism is a world revolutionary movement and that the theater is considered an essential part of such a program. This same publication mentioned the Revolu-

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tionary Theater of the United States and stated that the League of Workers' Theaters of America was rapidly developing its political influence. Although the date of this publication is not mentioned in the report, it is believed Bulletin #2 was published in 1933.

The October, 1934, issue of "The International Theater" contained an article which described the growth of the Revolutionary Theater in the United States. The article reportedly read in part as follows: "Such dramatists as Alfred Kreymbourg, John Wexley, Albert Maltz, George Sklar, Lee Simonson, and others, are coming over to the Revolutionary Theater." The report stated that Albert Maltz, John Wexley, and George Sklar, are presently Hollywood writers and asks this question: "Is there any doubt concerning the reason these men are in Hollywood today?" Information developed by the Bureau reflects that Maltz, Wexley and Sklar are all known Communists.

The October, 1934, issue of "The Internation Theater" also mentioned the following sections of the International Union of the Revolutionary Theater in the United States:

1. The U.S.A. -- Theater Club, New York City.

2. The Theater Union, New York City.

3. Shop Group Workers of the Laboratory Theater, New York City.

4. The Middle Western Section of the League of Workers' Theaters.

5. The Children's Theater, New York City.

6. The Daily Worker Chorus, New York City.

Issues three and four of "The International Theater" for the year 1934 contained an article relating to "The New Theater," a section of the International Union of the Revolutionary Theater. The report stated that from a review of this article it appeared that "The New Theater" is definitely tied in as the revolutionary organ of the Russian Government in the United States in so far as the theater is concerned.

"The New Theater"

According to the report, "The New Theater" is an American publication and the organ of the "League of Workers' Theaters," which is a section of the International Union of the Revolutionary Theater. The report classified this publication as an official organ of the Communist Party. For the purpose of outlining this publication's views regarding the Motion Picture Industry in California, the investigating committee reviewed the issues of this magazine which were published during the years 1934 through 1936. As a result of this review, the committee apparently reached the conclusion that this publication consistently follows the Communist Party line.

The report also mentions that the April, 1935, issue of "The New Theater" contained an article concerning the First American Writers' Congress. The report stated that from a review of the article it appeared there should be little doubt concerning the Communistic nature of the Writers' Congress. The report further set forth a number of plays which were mentioned in the issues of "The New Theater" reviewed as productions which carried a message. Some of the plays mentioned were, "Waiting for Lefty," "Till the Day I Die," "Awake and Sing," "Black Pit," "Peace on Earth," "Bury the Dead," and "Stevedore." Paul Peters and George Sklar wrote "Stevedore"; John Wexley, presently in Hollywood, wrote "They Shall Not Die"; "Awake and Sing" was written by Clifford Odets, and "Black Pit" was written by Albert Maltz. The report indicated the above-mentioned writers are possible Communists. The report also mentions numerous other persons as Communists or possible Communists who are connected with the Motion Picture Industry and who are well known to the Bureau. The Bureau has determined that all of the above named writers, except Paul Peters, are Communist Party members.

An article, which appeared in the January, 1936, issue of "The New Theater" concerning the second anniversary of that publication, mentioned among other persons who reportedly had associated themselves with "The New Theater", Archibald MacLeish and John Howard Lawson. The report stated that Archibald MacLeish is endeavoring to gain control of the Cultural and Dramatic Section of the United Nations. It added that one of his associates no doubt would be John Howard Lawson. Lawson, as you will recall, is reported to be one of the most influential leaders in Communist activity in the Motion Picture Industry.

An article which appeared in the October, 1936, issue of "The New Theater" concerning the Screen Actors' Guild was also mentioned in the report. This article read in part as follows: "The Screen Actors' Guild's awareness of its relation to militant struggles on other fronts in the labor movement has been signalized by the collection of a $5,000 fund by its members for the Salinas lettuce pickers' strike. Contributors included Fredric March, Gary Cooper, Robert Montgomery, James Cagney, Brian Aherne, Eddie Cantor, Gloria Stuart, Lionel Stander and many others." The report writer singled out Frederic March, James Cagney, Gloria Stuart, and Lionel Stander as old Communist fellow travellers in Hollywood.

"International Literature"

The publication "International Literature" is said to be the organ of the International Union of Revolutionary Writers and is published in Moscow, Russia. Volume 7 of this publication which was published in 1935 contained an article on the organization of the League of American Writers. The League of American Writers is called the First Revolutionary Writers' Congress to organize in a capitalistic country. Many prominent American writers were mentioned in this article as being active in the League of American Writers. The report writer commented it was of interest to note that the League of American Writers was limited to creative writers only and that this fact would seem to bear out the statement of Hollywood executives to the effect that writers are the creative

geniuses of the world and can influence thought. It is pertinent to note information has been received by the Bureau that the League of American Writers organization was discontinued in the latter part of 1943.

Information was also obtained from the "International Literature," 1933, to the effect that Sherwood Anderson, an American writer, and Richard Wright, an American Negro poet, reportedly wrote that a revolution in the United States was inevitable.

"The T.A.C. Magazine"

"The T.A.C. Magazine" is an American publication sponsored by the Theater Arts Committee. In connection with this publication, the writer of the report stated: "To demonstrate how the Theater and its followers got into politics, the 'T.A.C.' magazine published by the Theater Arts Committee for the month of April, 1940, states that Herman Shumlin, the well-known producer was elected treasurer of the progressive New York County Committee of the American Labor Party. This same issue of the magazine states that Helen Gahagan, first chairman of the John Steinbeck Committee to Aid Agricultural Workers, was among the speakers at Hollywood's 'Grapes of Wrath' mass meeting, on Thursday, March 21, 1940. Ellis E. Patterson, was also present at the meeting along with Donald Henderson, a member of the Communist Party and a leader of a labor union." The Ellis E. Patterson mentioned here is presumably Congressman Patterson of the 16th Congressional District, Los Angeles, California.

"The T.A.C. Magazine", according to the report, followed the Communist Party line and was a subscriber to the Communist slogan, "The Yanks are not Coming." It denied Communistic affiliations, however.

A statement by Jack L. Warner, of Warner Brothers Pictures, is contained in the October, 1939, issue of "The T.A.C. Magazine." This statement is as follows: "Warners intends to carry on its original independent program. It is quite evident to me that our opponents either have a personal ax to grind or are not anxious to see the screen mature to a place where it can handle controversial subjects. We firmly believe, as Zola did, that 'truth is on the march' and nothing can stop it, and we hope to play a part in bringing these evident truths to all the people of all the world." The report then reflected that Mr. Warner's statement might be the reason for the congratulatory statements to his studio which appeared in Communistic publications.

The June, 1939, issue of "The T.A.C. Magazine" stated that Vera Zorina, Leif Erickson, Frances Farmer, Phoebe Brand, J. Edward Bromberg, Morris Carnovsky, Raymond Massey, Katherine Locke, and Phil Loeb all are members of the Theater Arts Committee. The report writer then stated, "All of these people who are in Hollywood now are certainly trying their best to speed the Communistic movement in California."

As further proof of "The T.A.C. Magazine's" affiliation with Communistic groups, the report points out that in January, 1939, the Theater Arts Committee sent three delegates to the American League for Peace and Democracy Congress in Washington, D. C. The report indicated the American League for Peace and Democracy was a Communist front organization.

The report closed with the mention of special articles on the Czechoslovakian Theater which appeared in the November, 1938, issue of "The T.A.C. Magazine." Two of the persons mentioned in this supplement were named Vaskovec and Werich. These two persons established the Liberated Theater of Prague, Czechoslovakia. Information concerning the Liberated Theater is rather vague but it has been recorded that Vaskovec and Werich later became employed by the Office of War Information in the United States, according to the report writer.

A review of the Bureau's files reflects that the Vaskovec and Werich mentioned in the report are possibly identical with George Paxton Voskovec, an employee of the overseas division of the Office of War Information and Jan C. Werich, an employee of the overseas division of the OWI. Both of these individuals were subjects of Hatch Act investigations but neither was proved to be a member of the Communist Party and neither was dismissed from his position as a result of the investigations made by the Bureau.

Comment

The supplementary report is loosely written and very little of the information set forth therein could be used as direct evidence to prove the individuals named in the report are members of the Communist Party.

Attachment

ENCLOSURE

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It is to be noted that the Workers' Theatre Movement is described as rapidly developing its political influence.

The Olympiad referred to in the last quoted section is best described by the following article which appears in the publication on pages 3, 4 and 5:

"MORE THOROUGH PREPARATIONS FOR THE OLYMPIAD

By the decision of the Secretariat of M.O.R.T., the International Olympiad of the Revolutionary Theatre Movement is postponed until spring 1933.

The main reason for the above decision was insufficient preparation on the part of the various sections of the M.O.R.T. for this review of our achievements and forces—a review which has a tremendous political and artistic significance. A careful study of the process of preparation undertaken by local branches showed that only the Czecho-Slovakian and Japanese sections had developed the struggle for the Olympiad on the basis of a correct understanding of its true meaning and significance.

The leaders of the Czecho-Slovakian section made their preparations for the trip to Moscow the central task of their work, giving it the character of a broad mass campaign.

The section has broadly and correctly explained the aims and tasks of the Olympiad in the press, not only in its own magazine DELNITSKY DIVADLO, but also in the entire Communist and revolutionary trade union press. A widespread work of agitation and explanation attracted thousands of workers to the task of preparing for the Olympiad. This incidentally made it possible for the leading agitation and propaganda groups to raise sufficient funds for the trip to Moscow.

The comrades from Czecho-Slovakia and Japan could have come to the Olympiad at the appointed time (October 1932), provided the other sections had been ready.

But the truth of the matter is that a number of our principal sections are not ready, and other sections are busy at present with intense work and struggle in their own countries. The tense and aggravated situation in Germany, in connection with the dissolution of the Reichstag and the intensification of the fascist offensive, demands that our section there concentrate all its forces on the carrying out of the directives of the German Communist Party, and it is naturally very difficult for our German comrades to attend the Olympiad at the present moment.

The same can be said of the U.S.A., where the presidential elections have demanded active work on the part of our section. In Japan the government terror interferes with preparations for the Olympiad and takes the lives of the Japanese comrades to the

One of the main tasks in the work of preparation is the raising of funds for the trip of the agitation and propaganda groups to the Olympiad. Under conditions of great unemployment and crisis in the countries of capitalism, the collection of funds for the trip has changed from what would seem to be a simple technical procedure into a problem of great political importance. The cent or pfennig which the worker contributes for the trip to the U.S.S.R. means a lot to him. The problem of collecting funds can be solved only on the basis of widely developed mass work. Those sections that carried on the preparations for the Olympiad within the narrow limits of their own organizations, were not able to collect the necessary funds, and if they do not effect a decided change in their work, it is doubtful whether they will be able to take part in the Olympiad at all. Making preparations for a trip to the Olympiad is not a narrow organizational problem, but an active struggle for the proletarian revolution, for proletarian art.

The calling of the International Olympiad has been postponed for six months. Does this mean that the tempo of preparation may be slackened and the question of preparation postponed? No! Those sections which neglect to make preparations, which do not carry on energetic and militant work in all forms during the time that remains, will be committing a great error.

The real object of the decision of the Secretariat of the M.O.R.T. is to give the sections an opportunity to strengthen their work, to deepen its meaning, to give it a mass character, to develop revolutionary competition and to see to it that their achievements can be fully reviewed at the Olympiad.

It would be the greatest error for the sections to cease their fight for the Olympiad now and to resume their preparations only a month or two before its opening.

The centre of attention of the whole work in the various sections of the M.O.R.T. must be the preparations for the Olympiad.

It is necessary to hear monthly reports on the progress of preparations for the Olympiad. It is also necessary to develop more widespread competition between the agitation and propaganda groups within the country and between sections of different countries as well; to utilize the press more freely in order to explain the process of preparations for the Olympiad; to carry on more energetically the work of collecting funds for the trip of agitation and propaganda groups to Moscow, and for that purpose to develop all kinds of mass work (social evenings, reports, etc.).

The Secretariat of the M.O.R.T. in making its decision is convinced that on the great spring holiday of the world's proletariat—our Olympiad will show evidence of the tremendous growth of proletarian artistic forces, fighting under the banner of the Communist International for the final victory of the world proletarian revolution."

Attention is drawn to the fact that the article mentioned states in part that "one of the main tasks in the work of preparation is the raising of funds for the trip of the agitation and propaganda groups." In other words the theatre can be used as a medium of agitation. Communistic agitation means stir up hate and fear among the masses. Is the Warner Brothers picture called "Law of the Badlands", which is described in the previous report, concerning this investigation, designed to agitate the Negro?

The article quoted also says that "Making preparations for a trip to the Olympiad is not a narrow organizational problem, but an active struggle for the proletarian revolution, for proletarian art." In other words the theatre is again described as a medium through which revolutionary propaganda can be disseminated.

The October 1934 issue of "The International Theatre", on page 3, contains an article describing the growth of the Revolutionary Theatre in the United States.

> " The growth of the revolutionary theatre and music has been especially noticeable in the United States. A theatre club was recently formed in New York with the aim of educating the playgoers and stage workers. The club organizes lectures, reports, discussions and performances. Individual performances are discussed, prominent American playwrights as Virgil Geddes, Anita Block, Sidney Howard, Joseph Freeman and Michael Gold taking part. The shock group of the Laboratory Theatre travels through the industrial regions, performs during strikes and demonstrations and mobilizes the masses for struggle. The repertoire of the Jewish theatre Artef has been considerably broadened. It has very successfully presented Peters' and Walkers' Hunger March on the veteran's march to Washington and Gorky's Egor Bulichev and Others. The theatre is now preparing to present Dostigayev and Others (Gorky). Peace on Earth by Sklar and Maltz was performed fifty times at the Theatre Union and was a tremendous success. Revolutionary circuses (San Francisco and a revolutionary review (Philadelphia) are springing up. Such dramatists as Alfred Kreymbourg, John Hexley, Albert Maltz, George Sklar, Lee Simonson and others are coming over to the revolutionary theatre."

phael Gold mentioned in this article is now writing for the "Daily W
Maltz, John Howley, and George Sklar are now Hollywood writers. Is
any doubt concerning the reason these men are in Hollywood today?
he same issue of this publication beginning on page 59 contains a
devoted tothe various sections of the International Union of the
tionary Theatre.

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U.S.A. — Theatre Club

A theatre club has been established by the Workers' Laboratory Theatre in New York. Its aim is to work among playgoers and among elements who, for one reason or another, cannot take direct part in the work of the revolutionary theatre. In this club workers of the theatre, students, workers, artists and others who are dissatisfied with the American bourgeois theatre and who are seeking new paths have the opportunityof discussing the problems in which they are interested. The club is planning to organize lectures, reports, discussions, concerts, etc., for its members and for the general public.

Members enjoy a number of privileges, such as reduced prices for tickets to the Workers' Laboratory Theatre and the Group Theatre and the right to attend rehearsals. The Club has a council which attends all rehearsals of the theatre, helps to select plays and judges the merits of productions. All profits from the clubs's concerts, lectures, etc., go to the Laboratory Theatre. The club possesses a good library. Membership dues are very small- one dollar a year, and anyone may join who is in agreement with its political platform.

The first important step taken by the club was a discussion of the questionnaire sent out by the New Theatre magazine to prominent American playwrights and actors. Michael Gold, Virgil Geddes, Joseph Freeman, Anita Block and many others took part.

The Theatre Union

The Theatre Union was organized in New York about a year ago. Its principal purpose is to give performances of a repertoire rich in class content and of a high artistic standard, to struggle against the commercial theatre. The Theatre Union is well within the reach of the workers. Tickets cost from thirty cents to a dollar and a half. All of its actors are well-trained professionals, who receive the lowest salary allowed by the trade union.

For its production the theatre chose Peace on Earth, an anti-war play by George Sklar and Albert Maltz. The scene is laid in New England. The dock hands refuse to unload munitions from a ship and go on strike. They are supported by university students. A fight for freedom of speech flares up in the university, which is joined by one of the professors. Fighting first for freedom of speech for his students, he is gradually drawn into the anti-war struggle of the workers.

The play is built up on conflicts of great political importance. The approaching war and the great growth of the revolutionary movement are the chief problems in the play, and are shown through the prism of the feelings of the professor, who has broken with his past and is fighting side by side with the revolutionary proletariat.

During the first six months of the theatre's existence the play was performed fifty times. Seventy-three working class bodies organized collective attendances at performances and the Unemployed Council arranged special attendances for the unemployed.

The public opinion of proletarian New York was roused. Trade union and other working class organizations offered the theatre active assistance. Leaflets and posters were put out. Special speakers addressed meetings on the importance of this play and of the workers' theatre in general. The National Student League distributed special leaflets among the students. Dozens of people came to the theatre daily, offering to type, distribute leaflets, sell tickets and so on.

Not only the Communist, but the Socialist and liberal press declared the play interesting and gripping. The well-known French writer Henri Barbusse gave a very favourable opinion on the play.

'Peace on Earth is a reproduction in dramatic form of the tempo and strain of American life. The play is remarkable because it successfully expresses through strong dramatic action the author's ideas. I was struck with the fullness of its content and the complete absence of superfluous words or gestures.'

## Shock Group of Workers' Laboratory Theatre

A shock group has been organized by the Workers' Laborator Theatre to give performances in the industrial districts of the city. The group gives four or five performances daily, each in different places. It has taken active part in ~~[illegible]~~ election campaigns, strikes and demonstrations, and by its performances has greatly helpe the organizing of new agitpro brigades, particularly among the Negro population. In January the shock group gave its first independent performance in a hall, with a real stage, costumes, make-up, etc.

It appears that Lawson's article and the comment of the editors definitely places the shackles of Communism around Lawson's neck.

In this same issue of the "New Theatre", on page 17 the following appears:

"(REDEEMING THE REDS

The southern ruling class meets the spreading strike struggles in the mills and mines of the South with savage terror. They hate and fear Communism. They cannot laugh off the growing solidarity of militant Negro and white workers. Now they use theatre--as well as tear gas and bullets--as a weapon against the workers. In Birmingham the authorities may redeem a "red" here and there, but Communism is growing faster there than in some northern cities, and will continue to grow until the southern workers finally overthrow the system that starves and enslaves them." (statement by an Alabama Communist organizer).

In the December, 1934, issue of the New Theatre on page 10, is an article describing the Workers Laboratory Theatre of Chicago, Illinois, entitled, "Below Chicago's Mason-Dixon Line," the following article appears:

"The program began with songs by the South Side Lab. Chorus. Negro and white workers lifted their voices in "Anti-Spirituals":

'Communism is too high
You can't go over it...
It's too low
You can't go under it...
It's too wide
You can't go around it--
So you gotta come in through
the door...."

Laboratory Theatre in 1934 apparently openly admitted that they were

"four questions, will be considered by the writers. These are: What shall my political orientation and participation be? What is my economic outlook and how may I broaden my audience? What are the pressing literary problems related to the struggle against war and Fascism? and finally, how can I help in creating the League of American Writers, a section of the International Union of Revolutionary Writers whose foremost voices and Henri Barbusse, Maxim Gorki, Romain Rolland, Andre Gide, Theodore Plivier and John Strachey?"

A comment from the familiar writer, John Howard Lawson, also appears as a part of this article which is as follows:

" The weakness of left-wing criticism needs special consideration at the Writer's Congress. While the Daily Worker and the New Masses review plays (often very ably), it is fair to say that neither of these periodicals contain systematic criticism of the stage. Even in New Theatre the reviews of current plays are often no more than notes. From the point of view of the professional theatre worker, criticism of the drama should be far less fragmentary and incomplete. This is not the fault of any particular publication, but of the generally weak development of Marxist dramatic criticism."

It seems that there should be little doubt concerning the Communistic nature of the Writers Congress and John Howard Lawson. From this there should be no question as to the aims of the Hollywood Writers Mobilization, which grew out of the League of American Writers.

In the January, 1936, issue of New Theatre, the following individuals are identified as "Leading Figures i the Awakening of the American Theatre Alfred Saxe, Alfred Kreymborg, Philip Stevenson, Claire and Paul Sifton, Em Bassho, John Howard Lawson, George Sklar, Paul Peters, Albert Maltz and Clifford Odets. Many of these persons are to be found in Hollywood, Cal

Also in the January 1936 issue of "New Theatre" an article entitled, "Paradise Lost and the Theatre of Frustation", contains the data concerning review of Clifford Odets play "Paradise Lost". This article is quoted in part as follows:

> " A third intermediary type of drama unrolls a situation without either accepting it as inevitable or flourishing a reform plank. Actually it presents an impasse from which one may gather that the status quo is impossible, that things cannot go on as they have been going, but the playwright, remaining strictly true to his characters, confines himself to their confusions and gropings. To the classic example of The Cherry Orchard one would add such dramas as The Lower Depths, The Moon in the Yellow River, Tobacco Road and, most recently, Clifford Odets' Paradise Lost, which, however, does at least imply a program, if ever so subtly."

This excerpt from the article mentioned, establishes proof of the statement in the first Hollywood report that communistic propaganda must be subtle. This play is also one of the message type of plays mentioned in the first report, and in the very words of the author of the article:

> "Paradise Lost brings together a group of people and a set of circumstances in the arbitrary manner of all art. Statistically speaking, you will find few middle-class families in which this combination is duplicated, but the dramatic complications of this drama represent the quintessence of a social tragedy—that of the disintegration of the middle class in our self-confessedly stalled social order. This stalemate is indicated in the play on two intimately connected levels: a general economic plane, the living presence of the depression with its accompaniment of financial pressure, foreclosure, evictions, homelessness and artificial demagogic reassurances ("prosperity block-parties"); and a private, personal plane. The play is basically a condensation of a historic process."

The message conveyed is plainly that the middle class peoples of the world are stagnant and stalled. As the article mentioned says, "Paradise Lost and the Theatre of Frustration," the middle class is a frustrated class both according to the article and the play, Paradise Lost.

ndustry by Communists was gaining impetus in 1936:

" The work of the Screen Actors Guild in consolidating itself with organized labor during the past year, in which time it was admitted to the California State Federation of Labor and received representation on the Los Angeles Labor Council, was climaxed last month by the election of Kenneth Thompson, executive secretary of the Guild, to a vice-presidency in the State Federation. This significant event took place at the Federation's convention in Sacramento, and was the prelude to a series of resolutions which clearly showed labor's wish to complete the unionization of the Hollywood studios (already accomplished among the majority of the technical workers) by establishment of a closed shop for actors, writers and directors.

" One resolution called for a completely closed shop. Another favored legislation reducing the length of optional contracts from seven to three years; this would lim t the producers' power to tie up outstanding artists in all fields in order to prevent them from responding to a strike call by the screen guilds. Still another resolution demanded legislative action prohibiting the employment of city- or state-paid police in the making of films.

" The Screen Actors Guild's awareness of its relation to militant struggles on other fronts in the labor movement has been signalized by the collection of a $5,000 fund by its members for the Salinas lettuce pickers' strike. Contributors include Fredric March, Gary Cooper, Robert Montgomery, James Cagney, Brian Aherne, Eddie Cantor, Gloria Stuart, Lionel Stander and many others. When Thompson announced the donation at the Federation convention, the members signified their understanding of the significance of the event by a ten-minute ovation.

" The success of the Screen Actors Guild in establishing itself as part and parcel of the labor movement makes it inevitable that the campaign for a hundred per cent closed shop in Hollywood will be extended to the screen writers, with A.F. of L. recognition naturally going to the strongest group in the field—the Screen Writers Guild of the Authors League of America."

March, Cagney, Stuart and Stander are all old communistic follow-trave in Hollywood. The reader will also note the strong plug given in the article for the Screen Writers Guild.

The July, 1936 issue of New Theatre on page 25 states that, "The New York Youth Theatre directed by Julus Garfield of the Group Theatre

Sari Sydnor. Hughes poetry is widely circulated in Russia. His poetry is race inciting, and he difinitely says down with "Columbia". The executive committee of the first "League of American Writers", was Kenneth Burke, Malcolm Cawley, Joseph Freeman, Michael Gold, Granville Hicks, Matthew Josephson, Henry Hart, Josephine Herbst, Edwin Seaver, Alexander Trachtenberg, Harold Clurman, Alfred Kreymborg, Isidor Schneider, Genevieve Taggard, John Howard Lawson and Albert Maltz. It is of interest to note that the congress referred to was limited to "creative Writers Only"; this would seem to bear out the statement of the Hollywood executives that writers are the creative geniuses of the world and can influence thought.

Other writers mentioned at the Congress, were Nelson Algren, Newton Arvin, Michael Blankfort, VanWyck Brooks, Sterling Brown, Fielding Burke, Erskine Caldwell, Robert Cantwell, Harry Carlisle, Eugene Clay, Merle Colby, Jack Conroy, Edward Dahlberg, James T. Farrell, Horace Gregory, Roberg Herrick and numerous others.

In a letter to the editors of the magazine "International Literature," Sherwood Anderson states in part, "I am almost sure that the simple stories of human beings caught in the vise of modern civilization are the best material for the final revolution which must inevitably take place in this country." This letter in which Anderson is positive of revolution is contained on page 126 of volume I, of International Literature for the year 1933.

Richard Wright, in a poem appearing on pages 84 and 85, of International Literature, in volume VI, says in part "the red moisture of revolt is condensi on the cold stones of human need"; in another line of the poem he says, "blazing their way to the foaming sea of revolution". Wright is an American Negro who openly says in his poem that the revolution won't be bloodless, "the red moisture of revolt", doesn't mean water.

who was prevented from doing so by his employers, Warner Brothers. However, James Cagney appeared in the air show on March 9, 1940 with the permission of Warner Brothers. Garfield and Cagney, always willing to help the movement.

The October 1939 issue of T.A.C. contains a story by John Bright regarding the Motion Picture Democratic Committee. The pictures "Juarez" and "Confessions of a Nazi Spy" are discussed in Bright's story as links in a progressive trend in Hollywood. John Bright has a record of affiliation with left-wing groups on the West Coast.

Clifford Odets' plays are discussed in this issue of T.A.C. This magazine undoubtedly follows the same communistic line as the other magazines discussed in this report.

A statement by Jack L. Warner, of Warner Brothers pictures, is contained in this magazine on page 15 of the October, 1939 issue. This statement is as follows: "Warners intends to carry on its original independent program. It is quite evident to me that our opponents either have a personal ax to grind or are not anxious to see the screen mature to a place where it can handle controversial subjects. We firmly believe, as Zola did, that "truth is on the march" and nothing can stop it, and we hope to play a part in bringing these evident truths to all the people of all the world." Mr. Warner's statement may indicate the reason for the congratulatory statements to his studio which appeared in communistic publications.

T.A.C. as further evidence of its following of the communistic party line and its subtleness of expression also carries in the aforementioned issue of the magazine, the following statement on page 27: "The splendid "Negro Songs of Protest" brought to New York by Lawrence Gellert, and assigned to Carl Fischer after their enthusiastic reception and use in a WPA production, come from the hearts of the oppressed Negro and are an

Motion Picture Democratic Committee. This picture was exhibited in support of the chosen political candidates of the Motion Picture Democratic Committee. The Picture was directed by Frank Tuttle; James Wong Howe was cameraman; John Bright and Robert Tasker wrote the script. All of these are associated with the numerous left wing organizations on the coast. According to T.A.C. for January, 1939, the picture was a success and as a result the Film Guild was formed. The associates mentioned in the article were John Howley, John Garfield, Tess Slesinger, S. J. Perelman, Frank Tuttle, Herbert Biberman, Lillian Hellman, Arthur Kober and Lewis Milestone. The same persons are associated with each other in every questionable group. This illustrates how the forming of groups show that the Communists and their fellow travellers swing from one enterprise to another.

In a complimentary supplement to the November issue of T.A.C., for the year 1938, there are special articles on the Czechoslovakian theatre. The Czechs, from recent historical developments, apparently even in 1938, were considered as suitable subjects for communistic propaganda. Two of the persons mentioned in this supplement were named Vaskovec and Werich. These persons established the Liberated Theatre of Prague, Czechoslovakia. Information concerning the Liberated Theatre is rather vague, but it has been reported that Vaskovec and Werich later became employed by the Office of War Information, here in the United States.

Additional information concerning the motion picture industry and the

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
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| LOS ANGELES | 1-10-46 | 1-2,3,4,8,9,10-46 | JAMES G. FINDLAY DRB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communist activities in the motion picture industry has conformed to the new Communist Party line, which was formed when the Communist Party in July, 1945, decided to revert to the Marxist-Leninist line of revolutionary action, and "class struggle." This is evidenced by the recent motion picture studio strike, the campaign for the speedy return of the military forces from all areas, the smear campaign against General MacARTHUR, General PATTON and others. The issue of Communism in the labor unions has been aroused, and the A.F.L. has expelled some Communists and are preparing to expel many others. The joint fact-finding committee of the California Legislature has held a four-day hearing which revealed that the Communists have penetrated the University of California at Los Angeles and that a number of followers on the line of the Communist Party are operating under the cloak of the University. The Hollywood Independent Citizen's Committee of the arts, sciences and professions have penetrated the University and a number of the professors have become very active in Communist fronts. Dr. FRANK C. DAVIS resigned as professor of psychology at the University to become director of the People's Educational Center, which is a Communist school. The Hollywood Writers Mobilization is now considering changing its name so as to cover up its connection with the Communist Political Association. HERBERT K. SORRELL, leader of the conference of Studio Unions, proven to have been a Communist, was convicted for contempt of court.

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in the studio strike matter and was sentenced to sixteen days in jail and to pay a fine of $1700. The Tenney Committee brought out the facts showing that the People's Educational Center is operated by persons known to be Communist. ROY M. BREWER, international representative of the IATSE is conducting an investigation of the infiltration of the Communists, and plans to institute proceedings to oust the Communists from the IATSE Unions.

- P -

REFERENCE: Bureau File 100-158745
Report of Special Agent JAMES G. FINDLAY, Los Angeles, Calif., dated December 12, 1945.

DETAILS: AT LOS ANGELES, CALIFORNIA

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

Source A has informed that the Communist activity in the motion picture industry is becoming more apparent for what it is because of the new Communist Party line which came into existence July 28, 1945, with the change from the Communist Political Association back to the Communist Party of the United Stated. The resumption of the Marxist-Leninist line of revolutionary action, as distinguished from the "democratic" or collaborationist line of the Communist Political Association, forces the Communists and their followers more into the open in their support of directives emanating from the foreign policy of the Soviet Union and in their support of other phases of activity called for by the new line of Marxian "class struggle." This was evidenced by the activities of the various Communist-controlled mass organizations in their support of the recent Communist-inspired strike in the film studios, support of the Communist demand for return of all American soldiers from foreign soil, particularly China, support of the campaign of opposition to General McARTHUR in his control of Japan, support of the CIO in its attacks on the A.F. of L., and local support politically of all so-called "liberal" candidates for office in the coming elections in California.

However, this increased and open activity has created an opposition, particularly in the labor field. The issue of Communism in the labor unions of California has now become paramount and the A.F. of L. is now beginning a campaign to expel all Communists from its ranks. Some have already been expelled. The spearhead of this movement to oust the Communists from the labor ranks in the studios and the Los Angeles area has been the International Alliance of Theatrical Stage Employees (IATSE), which union has been seriously infiltrated by Communists over a period of years. This union is the predominant one in the Hollywood motion picture industry. It is carrying on a consistent campaign of exposure of Communists through its own publication and by other means, at the same time working in connection with

a state Legislative Committee investigating subversive activities in the Los Angeles area.

The efforts of this International Union of the A.F. of L. and the legislative committee of inquiry and investigation has brought to public attention much of the hitherto hidden Communist activity in the film industry and its effects on the outside political situation.

JOINT FACT-FINDING COMMITTEE OF THE CALIFORNIA LEGISLATURE

This Committee, known as the Tenney Committee, JACK TENNEY, California State Senator, chairman, conducted open hearings on subversive activities in Los Angeles on January 2, 3, 4 and 5, 1946. Source A has informed that while these hearings were not directed at the Hollywood motion picture industry and Communist infiltration thereof specifically, they did bring to light the fact that much of the Communist activity in the locality had origin and support in Hollywood. It also brought out the fact that several Communist front organizations formed by persons in the motion picture industry in high positions were extending their activities and influence outside the industry and into the schools, the political field and the labor unions.

The hearings were interrupted by the calling of a special session of the California State Legislature for January 7, 1946. The Committee plans to resume the hearings and investigations at the conclusion of this special session.

The day to day announced results of these hearings and investigations in the press and the previously announced statement of the Committee that it would hold the hearings, had a tendency to cause the Communists to be on guard. For this reason certain activities were temporarily curbed. Upon the conclusion of the hearings a campaign was launched to discredit the Committee by the various Communist front organizations named by the Committee.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Source A advises that this organization which has now become the principal pressure group in the Hollywood and Southern California area was one of the Communist-controlled fronts which the Legislative Committee investigated. Facts were brought out in the hearings which linked this organization to the Communist apparatus. The organization itself was not the subject of the hearings at this time. This will be gone into later. Certain individuals, some of whom belonged to other organizations, were asked if they were members of the organization.

The HICCASP, because of the investigation by the legislative committee of the faculty and students of the University, some of whom have been involved in Communist activities in connection with a strike in the Hollywood

motion picture studios, has launched a program to solicit support for these faculty members and students. The organization is sending out literature and letters soliciting support under the guise that the Legislative Committee is attempting to "abridge academic freedom" as enunciated by Dr. CLARENCE A. DYKSTRA, Provost of the University. This circular letter is a clear distortion of fact and is an attempt to cover up the real object of the Committee, which was to expose the Communist activities of a small group within the faculty and some of the students who are members of the American Youth for Democrary (formerly the Young Communist League).

In addition to Dr. DYKSTRA, those connected with the University who were called for questioning were the following:

Dr. FRANKLYN FEARING

Dr. RALPH BEALS

Dr. LEONARD BLOOM

Dr. HARRY HOIJER

DEAN E. McHENRY

DAVID APPLEMAN

EDWIN LEMERT

CORINNE SEEDS

Dr. FRANK DAVIS (Mr. DAVIS severed his relations with the University of California at Los Angeles on July 1, 1945, to become the Director of the People's Educational Association, an institution established and directed by the Communists.)

All the above denied knowledge of Communist activity, although they have long records of activity in Communist-controlled front organizations. All the above admitted that they had given lectures at the Peoples Educational Center in Hollywood. This school is a Communist-controlled propaganda institution in which known Communist functionaries are active as instructors and members of the Board of Directors.

As a result of this investigation the Board of Regents of the University are now making their own investigation and threaten with dismissal any of the faculty or students whom they find have been active in Communist efforts and activities.

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HOLLYWOOD WRITERS MOBILIZATION

Source A has also informed that this Communist inspired and controlled organization also came under scrutiny of the Senator TENNEY Legislative Committee. The Committee was especially interested in the cooperation between the Mobilization and the University of California and the publication, "Hollywood Quarterly", jointly sponsored by it and the University of California. This publication is purported to be a product of the joint efforts of the University and the Mobilization, but it is, in fact, the product of a group whose sympathies with Communism and the Communist Party is beyond doubt. Source A has informed that the first issue of the "Hollywood Quarterly" appeared about November 1, 1945, but for some unknown reason it was not distributed generally, and it was some time before a copy of same could be obtained.

The editors of this new publication are listed as follows:

| | |
|---|---|
| SAMUEL T. FARQUHAR | UCLA professor |
| FRANKLIN FEARING | UCLA professor |
| KENNETH MAC GOWAN | Screen writer |
| FRANKLIN P. ROLFE | UCLA professor |
| *JOHN HOWARD LAWSON | Screen writer and a functionary of the Communist Party |

There are four advisory committees composed of the following parties:

Motion Picture Advisory Committee

| | |
|---|---|
| RALPH BEALS | UCLA professor |
| HOWARD ESTABROOK | Screen writer |
| LEONARD BLOOM | UCLA professor |
| *BILL BLOWITZ | Screen Writer |
| *SIDNEY BUCHMAN | Screen writer |
| *EDWARD DMYTRYK | Screen director |
| MARGARET GLEDHILL | |
| RICHARD HOCKING | |
| DOROTHY JONES | |
| ALEXANDER KNOX | connected with the Peoples Educational Center |
| EMMETT LAVERY | Chairman of the Hollywood Writers Mobilization |
| JAY LEYDA | Technical advisor for the motion picture "Mission to Moscow" |
| BEN MADDOW | Member of the Screen Writers Guild |
| *JOSEF MISCHEL | |
| JANE MURFIN | |
| DUDLEY NICHOLS | A member of, or a sponsor for, 34 front organizations |

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| | |
|---|---|
| FLORENCE ODETS | Screen photographer |
| ABRAHAM POLONSKY | |
| VLADIMIR POZNER | Screen writer |
| *ZACHARY SCHWARTZ | Director |
| *VINCENT SHERMAN | Writer |
| THEODORE STRAUSS | |
| ERNEST TEMPLIN | |
| *JOHN WEBER | |
| VIRGINIA WRIGHT | Columnist |

Music Advisory Committee

| | |
|---|---|
| LAWRENCE MORTON | |
| INGOLF DAHL | |
| MARTHA DEANE | |
| ADOLF DEUTSCH | |
| HANS EISLER | |
| HUGO FRIEDHOFER | |
| GALE KUBIK | Holder of Guggenheim Fellowship and attached to First Motion Picture Unit, U. S. Army |
| ROBERT NELSON | |
| DAVID RASKIN | |
| *EARL ROBINSON | Singer and song composer |
| WALTER RUBSAMEN | |

Radio Advisory Committee

| | |
|---|---|
| HARRY HOIJER | UCLA professor |
| MILTON MERLIN | |
| TRUE BOARDMAN | |
| *ABE BURROWS | |
| JOHN DUNKEL | |
| RALPH FREUD | UCLA professor |
| NANCY HOLME | |
| EDWARD N. HOOKER | |
| JOHN HOUSEMAN | Was connected with OWI until about three months ago |
| GAL KUHL | |
| JEROME LAWRENCE | |
| RANALD MAC DOUGALL | |
| ARNOLD MARQUIS | |
| WILLIAM MATTHEWS | |
| *SAM MOORE | |
| JENNINGS PIERCE | |
| ASHMEAD SCOTT | |
| ORSON WELLES | Screen director and news commentator |

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Technological Advisory Committee

ARTHUR BAIL
*LEON BECKER
CARL BETER
WILLIAM BROCKWAY
CHARLES CLARKE
WIARD B. IHNER
BORIS INGSTER
WILLIAM J. KELLEY
HARRY KIMBALL
VERN O. KNUDSEN
ROBERT LEONARD
IRVING PICHEL
FRED SERSON
WILLIAM SLAUGHTER
GREG TOLAND

The parties listed above before whose names an asterisk appears have been reported as being members of the Communist Party by sources considered reliable and authentic by the Los Angeles Bureau Office.

Nearly all of the other parties named, including the UCLA professors, have been identified for the past two or three years with Communist fronts and Communist front activities.

Source informed, however, that the Hollywood Writers Mobilization is now about to change its name and emerge as another group with, perhaps, somewhat changed objectives. This change would be in line with the change in the Communist Party line and is the customary procedure with all Communist fronts. The Mobilization has not been active to any marked extent for the last sixty days or more. This would indicate that the structure of the organization is about to undergo a change to conform to the new line of the Communist Party.

CONFERENCE OF STUDIO UNIONS

The strike in the motion picture studios called by this block of Communist-controlled unions on March 12, 1945, and which came to an end officially on October 31, 1945, has now been settled temporarily by a three-man arbitration committee appointed by the Executive Council of the A.F. of L. Source A advises that, while the strikers have gone back to work, the same basic differences still exist in spite of the award of jurisdiction and it is only a matter of time until the trouble starts all over again. This is conceded by both sides to the controversy, the IATSE and the CSU.

HERBERT K. SORRELL, a known Communist, was found to have been a member of the Communist Party in 1937 under the Communist name HERB STEWART,

and carried C. P. Membership Book #60622, which was brought out by the Legislative Committee mentioned above. This Committee produced what was purported to be photostatic evidence of his Party membership. This documentary evidence was reproduced in the daily press.

Mr. SORRELL was tried in the Superior Court of Los Angeles County on a charge of disobeying a court injunction against mass picketing and inciting to riot and on January 7, 1946, was found guilty and sentenced to 16 days in jail and fined $1700.00.

PEOPLES EDUCATIONAL CENTER
Hollywood Branch

The Legislative Committee brought to light the fact that this so-called school was a Communist-controlled propaganda institution. The Committee showed that this school was the outgrowth of the Communist Workers School and came into existence as an "educational" center when the Communist Party was changed into the Communist Political Association. When this Political Association succeeded the Communist Party in January of 1944, it was announced that henceforth it would be an "educational" association; that it was abandoning the Marxist position of revolutionary action. When this change took place in the Communist Party, the Communist Workers School became the Peoples "Educational" Center. This took place at the same time the change in the Communist Party was made, in January of 1944.

Thus, whenever there is a distinct change in the Communist Party line, all groups or institutions under Communist control likewise change their structural setup and objectives. All Hollywood front organizations have followed this procedure. The Hollywood Democratic Committee became the Independent Citizens Committee of the Arts, Sciences and Professions, etc.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES (IATSE)

Source A has informed that this International union, affiliated with the American Federation of Labor and the dominant labor union in the motion picture industry, is carrying on a campaign of exposure of Communist activity in the labor movement of Southern California and in the political field in the State of California and especially within the Democratic Party of the State.

ROY M. BREWER, the representative of this International union in Hollywood, is the leader of this movement. The union issues a weekly publication, first called an "Informational Bulletin" and now called "Hollywood Closeup", in which the activities of the Communist Party in California are thoroughly exposed. This union is taking the lead in this campaign and has given encouragement to other unions which are now taking an active part in the campaign.

This union has worked in close cooperation with the Tenney Legislative Committee and has furnished to that Committee valuable information regarding subversive activities in the motion picture industry.

It is the intention of the IATSE, according to the statement of Mr. BREWER, to continue this exposure of Communist infiltration and, in fact, all activities of a subversive nature in the Hollywood motion picture industry and allied organizations.

As a result of these efforts, the A.F.L. labor unions in the Los Angeles area are expelling known Communists, and the Los Angeles Central Labor Council is setting up machinery to carry out a program based on this objective.

While all this exposure of Communist activity has been published in the public press, it has not dampened in any sense Communist activity, or lessened their influence to any noticeable degree.

~~- P E N D I N G -~~

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood, and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for the information of that office, as it is believed that it contains information which will be of value to that office.

L.A. 100-15732

~~CONFIDENTIAL~~ HQ 2040 7/19/77

~~Confidential Informant~~

SOURCE A - CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

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THIS CASE ORIGINATED AT LOS ANGELES FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
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| LOS ANGELES | 2/12/46 | 2/1,2,7,8, 11/46 | JAMES G. FINDLAY LA |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - R |

SYNOPSIS OF FACTS: The CP has completed its turn-back to the tenets of the revolutionary and "class struggle" CP of the USA. It is now engaged in supporting all activities which will bring about strikes, antagonisms and dissentions-all under the slogans of "unity" and "Anti-discrimination." This activity is supported by the so-called cultural elements, writers, directors and actors, as well as by the labor element. A studio strike, which was led by HERBERT K. SORRELL, was begun in March, 1945 and was ended in October, 1945. SORRELL was convicted on charges of "riot" and sentenced to jail and to pay a fine of $1700, but he is now agitating a renewal of the strike with some added demands, wages, hours and working conditions. The AFL has filed charges of "CP membership" against SORRELL, the object being to expell him from the AFL Union. Regardless of this situation the producers have announced that they will deal with SORRELL as the representative of the conference of studio unions. The leaders of this activity are being set out herein. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, has become nation-wide in its scope and has become the leading and the most active Communist front in the Southern California area. Press dispatches state that JAMES DUSTY ROSE has been named as the "national political director" of this organization. The regents of UCLA announced that they would discharge teachers or students when they found to be connected with the CP. Disregarding this, the AYD has a very active organization on the campus and a pressure campaign is under way and thousands of circulars are being sent

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| LOS ANGELES | 1-10-46 | 1-2,3,4,8,9,10-46 | JAMES G. FINLAY EMB |

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| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

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# FEDERAL BUREAU OF INVESTIGATION

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| LOS ANGELES | 2/12/46 | 2/1,5,7,8, 11/46 | JAMES G. FINDLAY HA |

| TITLE | CHARACTER OF CASE |
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| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The CP has completed its turn-back to the tenets of the revolutionary and "class struggle" CP of the USA. It is now engaged in supporting all activities which will bring about strikes, antagonisms and dissentions-all under the slogans of "unity" and "Anti-discrimination." This activity is supported by the so-called cultural elements, writers, directors and actors, as well as by the labor element. A studio strike, which was led by HERBERT K. SORRELL, was begun in March, 1945 and was ended in October, 1945. SORRELL was convicted on charges of "riot" and sentenced to jail and to pay a fine of $1700, but he is now agitating a renewal of the strike with some added demands, wages, hours and working conditions. The AFL has filed charges of "CP membership" against SORRELL, the object being to expell him from the AFL Union. Regardless of this situation the producers have announced that they will deal with SORRELL as the representative of the conference of studio unions. The leaders of this activity are being set out herein. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, has become nation-wide in its scope and has become the leading and the most active Communist front in the Southern California area. Press dispatches state that JAMES ROOSEVELT has been named as the "national political director" of this organization. The regents of UCLA announced that they would discharge teachers or students whom they found to be connected with the CP. Disregarding this, the AYD has a very active organization on the campus and a pressure campaign is under way and thousands of circulars are being sent

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to colleges throughout the U.S. The HICCASP is taking an active part in the recall campaign against MEADE McCLANAHAN for his defense of the right of GERALD L.K. SMITH to speak in the schools and autiroiums. Dr. FRANK C. DAVIS is out as director of the Peoples Educational Center and SIDNEY DAVISON, known Communist, has replaced him. The roster of teachers in this school has decreased approximately 50% since the last issue of same.

- P -

REFERENCE: Bureau File No. 100-158745.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, January 10, 1946.

DETAILS:

AT LOS ANGELES, CALIFORNIA:

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY:

Source A has informed that the Communist Party members and those following the Communist Party line as sympathizers, who have connections with the motion picture industry and who seek to use that industry and its influence for propaganda for the Communist World Movement, have now completed the turn in the Communist Party line, which began in July, 1945, when the Communist Political Association again became the Communist Party of the United States of America.

All Communist activity in the cultural propaganda line and the activities in the labor unions, is now directed toward bringing out dissention and discord in the United States, toward supporting all activity which will bring about strikes, political antagonisms, racial antagonisms, under the deceptive slogans of "unity" and "anti-discrimination"; in general the program of the World Communist Movement which now enters what the Marxist-Leninist interpretation calls the "flow of world revolution."

Source A informs that for this and other reasons the activity of the Communist movement in the powerfully influential motion picture industry must now be viewed in a different light from that which prevailed durin g the period of the war, from June 22, 1941 up to the defeat of Germany and Japan which removed the danger that had been threatening the boundaries of Soviet Russia. When that danger was removed, the world Communist movement again went back to the program of world revolution. This was clearly

announced at the 1945 convention of the Communist Political Association by WILLIAM Z. FOSTER, now the head of the Communist Party of the United States.

The activities of the Communists in the Hollywood motion picture industry have been so intense during the last six months or so, and they have been so successful in creating discord and dissension in the industry that at this time the producers of motion pictures in Hollywood are considering shutting down the industry completely for four months. Details of this situation will appear hereinafter under report on the labor situation. However, this condition is not brought about by the labor agitation alone, but is supported by the so-called cultural elements, writers, directors, some actors, etc., who are either members of the Communist Party, or close sympathizers with the aims of that Party. There is no doubt that Hollywood and the immediate area adjacent thereto, Southern California, has now become one of the main centers of Communist propaganda and activity in the United States.

This source further informs that the principal field of operations of the Communist Party of the United States is now within the labor unions, CIO mainly, this being where "action" can be brought about, the cultural elements operating through the numerous "front" organizations now enter the labor field by supporting the present wave of strikes by their influences, pressures and financially. This is the objective of the Communist Party, according to the formula; "enlist all forces" in the "class struggle" which now centers, of necessity, in industrial relations between employer and employee. In addition to this form of activity nationally, the pressure groups in Hollywood exert their influence in the direction of foreign relations and domestic affairs by pressuring the lawmakers locally and nationally, using Hollywood names and personalities for the purpose.

This activity now takes on a more open and direct form, because of the more open and direct activities of the Communist Party nationally.

LABOR SITUATION IN HOLLYWOOD MOTION PICTURE INDUSTRY:

Source A informs that the activities of the Communists within the studio unions have succeeded in bringing about a very serious situation, one which is badly confused and so disorganized that the producers of motion pictures are considering shutting down the studios for a period of four months. Over a long period of years the Communist Party has been trying to take over the studio unions in order to influence the making of motion pictures to promote leftish policies and to control this influential industry for Communist Party purposes. Several drastic attempts were made to do this some years ago, with little success.

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According to Source A the last attempt took place when a strike was called in March of 1945. This strike was led by a known Communist HERBERT K. SORRELL. Behind him was the entire Communist Party apparatus and the numerous controlled "front" organizations. The strike was marked by extreme violence. It came to a formal end on October 31, 1945, after several weeks of such violence that the authorities had to intervene. While the strike was masked as a strike against the employer, in reality, it was a strike against the International Alliance of Theatrical Stage Employees, (IATSE). This international union which has some twelve local unions in the studios, is officially opposed to Communists and Communism. It is the only group of unions not yet under Communist influence in the motion picture [illegible]ry.

For this reason the entire problem at present is a struggle [illegible]ween a block of unions calling itself the Conference of Studio Unions [illegible]SU) dominated by the Communist Party whose spokesman is HERBERT K. SORRELL, [illegible]nd the IATSE which is represented in Hollywood by ROY M. BREWER.

Source A states that when this long-protracted strike came to a formal end on October 31, 1945 through the efforts of ERIC JOHNSTON, both sides agreed to abide by the findings of a board of arbitration appointed by the Executive Council of the American Federation of Labor consisting of three men who had no interest in the motion picture industry. These men were responsible heads of A.F. of L. Labor Union Internationals.

They made a report of their findings about January 6, 1946. When the decision was announced, the IATSE accepted the findings, but the Communist-controlled unions refused to do so.

Their members working on the lots staged sit-down strikes and in many other ways interfered with the production of pictures. The situation became worse day by day. At the present time the CSU has served an ultimatum on the producers that they will strike again unless their demands are met.

This time, however, according to Source A, they are including wage raises and an adjustment of hours which would mean that they are paid for eight hours though working only six. The real purpose is two-fold. First, they want to keep the situation agitated in line with the general Communist Party program of creating confusion in the United States and stopping successful reconversion, and second, to keep the leadership of HERBERT K. SORRELL intact.

Source A informs that SORRELL has been exposed by the IATSE as a member of the Communist Party; his record of Communist activity over a period of eight years has been made public along with the general aims of

the Communist Party in the Hollywood motion picture industry. They hope to increase his prestige with his followers and his controlled local unions by securing a victory through an increase of wages and bettering of conditions, so-called, although the picture industry's standard of wages and working conditions are by far the best anywhere in the United States.

In January of 1946, Mr. SORRELL was convicted of inciting to riot by defying an injunction against mass picketing and a long series of acts in defiance of the laws of the community. He was to begin serving a sentence on January 19th, but up to this date there has been no attempt on the part of the authorities to enforce the sentence. In addition to the jail sentence, he was fined $1700. It is not known that he has paid this fine. The Communists, masked as "progressives" and "liberals" have tremendous influence on the courts and law enforcement agencies in Southern Calif. In addition to the above, the Central Labor Council of Los Angeles, an A.F. of L. body, is now preparing to expel SORRELL as a delegate to that council because of his Communist Party membership and his secret maneuverings with the CIO, which he favors taking over the Hollywood studio unions.

A complete report on Mr. SORRELL has been filed with the Los Angeles Central Labor Council which contains photostatic proof of his connections with the Communist movement, all of which is backed up by the testimony of recognized handwriting experts.

Source A reports that despite all this, the producers of motion pictures have announced that they will deal with SORRELL as the representative of his block of unions, the CSU, which has now been increased by the addition of the carpenters and electrical workers, Carpenters' Local 946 and IBEW Local 40, both having officially affiliated with the CSU. This gives SORRELL control over some 4000 more studio workers.

This same source informs that this action of the producers is difficult to understand, unless it be due to the influence of certain individuals in the top executive branches who are known to be sympathetic ~~in the top executive branches who are known to be sympathetic~~ to the Communist cause, or at least to the Communist-front organizations. The leader of this faction is WALTER WANGER, one of the major producers and an inveterate Communist-fronter.

The following individuals within the Communist-influenced labor unions in Hollywood are most active, as leaders, in support of SORRELL and the Communist aim of controlling studio labor, according to Source A:

* JOHN HOWARD LAWSON, Screen Writers Guild
EMMETT LAVERY " " "
JOHN CROMWELL, Screen Directors Guild
* FRANK TUTTLE, Screen Directors Guild

* NORVAL CRUTCHER, Local 683, Laboratory Technicians, IATSE
RUSSELL L. McKNIGHT, " " " " "
JOHN MARTIN " " " " "
JACOB STEHR, Studio Machinists, Local 1185
CHARLES BARKER, Studio Machinists, Local 1185
ROY TINDALL, International Brotherhood of Electrical Workers, (IBEW) Local 40
* HELMER BERGMAN " " "
* WILLIAM POMERANCE, Business Manager, Screen Writers Guild.
* MAURICE HOWARD, Business Representative Screen Cartoonists.
ED MUSSA, Set Decorators, Local 1421
* FRANK DRDLIK, " "
CARL HEAD, Studio Painters, Local 644
TED ELLSWORTH, Studio Costumers, LOCAL 705, IATSE
GLENN PRATT, Screen Office Employees Guild.
LILLIAN HURWITZ, " " "
* DAVE HILBERMAN, " " "
MIKE JEFFERS, Screen Players Union, Independent Union of Extras.
JAMES SKELTON, Studio Carpenters, Local 946
* GEORGE BRADLEY, Building Service Employees, Local 99.
* JACK WILLIAMS, Police Officers and Guards, Local 278.

The foregoing are the leaders of the Communist faction within the Hollywood studio crafts and unions. They are the spokesmen, along with HERBERT K. SORRELL, for the program of the Communist Party.

The parties, before whose names an asterisk appears, have heretofore been reported as known Communist Party members by sources considered reliable by the Los Angeles Field Office.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS
(Formerly known as the Hollywood Democratic Committee)

Source A has informed that this organization is the Hollywood branch of a national organization of the same name having branches now in some of the large cities of the United States.

This organization, because of the names of prominent persons used, is the most powerful pressure group in the United States of its kind. It is under the control of the Communist Party and that party takes credit for the formation of the organization. The NEW LEADER, a weekly publication issued in New York City, is in possession of information that LIONEL BERMAN, a known Communist reported to the Communist Party Convention of the State of

New York in the summer of 1945 that he had set up the ICCASP, and he was rewarded by the convention with high praise for the good job he had done. NEW LEADER, January 26, 1946 issue, page 5.

The Hollywood Branch is, at the present time, the most active front organization in the motion picture industry.

Source A has informed that the list of prominent persons who are members of the HICCASP and active in its affairs now contains the name of JAMES ROOSEVELT, who is now national director of the national organization, according to press dispatches and literature of the organization.

In the February 5, 1946 issue of the Hollywood Citizens-News, local Hollywood daily newspaper, an editorial appeared in which it was questioned whether JAMES ROOSEVELT knew the nature of the ICCASP when he accepted the position of national political director. The editor of the Hollywood Citizen-News, HARLAN G. PALMER, is well aware of the Communist nature of the Hollywood branch of this national organization, it being an evolution of other previous Communist-controlled groups in the Hollywood locality such as the Hollywood Anti-Nazi League, Hollywood League for Democratic Action, American Peace Mobilization and the Hollywood Democratic Committee and others. The group in control of the HICCASP is the same as that which controlled the others. JOHN HOWARD LAWSON is the leading figure in the Hollywood branch of the HICCASP.

On February 8, 1946, another editorial appeared giving the content of an answer sent to the editor by JAMES ROOSEVELT. In this answer Mr. ROOSEVELT said he had investigated the organization and knew all about it, what it stood for and was satisfied with its objectives.

He stated that he was sure the organization was all right because he found the following persons of national reputation connected with it as members: "BARTLEY CRUM, attorney of San Francisco, CHESTER BOWLES, OPA director, Professor HARLOW SHAPLEY, Harvard University Professor, JOSEPH E. DAVIES, author of "Mission to Moscow," Dr. CHANNING FROTHINGHAM, Dr. LINUS PAULING and FIORELLA LaGUARDIA. Therefore, there could be nothing wrong with the organization."

Source A further informed that the Hollywood Branch of the ICCASP is now carrying on a campaign to discredit the findings of the Joint Fact-Finding Committee on Subversive Activities of the California State Legislature, which, after making an investigation of the University of California at Los Angeles, found that some fourteen members of the faculty of that educational institution supported by State funds had been engaged in Communist activities by teaching and lecturing in the Peoples Educational Center, the new name for a coalition of the Hollywood Writers

School, conducted by the League of American Writers and the former Communist Workers School of Los Angeles.

Source A further advises that the Fact-Finding Committee also found that on the campus of the University there existed a strong faction of the American Youth For Democracy, formerly the Young Communist League, and that during the recent studio strike these young people appeared on the picket lines and aided in bringing about violence and defiance of law which they openly flaunted.

The Hollywood Branch of the ICCASP is now engaged in putting pressure on the authorities, and carrying on a propaganda campaign in defense of the faculty and the radical students, which it denounces as restriction of "academic freedom." It is sending out thousands of circulars to colleges throughout the United States, calling for a pressure campaign.

The signer of these communications is GEORGE PEPPER, who has a long record of Communist activity.

In addition to the foregoing, Source A advises that the Hollywood branch of the ICCASP is using its influence and collecting funds for the present CIO strikes throughout the country and has issued, or is distributing a large newspaper-size announcement in line with that program. It states that it is in support of a group in Detroit calling itself the Michigan Citizens Committee and lists the following officers there:

HOWELL VAN AUKEN, State Chairman
PATRICK S. NERTNEY, Detroit Chairman
DOROTHY K. ROOSEVELT, Executive Secretary.

Address, 809 Hammond Bldg., Detroit 26, Michigan.

Source A further advises that the Hollywood Branch of the ICCASP is taking a most active part in a campaign to recall a Los Angeles City Councilman, MEADE McCLANAHAN because it is charged that McCLANAHAN sponsored a meeting of GERALD L.K. SMITH in Los Angeles several months ago. The entire Communist Party apparatus is behind this recall.

The Hollywood Branch of the ICCASP is officially affiliated with a recently formed organization called American Committee for Spanish Freedom. This latter organization is another of those Spanish Committees like the former United Spanish Aid Committee. This affiliation mentioned is announced on the official stationery of the Spanish committee.

The Hollywood Branch of the ICCASP is working in close collaboration with the Los Angeles CIO Industrial Union Council. This Council is completely dominated by Communists, under the leadership of PHILLIP M. CONNELLY.

This organization is now setting up, along with Studio Painters Local 644, of which HERBERT K. SORRELL is the business representative, and other Hollywood sympathetic unions and groups, a Committee for mass collections for the CIO. The first meeting of the group took place on February 8th. It will work in connection with all other groups which have shown Communist sympathies. An announcement of this effort appears in the CIO Labor Herald of February 8, 1946, page 2.

There is no doubt whatsoever of the Communist character of the HICCASP.

PEOPLES EDUCATIONAL CENTER:

Source A has informed that this Communist-controlled school has announced its Winter semester which begins on January 28, 1946.

There have been some changes in the faculty of the school since the Legislative Committee on Subversive Activities held hearings in which some details of the character of the school were brought out.

The officers and Board of Directors now are:

WILLIS J. HILL, President
RALPH WINSTEAD, Vice President

Board of Directors:

FAY E. ALLEN
R. S. AVERY
HARRY BROWN
Dr. FRANK C. DAVIS
FRANCES EISENBERG
GERTRUDE PLATTE
* Dr. SANFORD GOLDNER
FRANK GREEN (GREENBERG)
* DOROTHY HEALY
* MAURICE HOWARD
* JOHN HOWARD LAWSON
C. T. PETERSON
* ALBEE SLADE
WILLIAM WOLFF
* MILDRED RASKIN, Executive Secretary
* SIDNEY DAVISON, Director.

SIDNEY DAVISON, a known Communist and formerly Educational Director of the Los Angeles County Communist Party, has succeeded Dr.

FRANK C. DAVIS as director of the PEC. This change was made shortly after Dr. DAVIS was called before the Legislative Investigating Committee.

Instructors in the school with connections with the motion picture industry are:

* Dr. LEO SIGELMAN
* JOHN HOWARD LAWSON
* BEN BARZMAN
* HERBERT BIBERMAN
  ROBERT CUMMINGS
  EDWARD DMYTRYK
  ALEXANDER KNOX
* ROBERT LEES
* MELVIN LEVY
  IRVING PICHEL
* WILMA SHORE
* FRANK TUTTLE

This institution is making a special drive to enroll enlist students from the colleges and high schools, union members and members of the armed forces. This program is announced in the calendar of the school issued on January 21, 1946.

The parties, before whose names an asterisk appears, have heretofore been reported as known Communist Party members by sources considered reliable by the Los Angeles Field Office.

The name of the Hollywood branch, located at 1717 North Vine Street remains the Peoples Educational Center, but the downtown branch is now called the Los AngelesEducational Association, Inc.

One of the graduates of this school a JEAN (JAN) LOWERY, has become very active in the Hollywood union circles. She is a member of Laboratory Technicians Local 683 and is looked upon in Communist circles as one of their most promising recruits. She is exceptionally able and it is predicated that she will become a leader in the Hollywood Communist movement.

The IATSE, whose representative is ROY M. BREWER, is preparing to publish a weekly union paper which will oppose the growth and influence of the Communist Party in Hollywood. It will take the place of the Informational Bulletin and the Close-Up, previously issued.

Despite all the attacks on, and exposure of Communist activity in the Hollywood motion picture industry the influence of the Communist Party is stronger at the present time than at any time in the past.

The producers of pictures know that this condition exists, but they will take no open stand on the issue and, in fact, do everything they can to play the issue down for fear of reflections on the industry as a whole.

Privately, however, they do recognize the seriousness of the situation and so state.

~~- P E N D I N G -~~

LA 100-15732

UNDEVELOPED LEAD:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry in Hollywood and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for the information of that office, as it is believed that this report contains information of value to that office.

LA 100-15732

SOURCE A: CONF. INFT. CNDI [redacted] b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES 75342 ~~75341~~ FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 3/12/46 | 3/1,5,7-9, 11/46 | JAMES G. FINDLAY / HA |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Apparently because of the present strain between the U. S. and Soviet Russia and other factors, the CP and its followers in the motion picture industry are endeavoring to protect those who have been prominent in Communist activity and the high officials of the picture industry are desirous of keeping everything as quiet as possible, but the Communists are proceeding according to the CP line to accomplish their objectives. During a strike last year, which lasted eight months, the heads of the motion picture industry denied that there were any Communists in the industry but the IATSE and the Legislative Committee exposed the Communist record of HERBERT K. SORRELL, the leader of the Conference of Studio Unions and also the leader of the strikes, but apparently the management of the motion picture industry induced the IATSE to discontinue the expose of the Communists and the Communists have been devoting more time to politics during the past two or three months and the motion picture management is making some effort to suppress some of the more outspoken Communists. The HICCASP is devoting much time to political activity. The Hollywood Writers Mobilization has become very inactive. The International Film and Radio Guild has become active under the leadership of Superior Court Judge STANLEY MOSK. HERBERT K. SORRELL has served his jail sentence and is now on trial in another "riot" case. MELVYN DOUGLAS has returned from China and is now in the east making speeches in opposition to statements

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of WINSTON CHURCHILL, calling him an arch enemy of mankind. There have been no favorable comments on the CHURCHILL speeches by the Hollywood Communist groups. Oscars have been awarded by the motion picture industry to prominent motion picture personages, some of whom have been very active in Communist and Communist front activity.

- P -

REFERENCE: Bureau File No. ~~100-158745.~~
Report of Special Agent JAMES G. FINDLAY, February 12, 1946, Los Angeles.

DETAILS:

The files in the Los Angeles Bureau Office have been searched and informants have been interviewed relative to the activity of the Communists in the motion picture field. The information which has been obtained is set forth below:

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has reported that because of the increasing strain on international relations between the United States and Soviet Russia, and also because of other factors of a local nature, the Communist Party and its followers in the motion picture industry in Hollywood are altering their tactics in order to protect those Communists and sympathizers who have been prominent in such activity for some time.

In addition, there is another factor which has a bearing on this change in activity which can be described in the Communist lingo as "going underground." That factor is the sudden realization by the producers of pictures and the supreme heads of the industry that there is a likely possibility that the film industry as a whole might be seriously embarrassed because they have permitted it to become a haven and a springboard for Communist activities over a period of years.

Source A also states that in view of the fact that the worl Communist movement is now moving forward in all countries, under the direct of the Soviet Union, to undermine and destroy that which it calls "capitalis democracy," the Communist Party of the United States carries out its program in accord therewith, fully understanding why it must do so. For this reason the Communists in the Hollywood motion picture industry must now adopt different tactics than heretofore, realizing at the same time the nature of the industry and its position of dependence on publicity and world attention, an

the international tie-up which it must maintain. Heretofore, before the world "party line" changed from class collaboration under BROWDER to class warfare under FOSTER in July of 1945, the Communists in the motion picture industry could easily conceal their activities under the banner of patriotism and allegiance to the "class struggle", the Communists and their followers in the film industry would have to change with it, which they did, but not by open protestation. It was done by changing the form of their "front" organizations and their objectives.

However, the change in the Communist Party line is not the sole cause of the change in tactics as they apply to the motion picture industry specifically.

On March 12, 1945, a strike in the industry was called by an organized group of unions in the industry called the Conference of Studio Unions. This block of unions was under the control of the Communists who had infiltrated and secured control. The leader of this group and the leader of the strike was HERBERT K. SORRELL, a known Communist with a long record of such activity.

The strike was primarily one against the International Alliance of Theatrical Stage Employees (IATSE) an anti-Communist group of AFL unions. The strike lasted some eight months and was attended with much violence.

The IATSE, during the strike, according to Source A, exposed thoroughly the Communist leadership and nature of the strike which was one which did not concern wages, hours or working conditions. This IATSE leadership, in the person of ROY M. BREWER, brought to public notice a situation in the Hollywood studios which showed beyond a doubt that the film industry was saturated with Communists and followers of the Communist Party line and their objectives in the strike were to take over the workers in all branches of the industry and in a measure create a powerful pressure machine to influence the content of the pictures produced in favor of the Communist ideology.

During the last sixty days of the strike and for a short period thereafter, this exposure was continuous. All during the time that Mr. BREWER was calling attention to Communist activity in the picture industry in Hollywood, the producers and heads of the industry were denying that there were any Communists in the industry and trying to induce Mr. BREWER to drop that method of attack on the strikers.

Early in December, and shortly after the strike came to an end, the IATSE issued an "Informational Bulletin" in which the complete record of HERBERT K. SORRELL as a Communist was given. In addition to the information on SORRELL, the Bulletin also published the names of many persons high up in

the industry, writers, actors, producers and executives who were also engaged in Communist activities to a more or less degree and who had supported and lent their names to such activity in the past.

When this information was made public, giving the names and partial records of these prominent individuals, the producers and entire industry seemingly demanded a halt to this type of publicity. Their demands were evidently acceded to, because from that time, that form of publicity was dropped. The last Bulletin issued by the IATSE was on February 1, 1946 and even in that one Hollywood was not the subject; the material dealt with the political situation in California, leaving Hollywood completely out of it.

The heads of the motion picture industry in Hollywood continually deny that there are any Communists involved in the making of pictures or the industry itself. They know better and they know also that they, themselves, have been responsible to a large degree for the situation.

They have permitted known Communists and sympathizers who have openly voiced their leanings toward that ideology to be placed in responsible positions in the industry where they could determine the content of pictures produced. Especially is this so in their employment of writers, directors and associate producers.

But the film producers have always fought any exposure of the situation and have, so far, according to Source A, been successful in every case in stopping any publicity that would involve the industry as such. This was done in two specific instances, one a Congressional and one a State investigation. Once again, in this matter of union dispute it has been accomplished.

Because of the two foregoing factors, the change in the Communist Party line and the partial exposure of Communist activity by the IATSE, those who have been most active in the Communist activity and this includes some who might possibly be "innocents", are now becoming less and less conspicuous and retiring. In the case of some of them of extreme importance, the producers have commanded them to cease their open activity.

Source A reports that an example of this hiding out process is the case of JOHN HOWARD LAWSON who has long been the leader of the Communist contingent in the upper brackets and the Hollywood "front" organizations. LAWSON has announced that he will retire to his farm and write a book. His name appears less and less as an active Communist.

BETTE DAVIS, Warner Bros. screen star also has withdrawn from that type of Communist influenced activity, such as expressed by the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It has been reported that Warner Bros. has ordered her to "cut it out."

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All this does not mean, however, that Communist activity will be lessened in Hollywood. It means, merely, that the work of the Communist Party in Hollywood will be carried on in an "underground "manner.

The open and above-ground "front" organizations will be maintained, and others formed. These, however, will serve as propaganda instruments, using the prestige of prominent personages in pictures as the "draw", to carry out the program of the world Communist movement in its present attack and undermining attempts on the so-called "imperialist" nations in their attempts to block the world conquest by the Soviet Union and the world Communist movement to bring about world Communism.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Source A states that this Communist inspired and controlled "front" organization has now become a most powerful influence locally and state-wide in California. Its Communist tinge is plainly apparent, it being composed for the main part in controlling positions, persons long identified with Communist activities and party-line-following in the Hollywood area.

Its influence as a "pressure" group is most effective. It takes part in all local activities inspired by the Communist Party, such as;

Mobilization for Democracy, directed by State Attorney General ROBERT W. KENNY and * WILLIAM R. BIDNER, Executive Secretary.

Recall of Councilman MEADE McCLANAHAN of Los Angeles, directed by *WILLIAM R. BIDNER.

Support on picket lines and financially of all local CIO strikes. These strikes are largely directed by PHILLIP M. CONNELLY, Secretary-Treasurer of the LAIUC.

Collaboration with the CIO Political Action Committee through HARRY BROWN as Assistant Director.

Collaboration with the National Citizens Political Action Committee, *JOHN HOWARD LAWSON, Communist Party functionary.

Collaboration with the Los Angeles County Democratic Central Committee of the Democratic Party (under Communist control), through ROLLIN McNUTT, the County Chairman and*JOHN HOWARD LAWSON.

onsorship of the American Youth for Democracy, formerly Young Communist ague, represented by MEYER FRIEDEN*.

opaganda Campaign in the interest of turning over the secret of the Atomic mb to United States or Civilian control, directed by *JOHN HOWARD LAWSON.

The organization has announced that it will soon launch a nation-wide radio program to carry out its policies and objectives.

There is no doubt that this organization with its Hollywood prestige and influence will succeed in electing, or at least securing the nomination in the forthcoming primaries, to office what is termed the "liberal" slate in California, "liberal" in this instance meaning "Communist-endorsed."

The HICCASP has been the front-line of Communist open activity in Southern California; in fact, for the whole state on the political field.

HOLLYWOOD WRITERS MOBILIZATION

Source A has informed that the only activity of this Communist-controlled propaganda organization within the last several months has been the issuance of the second number of the "Hollywood Quarterly". This publication was issued in conjunction with the University of California and was jointly sponsored.

INTERNATIONAL FILM AND RADIO GUILD

Source A informs that this organization heretofore unnoticed has now announced that during the year 1946, it will produce a series of 16 mm. pictures which will portray "minorities in sympathetic and diversified roles rather than the familiar stereotypes." It is announced that the 16 mm. field has great "educational" possibilities and that they will be utilized.

Superior Judge STANLEY MOSK is president of the company. Others interested and supporting the project are:

LENA HORNE, screen actress (colored vice-president
*JOHN GARFIELD, screen actor, vice-president (YCL)
AL JARVIS, band leader, vice-president.
NAT COLE, band leader, vice-president
Dr. C. W. HILL, vice-president,
CATHERINE B. GARCIA, Secretary.
LORRAINE N. ARMSTRONG, Assist-Secretary
HARRY T. MORGAN, Treasurer
LEON H. HARDWICK, Executive-Secretary

Board of Directors: (including above)
*HENRY BLANKFORT (writer)
JEAN BROOKS
MARY OYAMA-MITTWER
CURTIS MOSBY

J. DAVID OROZCO, Mexican
DAVID RAVIN, attorney
*EARL ROBINSON, musician
ALLEN C. SCOTT
Mrs. NOBLE SISSLE, wife of actor (Negress)

As no pictures have yet been made or announced, no report on such can be given. However, many of those listed above have records of Communist activity, including Judge MOSK.

HERBERT K. SORRELL

SORRELL is the Communist leader of the block of unions called the Conference of Studio Unions and was the leader of the recent strike in the studios. He was convicted of ignoring an injunction issued by the Superior Court of Los Angeles County in that strike and sentenced to sixteen days in jail, which he has served. At the present time he is standing trial in Burbank, California Court for inciting to riot, along with others, some of whom have criminal records.

MELVYN DOUGLAS

DOUGLAS is a screen actor, the husband of HELEN GAHAGAN DOUGLAS, Congresswoman from Southern California, and also a former screen actress. Both Mr. and Mrs. DOUGLAS attained their positions through their connections with the motion picture industry, according to Source A.

DOUGLAS is now in the East. According to a United Press dispatch, DOUGLAS, speaking before the Golden Slipper Club in Philadelphia on March 7, 1946, branded WINSTON CHURCHILL as a "breeder of suspicion-- an arch enemy of mankind."

This because of Mr. CHURCHILL's frank speech about Soviet Russia, delivered in Fulton, Missouri. Mr. DOUGLAS and his wife as well, have long been identified as part of the Communist influence in the motion picture industry.

MICHAEL KOMAROFF:

Source A informs MICHAEL KOMAROFF is a member of the National Labor Relations Board for the Los Angeles district. He first appeared to public notice in that position about June of 1945.

On February 25, 1946, an item appeared in the daily press that three persons had been caught in a snow storm in the mountains in San Bernardino County, California and that it was necessary to rescue them by the authorities of the locality.

The press listed these persons as *HERBERT BIBERMAN, *EDWARD BIBERMAN and MICHAEL KOMAROFF. The two BIBERMAN brothers are both known Communists and two of the most active in that movement in the Hollywood motion picture industry.

HOLLYWOOD REACTION TO MR. CHURCHILL'S SPEECH

The Daily Peoples World, official organ of the Communist Party on the West Coast, in its edition of March 9th, 1946, prints the following:

> "The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions revealed a number of its members had signed the statement of Senator CLAUDE PEPPER severely criticizing the CHURCHILL speech.
>
> "These included OLIVIA DeHAVILAND, JOHNNY GREEN, GREGORY PECK, Mrs. ROBERT LORD and FRANK HUGH HERBERT."

All the above have been active in Hollywood's Communist "fronts." There has, as yet, been no favorable comment on the CHURCHILL speech from any individual or organization even remotely connected with the Hollywood motion picture industry.

The present strained relations with Soviet Russia and the corresponding expose of the Communist Party of the United States as the agency of that government and its activities and propaganda for releasing the secret of the atomic bomb for Russia's sake, has caused no defections in the ranks of Communist sympathizers, or any rift in the Party's apparatus.

THE AWARD FOR OSCARS DURING 1945:

On March 8, 1946 the Daily Variety carried a list of the Oscars which have been awarded for the best picture for the year, best performance by an actor, best direction, best written screen play and for other reasons. This list is as follows:

PARAMOUNT

Best picture of the year - "The Lost Weekend."
Best performance by an actor - RAY MILLAND
Best direction - BILLY WILDER
Best written screenplay - CHARLES BRACKETT, BILLY WILDER, "The Lost Weekend."
Best achivement in art direction in color film - HANS DREIER, ERNST FEGTE for "Frenchman's Creek."
Interior decoration in color film - SAM COMER for "Frenchman's Creek."

TECHNICAL AWARDS

Design, construction and use of first dial controlled step-by-step sound channel lineup and test circuit - honorable mention, LOREN RYDER, CHARLES R. DAILY.

METRO

Best performance by a supporting actress - *ANNE REVERE in "National Velvet."
Best achivement in cinematography in black and white film - HARRY STRADLING for "The Picture of Dorian Gray."
Best scoring of a musical picture - GEORGIE STOLL for "Anchors Aweigh."
Best achivement in film editing - ROBERT J. KERN for "National Velvet."
Short subjects (one reel) - "Stairway to Light," JERRY BRESLER, HERBERT MOULTON.
Short subjects (cartoon) - "Quiet Pleace," FREDERICK QUIMBY.

20th-FOX

Best performance by a supporting actor - JAMES DUNN in "A Tree Grows in Brooklyn."
Best original picture story - CHARLES G. BOOTH, "The House on 92nd Street."
Best achivement in cinematography in color film - LEON SHAMROY for "Leave Her to Heaven."
Best original song - "It Might as Well Be Spring", by RICHARD RODGERS and OSCAR HAMMERSTEIN II, from "State Fair."
Outstanding child actress of 1945 - PEGGY ANN GARNER.

TECHNICAL AWARDS

Design and construction of Film Processing Machine - honorable mention, MICHAEL S. LESHING, BENJAMIN C. ROBINSON, ARTHUR CHATELAIN, ROBERT C. STEVENS.

RKO

Special effects (photographic) - JOHN FULTON, "Wonder Man," SAMUEL GOLDWYN production.
Special effects (sound) - ARTHUR W. JOHNS, "Wonder Man," SAMUEL GOLDWYN production.
Sound recording - STEPHEN DUNN, "The Bells of St. Mary's", Rainbow production.
Special award - "The House I Live In."

WARNERS

Best performance by an actress - JOAN CRAWFORD
Short subjects (two reel) - "Star in the Night," GORDON HOLLINGSHEAD.
Most distinctive documentary short - "Hitler Lives?" GORDON HOLLINGSHEAD.

LA 100-15732

UNITED ARTISTS

Best music score of a dramatic or comedy picture - MIKLOS ROZSA for "Spellbound," DAVID O. SELZNICK production.
Best achivement in art direction in black and white film - WIARD IHNEN for "Blood on the Sun," WILLIAM CAGNEY production.
Interior decoration in black and white film - A. ROLAND FIELDS for "Blood on the Sun," WILLIAM CAGNEY production.

PRAESENS FILMS (SWISS)

Best original screenplay - RICHARD SCHWEIZER, "Marie-Louise."

GOVERNMENTS OF GREAT BRITAIN AND U.S.A.

Most Distinctive Documentary Feature - "The True Glory."

EASTMAN KODAK CO.
Technical Awards

Design and construction of 20th-Fox Film Processing Machine - honorable mention, JOHN G. CAPSTAFF.

An asterisk has been placed before the names of the parties appearing in this report who are known to be members of the Communist Party according to official records now on file in the Los Angeles Field Office.

In addition to those who are known to be members of the Communist Party, it may be stated that nearly all of the parties named who are not known to be members of the Communist Party have engaged in various Communist and Communist front activity.

- PENDING -

Federal Bureau of Investigation

United States Department of Justice

Washington Field Office, 1435 K Street, N. W.
Washington 25, D. C.

March 8, 1946

45959

~~STRICTLY CONFIDENTIAL~~

Director, FBI

RE: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY
~~INTERNAL SECURITY - C~~
(REFER 5 IS)

Dear Sir:

For the information of the Bureau, there are enclosed herewith various reports on Hollywood actors and actresses and writers. These reports were prepared by the House Committee on Un-American Activities. They were obtained from a highly confidential source and consequently it is deemed advisable not to disclose the Bureau's possession of this material.

The enclosed information consists of the following:

1) A report on various writers for MGM showing their activities and affiliations with the Communist movement.

2) Individual reports on the persons named below:

HERBERT BIBERMAN
PHILIP DUNNE
JOHN GARFIELD
DASHIELL HAMMETT
FREDERIC MARCH
PAUL MUNI
LEWIS MILESTONE
DUDLEY NICHOLS
LUISE RAINER
VIOLA BROTHERS SHORE (2 reports)
SYLVIA SIDNEY
LIONEL STANDER
DONALD OGDEN STEWART
FRANCHOT TONE
ORSON WELLES

~~DEFERRED PROSECUTION~~

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT L.A. [illegible] FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 3/12/[illegible] | 3/1/[illegible] - 3/11/[illegible] | [illegible] |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] INDUSTRY | INTERNAL [illegible] |

SYNOPSIS OF FACTS: Apparently because of the present strain between the U. S. and Soviet [illegible] and other factors, the [illegible] and its followers in the motion picture industry are endeavoring to prevent those who have been [illegible] in Communist activity and the high officials of the picture industry are desirous of keeping everything as quiet as possible, but the Communists are proceeding according to the Party line to accomplish their objectives. During a strike last year which lasted eight months, the heads of the motion picture industry denied that there were any Communists in the industry [illegible] and the Legislative Committee exposed the Communist record of [illegible], the leader of the Conference of Studio Unions and also the leader of the strike but apparently the management of the motion picture industry induced the [illegible] to discontinue the exposure of the Communists and the Communists have been devoting more time to politics during the past two or three months and the motion picture menace and is making some effort to suppress some of the more outspoken Communists. [illegible] is devoting more time to political activity. The Hollywood Writers Guild has been very inactive. The International Film and Allied Guild has become active under the leadership of [illegible] prior Fourth Judge [illegible] [illegible] has served his jail sentence and is now on trial in another "riot" case. [illegible] has returned from China and is now [illegible] the east making speeches in opposition to statehood.

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# FEDERAL BUREAU OF INVESTIGATION

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Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 4-11-1946 | 4-3,4,5,8,9, 10-1946. | JAMES G. FINDLAY VKS |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY | INTERNAL SECURITY - |

SYNOPSIS OF FACTS:

Communist record of HERBERT K. SORRELL, the leader of the Conference of Studio Unions and leader of the recent strike, was obtained and is set out herein. Some months ago when the Un-American Activities Committee of Congress threatened an investigation of Communists and Communism in the motion picture industry, the leading Communists became quite inactive for a time but on or about 3-17-46, it was announced that no investigation would be instituted and Communist leaders again became more active than ever before. The Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions has become the main Communist pressure group in Hollywood and was instrumental in calling the National Conference, Washington, D. C., April 5 - 7, 1946. The Hollywood Writers Mobilization has become active and is propagandizing the picture "Love on the Dole." The Los Angeles Committee for a Democratic Far Eastern Policy has recently been formed for the purpose of influencing sentiment and activities favorable to Soviet Russia. Its directing force is that of other Communist front organizations. The People's Educational Center is extending its work and activities. The Council on African Affairs has become active in the Hollywood field under the sponsorship of well known Communists. HERBERT K. SORRELL, leader of the Conference of Studio Unions, is threatening to call another strike in the motion picture industry.

NO JUN 1945 STATISTICAL

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LA 100-15772

42995

REFERENCES: Bureau file no. ~~100-153745.~~

Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated 3-12-46.

DETAILS: AT LOS ANGELES, CALIFORNIA:

The files of the Los Angeles Field Office have been searched and informants have been interviewed relative to the activity of the Communists in the motion picture industry. The pertinent activity is being set out herein.

A photostatic copy of the membership card for 1937 which, according to the testimony produced before the Senator Jack B. Tenney Anti-Subversive Committee, was the membership card of HERBERT K. SORRELL, and is as follows:

"Control card first half of 1937

Book No. 74282

Name, Herbert Stewart

State, California; County, Los Angeles; City, Los Angeles

District No. 13, Sec., industry; Unit, studio

Occupation, painter; Union Painters 644

Male, age 41, white

- - - - - -

No. 60622

I have received a membership book.

/s/ Herb Stewart.

State, California; District No. 13, Co., Los Angeles; City, Los Angeles; Section, Industry; Unit, Studio.

[redacted]

---o---

Evidence was produced showing that "STEWART" was the maiden name of the mother of HERBERT K. SORRELL and two handwriting experts testified that the handwriting was that of HERBERT K. SORRELL. Other witnesses testified that they knew that HERBERT K. SORRELL attended Communist meetings at that time. Other persons have stated that they have attended Communist meetings with SORRELL.

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that Communist activity on the part of the followers of that movement employed in the Hollywood motion picture industry has been noticeably accelerated within the last thirty days. For some six months or so previous to about March 17th, 1946, the Communists, particularly those in the upper brackets of the industry, had been acting cautiously in their open activity. JOHN HOWARD LAWSON, the leader and spokesman of that group, gradually slowed up in his activities and at one time, about sixty days ago, announced through the columns of the Peoples Daily World that he was going to "retire" to his ranch and write a book. Others such as ROBERT ROSSEN, DALTON TRUMBO and others also showed tendencies of inactivity. The Hollywood Writers Mobilization practically was in a decline and it was stated, unofficially however, that it would probably be dissolved.

It is not known definitely that this apparent inactivity was caused by a threatened investigation and expose of Hollywood's Communist group. It is a fact, however, that after several investigators employed by the House Committee on Un-American Activities (Rankin Committee) came to Hollywood, there was much uneasiness among the Hollywood Communists and their sympathizers, and even within the motion picture industry itself.

Source further informed that on March 17th, 1946, it was publicly announced through the trade and daily press that the report of these investigators would not be made public, that any threat of this Congressional committee to the Hollywood film industry was now dissipated, and that the results of the investigation would remain a secret with the Congressional Committee.

Immediately after this announcement was made public, Communist activity increased and became more open. JOHN HOWARD LAWSON promptly emerged from "retirement" and all those who previously had been overly active only to go underground when the threat of investigation was still in effect, have now once again come out into the open and are most active in all "fronts" and pressure groups inspired and controlled by the Communist Party.

The Hollywood Writers Mobilization likewise promptly came to life and is supporting, as an organization, all other Communist "fronts" and activities mentioned hereinafter.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

This organization, according to Source A, is the Hollywood branch of the national organization and is now the main Communist pressure group using the prestige of the motion picture industry for its political purposes.

This organization sent delegates to the National Conference, also known as the "Win-The-Peace Conference," held in Washington, D. C., on April 5 - 7, 1946. This so-called conference can easily be recognized as another Communist-inspired and controlled "Peace" pressure effort and obviously a revival in principle of the American Peace Mobilization set up during the period of the Stalin-Hitler pact and which went out of existence when HITLER turned and attacked Soviet Russia.

The fact that Hollywood had much to do with this conference is shown by the names of the four persons whom the Communists and daily press credit with originating the meeting. Three of this number are:

X PAUL ROBESON, actor and singer, New York City;
JO DAVIDSON, sculptor, New York City;
BARTLEY C. CRUM, attorney, San Francisco.

Source A states that these parties have connections with most all front organizations in Hollywood and make frequent visits to this locality.

In addition to taking part in this conference, the HICCASP is active in every other Communist-controlled effort in the Southern California area. It is allied with an organization called the California Committee on Radio Freedom, and was organized as a pressure group in defense of a number of radio commentators put off the air because of Communist propaganda. These commentators are:

X SAM BALTER, radio commentator;
PETER DE LIMA, radio commentator;
ALVIN MILLER, radio broadcaster.

The HICCASP sponsored a meeting of this radio group at the Beverly-Wilshire Hotel, Los Angeles, March 21, 1946. Those taking part in this meeting were the following:

ROBERT YOUNG, Chairman, actor;
PAUL ROBESON (negro), actor and singer, New York City;
EDWARD G. ROBINSON, screen actor;
CHA MUNSON, actress;
DANE CLARK, actor, Youth Rally Representative, Brotherhood Week;
ALFRED CLARK;
KEENAN WYNN, actor;
MARTIN GABEL;
JEAN LORING;
CHARLES LAUGHTON, actor.

Source A states that NORMAN CORWIN, a radio writer, was the principal speaker at the meeting. While the meeting was called to protest the discharge of the three commentators (all present), CORWIN's main remarks were directed at WINSTON CHURCHILL because of his Fulton, Missouri, speech and in support of the general foreign policy of the Soviet Union, accusing Britain and the United States of getting ready to "gang up on Russia."

The nature of this "Radio" Committee is shown by the following members of the Executive Board of same:

ROBERT W. KENNY, State Attorney General and Democratic candidate for Governor;
Colonel EVANS CARLSON, U. S. Marines;
REUBEN BOROUGH, Pamphleteer and candidate for Congress, Democratic ticket;
LILLIAN HURWITZ, writer;
THOMAS FORD, former Congressman from the 14th Congressional District, and now a candidate for Congress.

In addition to the foregoing activities, the HICCASP is following the political line of the Communist Party in the coming primary elections by supporting all candidates endorsed by the Communist Party and the CIO. The organization is particularly interested in the election of the following candidates:

ROBERT W. KENNY for Governor of California, Democrat;
ELLIS E. PATTERSON for United States Senator, Democrat;
JACK SHELLEY of San Francisco for Lieut-Governor, Democrat;
HELEN GAHAGAN DOUGLASS for Congress, Democrat;
NED HEALY, Congress, Democrat;
EMMETT LAUERY, Congress, Democrat;
LUCILLE GLEASON, Secretary of State, Democrat.

All the foregoing are part of the Communist front machine in the State of California.

In all its activities, locally, nationally and internationally, this organization follows faithfully the present line of the Communist Party of the United States.

HOLLYWOOD WRITERS MOBILIZATION

Source A has informed that this Communist-controlled propaganda organization has again become active. On April 3, 1946, the Marquis Theatre, 9038 Melrose Avenue, Los Angeles, California, was the location where the HWM gave a showing of a motion picture called "Love on the Dole." The picture was made in England and is strictly a propaganda film showing the horrors of capitalist exploitation and resultant depression. The showing of the film was followed by an audience discussion of the economic and political aspects of the coming depression which they maintain will later ensue.

Those who led this "discussion" were as follows:

*JAMES H. BURROWD, CIO Community Service Director;
*IRVING PICHEL, motion picture director;
*ANNE REVERE, screen actress;
EMMETT LAVERY, screen writer, candidate for Congress;
ALEXANDER KNOX, actor;
*JOHN HEXLEY, screen writer;
CARL DEMOPOULOS, Social Service Workers Union;
CATHERINE O'CONNOR, American Red Cross;
*ROBERT ROSSEN, writer, Chairman, Hollywood Writers Mobilization, Chairman of Committee to Aid Strikers.

LOS ANGELES COMMITTEE FOR A DEMOCRATIC FAR EASTERN POLICY

According to Source A, this is the latest Communist front pressure group set up for the purpose of supporting the foreign policy of Soviet Russia as it is being applied in the Orient, in China, India, Indonesia and Japan, mainly. The organization of this group had its beginning within the motion picture industry in Hollywood in that those responsible for its formation are mainly directly connected with the film industry or have connections which are indirect, but nonetheless real.

The Communist nature of the effort is unmistakeable, the same persons controlling this front as are implicated in all other groups of a Communist nature in Hollywood.

A copy of an "information bulletin" has been obtained and is being retained in instant file. This bulletin is self-explanatory and plainly shows the purposes of the organization and its activities, present and proposed, in behalf of Soviet Russia.

The headquarters, or offices, of the organization are located at 6272 Yucca Street, Hollywood, California. This is the headquarters of the Screen Cartoonists Guild, a completely Communist-controlled trade union (AF of L) in the motion picture industry. This location is used continually by Communists as a propaganda center.

The sponsors and directors, all of whom have records of Communist activity and sympathies, are the following:

CARLOS BULOCAN, Filipino radical;
DI LAN CHEN, Chinese radical;
*GEORGE CAMPBELL, musician
*PHILLIP MCCONNELLY, CIO and Secretary-Treasurer of Los Angeles Industrial Union Council;
PAUL DRAPER, dancer and screen actor;
*EDWARD DMYTRYK, screen director;
NED HEALY, Congressman from Southern California, Democrat;
JAMES WONG HOWE, motion picture cameraman;
JOHN B. HUGHES, radio commentator;
Mrs. ALEXANDER KNOX, wife of screen actor ALEXANDER KNOX;
ALINE MCMAHON, no information;
LOLLI MCNITT, Chairman, Los Angeles County Democratic Committee;
CAREY McWILLIAMS, attorney and writer, professional CP sponsor;
CARLTON MOSS, motion picture producer;
Rabbi MAX NUSEBAUM, Los Angeles
Judge ISAAC PACHT, Ex-Superior Court Judge;
ELLIS E. PATTERSON, Congressman from Southern California, Democrat;
GREGORY PECK, screen actor;
RONALD REAGAN, screen actor;
EDWARD G. ROBINSON, screen actor;
WILL ROGERS, JR., former Congressman from Southern California and at present candidate for U.S. Senator for California;

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Mrs. JULIAN SIEGOTY, wife of the Vice-President of the Eastern Columbia Outfitting Co., one of the leading department stores in Los Angeles;
ARTIE SHAW, band leader and screen actor, now in New York City;
VIRGINIA [illegible], columnist on the Illustrated Daily News of Los Angeles, a newspaper which follows the Communist Party line generally.

The national "Consultants" of the organization are as follows:

ISRAEL EPSTEIN;
FREDERICK V. FIELD, Associate Editor of New Masses, and Executive Secretary of the American Peace Mobilization;
PHILIP JAFFE, recently of the State Department and charged with betraying secrets to the Communist publication Amerasia;
KATE L. MITCHELL, Communist publication Amerasia;
Mrs. EDGAR SNOW, wife of the Russian propagandist EDGAR SNOW, New York City;
GUNTHER STEIN;
MARCELL B. STEINER, Soviet propagandist;
LILLIAN HALBERG;
RICHARD WATTS, JR.

This organization is allied with the People's Educational Center, Hollywood Branch, which was formerly known as the Hollywood Writers School, conducted by the League of American Writers. Later on this Communist school absorbed the Communist Workers School of Los Angeles.

There can be no doubt that this pressure group will develop into a powerful front for the Communists in the Los Angeles area because of the connections of the leading personalities with the motion picture industry.

PEOPLES EDUCATIONAL CENTER
Hollywood Branch

Source A states that this Communist school of indoctrination is now expanding its activities immensely. It is flooding the territory with

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propaganda material, particularly within the Hollywood labor unions, AF of L.

The names of the present officers and Board of Directors clearly indicate the Communist character of the "school."

WILLIS J. HILL, President of the School (AF of L);
RALPH WINSTEAD, Vice-President (CIO).

Board of Directors:

FAY E. ALLEN, negress, teacher;
R. S. AVERY, manufacturer;
HARRY BROWN, CIO - PAC;
DR. FRANK C. DAVIS, Ex-Professor at UCLA and Director of PEC;
*SIDNEY DAVISON, Director of PEC
FRANCES EISENBERG, American Federation of Teachers and PEC;
MRS. GERTRUDE FLATTY, member of Hollywood Womens Council
*DR. SANFORD GOLDNER, Research Director of CIO at Los Angeles
*FRANK GREEN, AF of L;
*DOROTHY HEALY, Organizational Secretary, Communist Party, Los Angeles County;
*MAURICE HOARD, Business Rep. of Screen Cartoonists Guild;
*JOHN HOWARD LAWSON, screen writer and Communist Party functionary;
C. T. PETERSON;
*ALBEE SLADE, Assistant to Attorney General ROBERT W. KENNY, Political Liaison;
*WILLIAM WYCLIFF;
*SIDNEY DAVISON, Director of Peoples Educational Center;
*MILDRED RASKIN, Executive Secretary.

COUNCIL ON AFRICAN AFFAIRS

This national organization, according to Source A, is Communist-controlled and becoming active in the LosAngeles area. With the help of Hollywood personalities and cooperation, it is setting up a local organization for agitation among the negroes in Southern California. A meeting of this group was held on March 24, 1946, at the Second Baptist Church (colored). The Communists and sympathizers in charge of the meeting were the following:

*PAUL ROBESON, negro singer and actor;
*PHILLIP M. CONNELLY, CIO, LA IUC Secretary;
MAX YERGAN, President of National Negro Congress
CHARLOTTA BASS, negress, Editor of California Eagle;

LENA HORNE, negro screen actress, singer;
*JOHN HOWARD LAWSON, screen writer
*CALVIN JACKSON, entertainer and screen figure.

The meeting denounced "British Imperialism," demanded relief from the United States for the negroes of Africa, condemned American "Imperialism," protested against police "brutality" and opposed a new world war -- the Communist Party line in all respects was followed. The meeting was held under the auspices of the Daily Peoples World, Communist publication on the West Coast at San Francisco.

CONFERENCE OF STUDIO UNIONS

This block of studio unions under the leadership of HERBERT K. SORRELL, a known Communist, is now preparing to call another strike in the Hollywood motion picture industry. Already some of the unions under Communist domination, Carpenters, Set Decorators, Painters and Machinists have taken a strike vote and the verdict was for strike unless the producers concede to a form of negotiation demanded by SORRELL and his Communist followers.

HERBERT K. SORRELL was convicted of contempt of Court several months ago and served seventeen days in jail. He is being tried on another charge growing out of the recent strike in Burbank, California, which was inciting to riot and disobedience to the law by violating an injunction. The trial is now in progress.

The Communists in the Hollywood film industry are becoming stronger day by day in the matter of propaganda and influence. Now that any threat of exposure either by the Government, local authorities or the producers themselves, who seem to favor them at certain times and under certain conditions, it appears that the Communists are becoming more powerful and more insistent for their programs than ever before.

An asterisk has been placed before the names of the parties in this report whose identity as members of the Communist Party has heretofore been reported to the Bureau.

- PENDING -

43004

LA 100-15732

- UNDEVELOPED LEADS -

THE LOS ANGELES FIELD DIVISION:

AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry at Hollywood, and will report the activity in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for the information of that office as it is believed that this report contains information of value to that office.

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LA 100-15732

- ~~CONFIDENTIAL SOURCES~~ - 2040 7/15/77

CONF. INFT.

SOURCE A: - CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 4-11-1946 | 1-3,4,5,8,9, 1946. | JAMES G. FIELLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Communist record of HERBERT K. SOBELL, the leader of the Conference of Studio Unions and leader of the recent strike, was obtained and is set out herein. Some months ago when the Un-American Activities Committee of Congress threatened an investigation of Communists and Communism in the motion picture industry, the leading Communists became quite inactive for a time but on or about 3-17-46, it was announced that no investigation would be instituted and Communist leaders again became more active than ever before. The Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions has become the main Communist pressure group in Hollywood and was instrumental in calling the National Conference, Washington, D. C., April 5 - 7, 1946. The Hollywood Writers Mobilization has become active and is propagandizing the picture "Love on the Dole." The Los Angeles Committee for a Democratic Far Eastern Policy has recently been formed for the purpose of influencing sentiment and activities favorable to Soviet Russia. Its directing force is that of other Communist front organizations. The People's Educational Center is extending its work and activities. The Council on African Affairs has become active in the Hollywood field under the sponsorship of well known Communists. HERBERT K. SOBELL, leader of the Conference of Studio Unions, is threatening to call another strike in the motion picture industry.

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| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5-10-46 | 5-3,4,6,8,9, 10-46 | JAMES G. FINDLAY DRB |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5-2-96 BY SP4 [illegible]

SYNOPSIS OF FACTS: ALBERT MALTZ, a high ranking Communist, published an article in New Masses which contained basically anti-Marxist views. He was called to account for same. He apologized and begged forgiveness and was retained as a Communist Party member. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has made endorsements for all national, state and county officers which coincide with the Communist endorsements. It has also elected officers for 1946. Twenty-four known Communists are on the Executive Council of the local HICCASP. It held a parade in favor of retaining the OPA. The Hollywood Writers Mobilization has acted in harmony with the HICCASP in making endorsements for public office. A local chapter of the National Win-The-Peace Conference is to be formed in Los Angeles on 5-12-46. HERBERT K. SORRELL, Business Agent for the Conference of Studio Unions, is now on trial in connection with the motion picture strike of last year. The Motion Picture Alliance for the Preservation of American Ideals is being rejuvenated.

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REFERENCE: Bureau File No. 100-158745.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated 4-11-46.

DETAILS: AT LOS ANGELES, CALIFORNIA

The files of the Los Angeles Field Office have been examined and informants have been contacted. The results of this investigation a

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set forth herein.

ALBERT MALTZ APOLOGIZES FOR
ARTICLE APPEARING IN NEW MASSES

Source A has informed that ALBERT MALTZ, a well known Communist of some standing, had written an article which was published in the New Masses and reprinted in the Daily Worker which contained basically anti-Marxist views. The Communists claimed that the "article set up an artificial separation between art and politics, between the artist as artist and the artist as citizen;" that it echoes and gives comfort to the slanders of the capitalist press, the Trotskyites, Social Democrats and other enemies of the Party and the working class. MALTZ was criticized and was given an opportunity to explain his stand and his views. He apologized and begged for his "Communist life" which was accepted, and MALTZ was permitted to remain as a member of the Communist Party in good standing.

COMMUNIST ACTIVITY IN
MOTION PICTURE INDUSTRY

Source B has informed that the Communists and their supporters in the motion picture industry have become more pronounced and open in their work since the House Committee on Un-American Activities officially announced that the findings of the Committee would not be made public.

At the present time, this aggressive attitude of the Communists has become more aggressive in the Hollywood-sponsored pressure groups, all of which follow the political line of the Communist Party in international, national and local affairs.

The most powerful organization at the present time attached to the motion picture industry is the HICCASP.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source B informs that this organization is the Hollywood branch of the ICCASP. It is a powerful political pressure group and using the motion picture industry and its prestige as a base will be the dominating factor in the coming primary elections in the State of California. Every endorsement for public office made by this organization coincides exactly with that made by the Communist Party of the state. In addition to endorsement of these Communist-favored candidates, the HICCASP is mailing out a tremendous amount of propaganda literature not only as a service to these candidates for office, but in favor of every Communist-endorsed proposal, grievance or pressure effort.

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At a meeting held on April 14, 1946, the HICCASP held an election at which officers and an Executive Council for the ensuing year were placed in office. The present officers and council are the following:

JOHN CROMWELL, Chairman - motion picture director
Colonel EVANS CARLSON, Vice-chairman - U. S. Marines
OLIVIA de HAVILAND, Vice-chairman - Actress
Dr. FRANKLIN FEARING, Vice-chairman - UCLA Professor of Psychology
LENA HORNE, Vice-chairman - Negress, actress, member of the Board of Directors of IFRG.
Dr. LINUS PAULING, Vice-chairman - Cal Tech professor
DORE SCHARY, Vice-chairman - Director, MGM
FRANK SINATRA, Vice-chairman - Singer
E. Y. HARBURG, Secretary - Writer of music
ERNEST PASCAL, Treasurer
JOHNNY GREEN, Division-chairman - music, song writer
Mrs. BERNARD VORHAUS, Division-chairman - women
TRUE BOARDMAN, Division-chairman - radio writer

Executive Council:

* Dr. MURRAY ABOWITZ - Doctor of medicine
* GREGORY AIN - C.P. name FRED GRANT
* SAM ALBERT - Musician
Mrs. VICTOR ALLER
* MARGARET BENNETT - (MARGARET BENNETT WILLS), Secretary of Council of Guilds and Unions
* EDWARD BIBERMAN - Artist
* HENRY BLANKFORT - Producer at Universal
* WILLIAM BLOWITZ - Publicity agent
EDWIN BLUM - Sponsor of Actors Lab. Theater Program
HUMPHREY BOGART - Actor
Dr. VERNON BOLLMAN
REUBEN W. BOROUGH - Pamphleteer
IRVING BRECHER
* HUGO BUTLER - Writer
* GEORGE CAMPBELL - Musicians Union #47
SYLVIA COMPINSKY - Wife of DANNY KAYE
EDMUND COOKE - Mayor BOWRON's Secretary
NORMAN CORWIN - Radio writer
ALBERT DEKKER - State Assemblyman, actor
MARION DEVLIN
WILLIAM DOZIER - RKO store department
ALFRED DRAKE - Dancer
PAUL DRAPER - Dancer
PHILLIP DUNNE - Writer
CHARLES EINFELD - Independent producer

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JOAN FONTAINE - Actress
* JOHN GARFIELD - Actor
HOWARD GREEN
HARRY GROBSTEIN
* LOUIS HARRIS - Producer of shorts
DON HARTMAN - Member, Hollywood Democratic Committee
Dr. DICKERSON HAWKINS
PAUL HENREID - Actor
JOHN HIESTAND
CELESTE HOLM - Actress
JOHN B. HUGHES - Commentator
MARSHA HUNT - Actress
* ALICE HUNTER - Photographer
* REX INGRAM - Actor (Negro)
AL JARVIS - Radio productions
CHARLES JONES
VERA KAPLAN
* CHARLES KATZ - Labor attorney
Mrs. JEROME KERN - Wife of composer
EVELYN KEYES - Actress
EDWARD KOCH
EDWIN KNOPF
CALVIN KUHL - Radio
* RING LARDNER - Writer
EMMETT LAVERY - Writer
* JOHN HOWARD LAWSON - Writer, also scenario writer
Dr. FRASER McDONALD
ALINE McMAHON - Actress
THOMAS MANN - Writer
* LEON MEADOW - Writer
LEWIS MILESTONE - Director
FRANCES MILLINGTON - President of Screen Story Analyst Guild
* SAM MOORE - Writer of Great Gildersleeve
CARLTON MOSS - (Negro) Produced "Negro Soldier"
ONA MUNSON - Actress
LEONARD NEUBAURER
Dr. RICHARD M. NOYES - Physician
Dr. I. Y. OLCHS
GREGORY PECK - Actor
NAT PERRIN
* WILLIAM POMERANCE - Executive Secretary, Screen Writers Guild
Dr. FRANCIS POTTENGER, SR. - Physician
RONALD REAGAN - Actor
ALAN RIVKIN - Writer
* EARL ROBINSON - Singer and song composer
EDWARD G. ROBINSON - Actor
JAMES ROOSEVELT - National organizer ICCASP
* Mrs. ESTHER ROTH - Musician
ARTIE SHAW - Band leader

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MARIAN SPITZER - League of American Writers, member
LOUIS TABAK
* DALTON TRUMBO - Writer
* FRANK TUTTLE - Director
BENEY NANUTA
* BOB WACHSMAN - Publicity manager for JACK BENNY
WALTER WANGER - Producer
FRANZ WAXMAN
VIRGINIA WRIGHT - Columnist
WILLIAM H. WRIGHT - Sponsor Actors Lab. Theater Program
BENJAMIN ZUKOR - Member of Executive Committee of American Society for Russian Relief

From the foregoing list of names the Communist complexion of this organization is unmistakeable. An asterisk has been placed before the names of those who have been heretofore reported as members of the Communist Party.

Source B further stated that on April 13, 1946, the HICCASP took part officially in a parade in the downtown Los Angeles area conducted under the auspices of the Emergency Committee to Support OPA. This demonstration was in response to a call by the Communist Party of the United States for all organizations to support the OPA. Other organizations taking part in this demonstration along with the HICCASP, all of which are under Communist influence in the Southern California area, were the following:

Los Angeles County Democratic Committee
National Citizens Political Action Committee (L.A. Division)
American Veterans Committee
Young Women's Christian Association
CIO Industrial Union Council
Screen Cartoonists Guild
Screen Publicists Guild
Laboratory Technicians, Local 683, IATSE.

The organization is also conducting a campaign of propaganda against "restrictive covenants" limiting residential districts on the basis of color, etc. In support of this campaign the organization is circulating a somewhat elaborate booklet on the subject issued by the American Council on Race Relations, located at 32 West Randolph Street, Chicago, Illinois. This latter organization is a Communist "front" organization. Also in support of this program the HICCASP, on April 30, 1946, held a meeting at the First Unitarian Church, 2936 West 8th Street, at which meeting a Reverend CLAUDE WILLIAMS, pastor of the Peoples Institute of Applied Religion, Detroit, Michigan, was the guest speaker. This so-called Institute is a Communist-inspired venture.

The HICCASP has officially endorsed, and is carrying on an intensive campaign in support of, the following candidates for State offices in the California primaries to be held on June 4, all of whom have been identified with Communist activities outright, or have supported the Communist Party line:



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ROBERT W. KENNY, for Governor
JOHN F. SHELLEY, Lieut. Governor
LUCILLE GLEASON, Secretary of State
* ELLIS E. PATTERSON, U. S. Senate (now a member of Congress)
CLAUDE WELCH, State Senator
NED R. HEALY, Congress (incumbent)
HELEN GAHAGAN DOUGLAS, Congress (incumbent)
EMMETT LAVERY, Congress, writer
REUBEN W. BOROUGH, Congress, pamphleteer
CHET HOLIFIELD, Congress (Incumbent)
CECIL R. KING, Congress (Incumbent)
CLYDE DOYLE, Congress (Incumbent)

In the Assembly list and other local offices the endorsements of the HICCASP correspond exactly to those of the Communist Party of California.

In fact, all the activity of the HICCASP, whether it be local, national or international, is plainly dictated by the ideology of the Communist Party, which, in turn, operates in the interests of the Soviet Union only.

HOLLYWOOD WRITERS MOBILIZATION

According to Source B, the political activities of the Hollywood Writers Mobilization correspond precisely with those of the above mentioned HICCASP. It has supported every proposition in the same manner as the above mentioned HICCASP.

The HWM's principal activity at the present time is the showing of Russian propaganda motion pictures at the Gordon Theater, 614 North La Brea Avenue, Los Angeles, on each Tuesday night. In connection with the showing of these pictures made in Russia, a sort of town meeting forum is held in which the audience takes part. This is strictly a Hollywood colored gathering, and is used for propaganda purposes purely. Films already shown or to be shown are titled as follows:

Once There Was A Girl, made in Russia and glorifying the Young Komsomols (Young Communists)
The Last Chance
Marie-Louise
Seventh Veil
Open City
It Happened at the Inn

WILLIAM DIETERLE, motion picture director, is one of the prime movers in this venture. Others are the following:

FLORENCE ODETS - Photographer
* EDWARD ELISCU - Writer
* Mrs. GUY ENDORE - Hollywood Women's Council

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HOWARD KOCH - Writer
* ROBERT ROSSEN - Writer
* CORINNE SEEDS, of the University of California at Los Angeles, Elementary Division.

The turnout at these meetings are the usual Communist, and sympathetic individuals seen at all such gatherings.

NATIONAL WIN-THE-PEACE CONFERENCE

According to press dispatches, this organization came into existence at a meeting held in Washington, D. C. April 4, 5, and 6, 1946. Out of this meeting a national organization was set up, and it has been reported that branches in all parts of the country are to be formed.

Source B advises that Los Angeles and Hollywood have fallen in line and on May 12, 1946, the Los Angeles branch will come into existence. This "Conference" is to be held on that date at the Los Angeles City College auditorium. Publicity for the meeting states that the conference is sponsored by the National Win-The-Peace Committee, the co-chairmen of which are:

* PAUL ROBESON - Singer and actor
Col. EVANS CARLSON - U. S. Marines

The Los Angeles Conference will be in charge of the following Communist Party line followers:

ROBERT W. KENNY, Atty-General of California and candidate for Governor
ALLEN CHASE - Writer and Executive Secretary of American Committee for Spanish Freedom.
EDWARD MOSK - Attorney and former member of AMG in Germany
TRUE BOARDMAN - Radio writer
REUBEN W. BOROUGH - Pamphleteer
VICTOR SHOCKEN
WILLIAM H. ROSENTHAL - California State Assemblyman
BELLE DUBNOFF
Dr. HERBERT ALEXANDER - Professor at Los Angeles City College
Dr. CLAUDE HUDSON - Negro dentist
L. E. CLAYPOOL
LAL SINGH - India, publishes a paper on Indian affairs
DAVID SARVIS
Dr. I. REES
* WILLIAM POMERANCE - Executive Secretary Screen Writers Guild
WILLIS J. HILL - President of People's Educational Center
* IKE ADAMS - Negro
* PHIL M. CONNELLY - Secretary-Treasurer, LAIUC

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The following U. S. Congressmen from this district are sponsoring this meeting:

* ELLIS E. PATTERSON - Congressman
HELEN GAHAGAN DOUGLAS
CLYDE DOYLE
NED R. HEALY

While not all those above mentioned are connected with the Hollywood motion picture industry, the HICCASP and the MPM are both officially affiliated with the national and local meets; both these organizations sent official delegates to the Washington meeting.

HOLLYWOOD STUDIO UNIONS

The situation within the organized labor groups in the film industry is comparatively quiet at this time. However, Source B has advised that the recent eight months strike has not settled the dispute and it will be only a comparatively short time till strife breaks out again.

* HERBERT K. SORRELL, the Communist leader of the former strike is now on trial before the Los Angeles Central Labor Council on the charge of being a Communist Party member and having engaged in Communist activities. The trial will last for several weeks. Conclusive evidence of his activities is in the hands of the Council and it is believed that he will be expelled from that body of the A.F. of L. This trial of SORRELL has quieted the labor situation temporarily.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

This organization formed several years ago presumably to offset Communist subversive activities in the Hollywood motion picture industry is making an attempt to come to life again. It has issued a bulletin titled "The Vigil," four pages and an insert, dated April, 1946. It states that it is to be a monthly issue. The content of the bulletin is an attempted expose of the methods of Communists in Hollywood in dialogue form, a list of the activities of JOHN HOWARD LAWSON and an item taken from the "New Leader" of New York showing the HICCASP is a Communist "front" organization. The circulation is limited and the effort is nothing more than a gesture, as all its past attempts have been.

- PENDING -

L.A. 100-15732

UNDEVELOPED LEADS:

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THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communists and the Communist front organizations in the motion picture industry at Hollywood, and will report the activities in which they are engaged.

One copy of this report is being forwarded to the New York Field Division for the information of that office, as it is believed that this report contains information of value to that office.

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~~CONFIDENTIAL INFORMANTS~~ 2010 HQ 1m 7/19/77

Source A: [CNDI [redacted]] (S) U

Source B: CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

CONFIDENTIAL

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5-10-46 | 5-3,4,6,8,9,10-46 | JAMES G. FINDLAY DRB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: ALBERT MALTZ, a high ranking Communist, published an article in New Masses which contained basically anti-Marxist views. He was called to account for same. He apologized and begged forgiveness and was retained as a Communist Party member. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions endorsements for all national, state and county officers which coincide with the Communist endorsements. It has also elected officers for 1946. Twenty-four known Communists are on the Executive Council of the local HICCASP. It held a parade in favor of retaining the CPA. The Hollywood Writers Mobilization has acted in harmony with the HICCASP in making endorsements for public office. A local chapter of the National Win-The-Peace Conference is to be formed in Los Angeles on 5-12-46. HERBERT K. SORRELL, Business Agent for the Conference of Studio Unions, is now on trial in connection with the motion picture strike of last year. The Motion Picture Alliance for the Preservation of American Ideals is being rejuvenated.

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11/20/84 - P -

Classified by SP-8BTG/JAF
Declassify on: OADR #249,755

REFERENCE: Bureau File No. 100-158745.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated 4-11-46.

DETAILS: AT LOS ANGELES, CALIFORNIA ON 4-4-46 SP1 BTOGW

The files of the Los Angeles Field Office have been examined and informants have been contacted. The results of this investigation are being

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Director, FBI

May 31, 1946

SAC, Los Angeles

45958

JOHN HOWARD LAWSON, with aliases,
INTERNAL SECURITY - C

On May 23, 1946, CNDI [redacted] advised this office that on that afternoon he had attended a conference between JOHN HOWARD LAWSON and BERT (BARGEMAN), a Communist employed as a Secretary at the Hollywood Writers Mobilization. During the course of this discussion, LAWSON stated that he had written most of SIMINOV'S speeches that he had delivered in Los Angeles. SIMINOV, as the Bureau is aware, is a noted Russian writer who is presently visiting in Los Angeles. b7D

BARGEMAN told LAWSON that she felt that SIMINOV'S possibilities had not been fully exploited, that she felt that many of SIMINOV'S speeches had been "watered down" to a more dripple of "Russia and the United States should be friends". BARGEMAN felt that this "milk toast" attitude should be stopped and that the Communist start fighting Fascism which she claimed flourished most successfully in the United States. To this LAWSON agreed but he cautioned that it would be necessary to start off very gradually in changing the peoples' beliefs and he stated that he felt that the "best bet is by communizing the writers and producers" in Hollywood and eventually controlling every picture and fiction story produced in Hollywood and that perhaps one day every news article in the United States that the people read.

RTH:hy
100-21193

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
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FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 6-11-46 | 6-1,3,4,5,6-46 | JAMES G. FINDLAY lrk |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: The Communist forces in the film industry devoted a great deal of time to the recent primary campaign and election and the Communists, Communist Party line followers, CIO-PAC, NC-PAC and the HICCASP suffered an overwhelming defeat. Their candidates for governor, senator, secretary of state, controller, state treasurer and state senator have been eliminated from the general election and it appears that the candidate for attorney general will also be eliminated. "Actors Lab." has moved and is now engaged in producing propaganda pictures. A Hollywood forum has been opened under the auspicious of the Daily People's World. HERBERT K. SORRELL and seven other studio strike pickets were convicted and each one was sentenced to pay a fine of $50.00 or five days in jail. The fines were paid. KONSTANTIN SIMONOV, Russian Journalist, praised the motion picture industry and critized the American press, especially the HURST newspapers and gave a banquet and show on board a Russian steamship for certain sponsors of Russian interests.

NO JUL 1946 15

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/25/96 BY spatterson/sp SP1 Brown 4-4-95

- P -

REFERENCE: Bureau file No. ~~100-158745~~.
Report of Special Agent JAMES G. FINDLAY dated 5-10-46 at Los Angeles, California.

DETAILS: AT LOS ANGELES, CALIFORNIA

The files of the Los Angeles Field Office have been examined and informants have been contacted for information relative to the activities of the Communists and their party line followers. A summary of said activities is being set forth

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herein.

The Los Angeles Daily News for May 7, 1946 stated that HERBERT K. SORRELL, who fought for his union members in several recent public trials was on trial before the union itself on charges of being a Communist. It stated that SORRELL, a delegate to the A.F. of L. Central Labor Council, is accused of violating the constitution of Painters' Local #644 of which he is the business agent. The constitution makes Communism a serious offense for any member of the union.

The Hollywood Reporter, for May 15, 1946, stated that HERBERT K. SORRELL and seven other members of the conference of studio unions were ordered to pay $50.00 fines or serve five days in jail as a result of their convictions two weeks ago of failure to disperse on a police order during the film strike riots at Warner Brothers last October. Burbank's Police Judge RAYMOND also sentenced ANTHONY SCHIAVONE, who was also found guilty of distrubing the peace, to pay a fine of $25.00 or spend two days in jail. The other defendants were given forty-eight hours to pay the $50.00 fines, after electing to pay the fines in lieu of going to jail.

COMMUNIST ACTIVITY IN
MOTION PICTURE INDUSTRY

Source A has informed that the entire strength of the Communist forces in the Hollywood film industry, members of the Party, sympathizers and followers of the Party line was devoted almost exclusively to the primary election for State and County offices held on June 4, 1946. In fact, the entire Communist apparatus in the State was utilized in an effort to elect those candidates whom the Communist Party and its "front" organizations had endorsed. The candidates supported by the Communists and so-called "liberal" or "progressive" elements, which are in reality in most cases disguised Communists, were badly defeated. ROBERT W. KENNY, State Attorney General and candidate for Governor had the endorsement of the Communists and their sympathizers; in fact, Mr. KENNY has been raised to his present post of Attorney General of California by the efforts of the Communist Party with which he has collaborated for many years. * ELLIS E. PATTERSON, now a member of Congress and a candidate at this election for the Senate of the United States was also swept out of the picture. PATTERSON, likewise, owes his political prowess to the Communist Party. His record of Communist activity goes back many years. Both KENNY and PATTERSON were defeated, EARL WARREN, the present governor of the state being re-elected at the primary election by securing both the Democratic and Republican nominations. PATTERSON was eliminated from the finals, WILL ROGERS, JR., having secured the Democratic nomination.

The Communists centered most of their strength on these two offices, for

obvious reasons. Other offices where Communists had endorsed candidates met a similar fate in the majority of cases for lesser offices. This defeat at the polls for the Communists throughout the State where for about ten years they have enjoyed an almost preferred position will mark a turning point in the politics of the State, and also a change in Communists tactics, particularly within the motion picture industry where they are exceptionally strong due to the key positions they hold in the industry.

This Source further advised that one important factor that contributed to this overturn was the open position the Communists are now required to take because of the change in the Party line which calls for more open revolutionary activity and an open attack on the capitalist system as such. For this reason Communists are more and more being exposed for what they really are. Previously because of the war and their protestations of loyalty to democracy (our kind), they were able to hide their ultimate intentions behind a screen of patriotism. But now, they are back to the old line of revolution according to Marx-Lenin-Stalin theory. This change was demanded by Soviet Russia immediately after the war was over and HITLER was defeated. This change in line is clearly visible with the Hollywood Communists in the film industry who are now against the private profit system and in favor of socialism for this country. However, so far, they do not put it so boldly, but do so in a much more subtle manner. This will become more apparent as time goes on.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

This organization, according to Source A, is composed of many prominent persons in the film industry which is the leading organization political force in Southern California devoted to the election of Communist-preferred candidates. This organization endorsed, and raised large amounts of money for the support and election of the Communist-sponsored candidates. With one exception, there was no division in their ranks on this issue of preferred candidates. There was some slight division over the two candidates ELLIS E. PATTERSON and WILL ROGERS, JR., for the Office of United States Senator. A small group, numbering about forty, disagreed with the rulers of HICCASP and came out for WILL ROGERS, JR., for Senator. There is not a great deal of difference between PATTERSON and ROGERS as both have been the favorites of the Communist Party and supported by that Party wholly in the past.

Source A further informs that there has not yet been a meeting of the HICCASP called, but information conveyed is to the effect that the organization may have to undergo some changes. What those changes may be, the

informant did not know. In any case there will be changes made inasmuch as the organization is now being recognized and designated by the interested public generally as a Communist organization. Previous to the primary election, for some four weeks, the HICCASP had cooperated with the following organizations connected directly and indirectly with the Hollywood motion picture industry in a series of political rallies for the benefit of the Communist-recommended candidates:

Conference of Studio Unions (Communist controlled)

Council of Hollywood Guilds and Unions (Communist controlled)

57th A.D. Democratic Club (Communist controlled)

American Youth for Democracy (formerly known as Young Communist League)

American Veterans Committee (Sponsored by Communists)

Mobilization for Democracy (Communist front organization)

Meetings of this last named group were held in the various High Schools in the Hollywood area, the last one being held in the Hollywood High School on the evening of June 3, 1946. The speakers at this meeting were the following:

ALBERT DEKKER - California assemblyman.

*DOROTHY CONNELLY - Mrs. PHILIP M. CONNELLY.

WILLIS J. HILL - A.F.L. Leftist leader.

BEN RINALDO - Party line follower.

ORA MATTHESS - Party line follower.

*EARL ROBINSON - Composer of Communist songs.

The foregoing is the type of activity that HICCASP has been engaged in during the last four weeks.

HOLLYWOOD WRITERS MOBILIZATION

Source A further informs that this organization is at present confining its activity to the presentation of Russian-made propaganda films. They have secured the Laurel Theater, 8056 Beverly Blvd., Los Angeles, for this

purpose. The picture now being shown is the Russian picture "OPEN CITY." Attendance at the showing of these pictures is confined mostly to Communists and their sympathizers.

Those most interested in the presentation of these Russian motion pictures, all of whom are connected with the Film Industry, are the following:

JOHN CROMWELL - writer.

*ALVAH BESSIE - writer.

FRANCES MILLINGTON - studio worker, union officer.

LENA HORNE - Negress, actress, singer.

JOHN B. HUGHES - news commentator.

WILLIAM DIETERLE - director.

HOWARD KOCH - writer.

FLORENCE ODETS - motion picture photographer.

*EDWARD ELISCU - writer.

*GUY ENDORE - newspaper columnist.

*Mrs. GUY ENDORE - secretarial work.

LEWIS MILESTONE - Russian born film director.

ACTORS LABORATORY (Actors Lab.)

Source A informs that this Communist-controlled school for acting and a transmission belt into the motion picture industry has moved to a new location, the Las Palmas Theatre, 1648 North Las Palmas Avenue, Hollywood, California. The Actors Laboratory is a continuation of the former Group Theatre organization which was affiliated with the International Union of Revolutionary Theaters, through the New Theatre League. This latter organization suspended operations when the war started. Plays produced during the war by the Laboratory Theater were not of strong propaganda character. But since the change in the Communist Party Line back to a revolutionary program, this Theater group is preparing to produce propaganda and revolutionary plays. Now in preparation to be produced soon is the Communist propaganda play by CLIFFORD ODETS, called "Awake and Sing."

HOLLYWOOD FORUM

This forum, devoted to Communist propaganda, according to Source A, is held each Friday night at the Allan Rudack Dance Studio, 7213 Beverly Boulevard, Los Angeles, California. While it is called the Hollywood Forum, it is held under the auspices of the Daily People's World, official organ of the Communist Party on the Pacific West Coast. Those taking part in the forum discussions are all connected with the Hollywood motion picture industry. The following are the most active in this venture:

*WALDO SALT, Moderator, Communist writer.

*JOHN HOWARD LAWSON - Communist writer and Communist Party functionary.

*SAMUEL ORNITZ - Communist writer for many years.

*ALVAH BESSIE - Communist writer.

CARLTON MOSS, Negro - writer

*PATRICIA KILLORAN, DPW Correspondent

WILLIAM P. HUTTER, Representative of Railroad Brotherhoods.

CONFERENCE OF STUDIO UNIONS

Source A informs that labor disputes between the Communist-dominated Conference of Studio Unions and the anti-Communist IATSE are reasonably inactive at the present time. Threats of strike by either side made within the last several weeks have not materialized. However, it is only a matter of time until the Communist elements in the studio unions will again attempt to take over some of the unions. The reason it is quiet now is that the producers are carrying on negotiations with all the unions for adjustment of wage scales and conditions.

*HERBERT K. SORRELL, Communist leader of the Conference of Studio Unions is still on trial before the Central Labor Council on a charge of Communism and Communist activity. If found guilty, he will be expelled from that body.

RUSSIAN JOURNALIST ENTERTAINED
SOME HOLLYWOOD CHARACTERS ON
RUSSIAN SHIP

The Los Angeles Herald for May 28, 1946 under the heading "Probe Russ Ship Parties as CHAPLIN and GARFIELD fated", stated in part that Actor JOHN

GARFIELD and wife, CHARLIE CHAPLIN and wife, LEWIS MILESTONE, Russian born film director and Mr. and Mrs. C. PUMANTZE were entertained aboard a Russian ship anchored in the Los Angeles harbor. This article further stated State Senator TENNEY, chairman of the un- American Activities Committee, announced that he was sending two investigators to get the facts to report to the committee at its next meeting. TENNEY stated that he was interested in learning more about MILESTONE and his Russian connections and to question JOHN GARFIELD. TENNEY also stated that he intends to summon CHAPLIN, who is not a citizen, as well as GARFIELD and MILESTONE, along with a score of others. TENNEY also stated that the committee would like to know MILESTONE's and GARFIELD's names at birth. The article stated: "The elaborate banquet served to the guests -- while millions are starving in Europe -- provided an ironic touch to the celebration honoring the proletariat."

It was stated that the Soviet film viewed by the party abroad the Russian ship S. S. Batumi was "The Bear" in which the decadence of the Czarists was pointed out by their predilection for champagne parties. Its climax is a scene in which hundreds of bottles of the sparkling wine are smashed. The article stated that ALEXANDER P. GROCHEV, representative of the Soviet and purchasing commission in the United States arranged the banquet proceeding the showing of the picture.

JOHN GARFIELD said, "We felt it was an honor to be invited aboard as a guest of SIMONOV because he is here on invitation of the State Department and because he is the autnor of the best seller 'Days and Nights'. We had been showing him around Hollywood and he felt he ought to return the entertainment and buy a drink in the Russian manner."

CHARLIE CHAPLIN, another Hollywood guest at the party, repeatedly referred to the unified United States Customs men as the "American Gestapo".

KONSTANTIN SIMONOV, RUSSIAN JOURNALIST, VISITS AMERICA

The Los Angeles Herald for May 31, 1946, under the heading "Russ Writer Lists Chaplin, Bette Davis as Soviet Friends," stated in part that KONSTANTIN SIMONOV, Russian journalist, reported from New York that BETTE DAVIS, CHARLIE CHAPLIN and Hollywood writers speak, "in deep contempt of the slanderous campaign raised by the reactionary press -- particularly the HURST press -- against the Soviet Union. SIMONOV described Miss DAVIS as an actor, "whom our film goers know from the 'Little Foxes'"and said he was amazed to find CHAPLIN rehearsing five rolls for a forth coming picture.

SIMONOV further said that he visited the "Actors Lab." in Hollywood, where

"A great interest in the Soviet Union was displayed."

At the writers' association, SIMONOV said, "The American writers displayed a sincere and profound interest in Soviet culture. He also stated: "The friendly attitude of the progressive American intellectual workers is a guarantee for broad cultural relations between our two countries."

In a general sense the Communist elements in the Hollywood motion picture industry are relatively quiet. This is because there is at present a sort of period of transition between the old Communist Party line and the new one. And, as stated before, the preponderance of activity has been devoted to the State and County elections held on June 4, 1946.

* An asterisk has been placed before the names of the individuals whose records as members of the Communist Party have here-to-fore been obtained from reliable sources and furnished to the Bureau.

- ~~PENDING~~ *

## UNDEVELOPED LEADS

### NEW YORK CITY FIELD DIVISION

One copy of this report is being furnished to the New York City Field Office as it is believed that this report contains information which will be of value to that office.

### THE LOS ANGELES FIELD DIVISION

#### AT LOS ANGELES, CALIFORNIA

Will continue to observe the activities of the Communists in the motion picture industry and will report the activities of interest.

LA 100-15732

CONFIDENTIAL INFORMANTS

2046
7/19/77
1Hm

CONF. INFT.

Source A - CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible] FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 6-11-48 | 6-1,3,4,5,6-48 | [illegible] C. [illegible] Jr. |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] OF THE [illegible] INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Communist forces in the film industry devoted a great deal of time to the recent primary campaign and election and the Communists, Communist Party line followers, CTO-PNC, NC-PNC and the PINCALP suffered an overwhelming defeat. Their candidates for governor, senator, secretary of state, controller, state treasurer and state senator have been eliminated from the general election and it appears that the candidate for attorney general will also be eliminated. "Actors Lab." has moved and is now engaged in producing propaganda pictures. A Hollywood forum has been opened under the auspices of the Daily People's World. [illegible] and seven other studio strike pickets were convicted and each one was sentenced to pay a fine of $[illegible] or five days in jail. The fines were paid. [illegible], Russian journalist, praised the motion picture industry and criticized the American press, especially the Hearst newspapers and gave a banquet and show on board a Russian steamship for certain sponsors of Russian interests.

- 2 -

REFERENCE: Bureau file No. 100-15[illegible]743.
Report of Special Agent [illegible] C. [illegible] dated 6-1[illegible]-48 at Los Angeles, California.

DETAILS: AT LOS ANGELES, CALIFORNIA

The files of the Los Angeles Field Office have been examined and informants have been contacted for information relative to the activities of the Communists and their Party line followers. A summary of said activities is being set forth

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7-11-46 | 7-3,6,8,9,10-46 | JAMES G. FINDLAY HJK |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Los Angeles Examiner on 6-1-46 revealed that "Red-Trained Writers are in U.S. Films" and reveals that the Communists depend strongly on the motion picture industry for funds to spread Communist propaganda. ROBERT W. KENNY, candidate for Governor, and ELLIS E. PATTERSON, candidate for U.S. Senator, were defeated in the primary 6-4-46, due very largely to adverse activity by Communist elements. The heads of the motion picture industry apparently have made no attempt to eradicate or control the Communist activity in the motion picture industry. The Conference of Studio Unions is still under the domination of HERBERT K. SORRELL and the Communists. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has become the director of political activity in the Communist elements. The Peoples Educational Center has issued a 1946 summer session catalogue which shows that the regular Communist element is still in charge of the affairs of this institution. The Hollywood Forum is showing Russian pictures at Rudacks Studio, 7213 Beverly Blvd., Los Angeles. The Actors Laboratory now has its own theater, the Las Palmas, where skits and plays are presented. The Hollywood Writers Mobilization is showing Russian films at the Laurel Theater, 8056 Beverly Blvd., but it is very quiet at present. The Communist groups have not announced their plans for the November elections. It appears that they are expecting a change in the CP line.

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7-2031

LA File #100-15732

REFERENCE: Bureau File #100-158745.
Report of Special Agent JAMES G. WINDLAY
dated June 11, 1946, at Los Angeles, Calif.

DETAILS: AT LOS ANGELES, CALIFORNIA

The files of the Los Angeles Field Division have been examined and informants have been contacted for information relative to the activities of the Communists and their Communist Party line followers. The information obtained is being set forth in this report.

The Los Angeles Examiner for June 1, 1946, under the heading "Red-Trained Writers are in U.S. Films" by DAVID SENTNER, stated in substance that the Communist Party in its flourishing campaign to capture the film industry, is funneling Red-indoctrinated writers and technicians into the motion picture industry. The article stated:

"The Communist Party aims to furnish the motion picture industry with technical employees who have been trained in Marxist philosophy." It also stated that the House Committee on Un-American Activities asserts that the importance of the motion picture industry to the Communists lies not alone in the propaganda field, but that one of the "major objectives of the Communist Party in the motion picture field is to secure money from those engaged in the film industry". It stated that "funds are garnered in the form of salaries and in contributions in order to have funds for the dissemination of propaganda and for the furtherance of the work of the Party.

"The adapting of stories or plays for use in the motion picture industry is a highly specialized field. For a number of years, the Communist Party, under the observation of the League of American Writers, has operated a school for writers in Hollywood.

"The teachers in the writing school not only taught aspiring writers in attendance at the school the technique of preparing screen scenarios, but indoctrinated them with the Marxist philosophy.

"As soon as the writers obtained a little proficiency in the technique of writing, the Communist group in the League of American Writers assisted them in securing positions in the motion picture studios. This school for writers has been a transmission belt into the motion picture industry for writing talent." The article stated that this project was prepared by "JOHN HOWARD LAWSON, Communist Party leader on the West Coast in September 1943". This article further stated that the writing school's faculty was listed as including CORA WINTERS, Los Angeles County Secretary of the Communist Party, and EVA SHAFRAN, Director of the Communist Los Angeles Workers School.

LA File #100-15732

COMMUNIST ACTIVITY IN THE
MOTION PICTURE INDUSTRY

Source A stated that there is a strong trend throughout the country toward criticism and exposure of the activities of the Communist Party and its army of sympathizers and helpers. In the recent primary election in California Source stated that ROBERT W. KENNY, candidate for Governor, and ELLIS E. PATTERSON, candidate for the United States Senate, were supported by the Communist elements, making claim to being "liberal" and "progressive", but they were overwhelmingly defeated, and neither one was successful in obtaining the nomination of his own party. In the case of KENNY, who was the only real candidate on the Democratic ticket, he lost the nomination to his Republican opponent, the present Governor, EARL WARREN, who received approximately 100,000 more votes on the Democratic ticket than KENNY received. The results clearly show that the Communist elements were able to dictate the candidate on the ticket, but when the primary arrived, the protest against the domination by the Communists had become so strong, the Democrats would not vote for their party candidate, but cast their votes for the Republican candidate, with the results stated.

Source A states that it would appear that the Communist activity in the motion picture industry would become less disruptive, when their whole program is to aid Soviet Russia; that they would be less bold and open in an industry which depends upon the good will and voluntary patronage of the American public, but such is not the case, and the reason for this is that the motion picture industry in Hollywood has become almost a sacred institution, safe from any attack or criticism as an industry, even though Communist infiltration increases to an alarming extent year by year.

Source states that Hollywood and the motion picture studios provide a base of operations for Communist activity and propaganda equaled no where else in the United States.

Source A further informs that the top heads of the Hollywood industry are well aware of all this. They have never made any attempt to correct the situation; in fact, they are aware that known Communists and followers of the Communist Party line are being placed in key positions more and more, and they are a party to this process. But they have succeeded in erecting such an impregnable political wall around the industry that they are safe and in no fear of being called to account for harboring in the upper brackets of the industry, great numbers of individuals whose first loyalty is to Soviet Russia and who are among the most subversive elements in this country.

Source further states that the heads of the motion picture industry wield such powerful influence that they are able to seduce, coddle or even browbeat

people in public life until their industry is safe from even mild criticism even though through propaganda and indirect mind-molding it is becoming the most disruptive force in the country today. It is permitting its celebrities and outstanding figures to be used by the Communist Party as fronts for its activities, to influence the American people toward a way of life that is directly subversive of our institutions.

The heads of the Hollywood motion picture industry is permitting this freely, although in all contracts with such personalities there is a clause wherein the star or outstanding figure stands to have his or her contract cancelled if he or she should bring disrepute or adverse criticism on the industry in his or her private or public life. The heads of the motion picture industry have never invoked this clause although some of the foremost and outstanding persons in the industry openly take part in and support Communist activities all over the country.

CONFERENCE OF STUDIO UNIONS

Source A has advised that this Communist controlled block of unions in the Hollywood studios under the leadership of (*) HERBERT K. SORRELL, a known Communist, has been attempting, over a period of years, to get control of all workers, both manual and technical, in the industry and herd them in and under control of the Communist Party. This group called a strike a year or more ago which lasted for eight months. It was finally settled by arbitration, of a sort. Again a strike was called on July 1, 1946, which lasted two days only. In the former strike the Communists came out second best. In the last strike they were more successful, and it looks as if this Conference of Studio Unions will, from now on, be the determining influence in the studios.

Source A further advises that the group of unions which oppose Communist infiltration and control of the unions in the film industry is the Inter-National Alliance of Theatrical Stage Employees (IATSE). Up to the present time this international union was somewhat successful in its opposition. During the past three months all unions in the studios were conducting negotiations for wage and hour adjustments, the customary annual or biennial procedure. The negotiations dragged on without results. Then without warning, the Communist group called a strike on July 1, 1946, which lasted two days. Immediately the producers went into conference with the unions and within four hours an adjustment was reached and wages and hours were settled. The result of this "sudden" capitulation by the producers is that the Communists are given credit for the success of the negotiations and all at the expense of the IATSE, the anti-Communist block. The prestige of the Communist unions immediately rose and HERBERT K. SORRELL has the largest following among the workers and has now emerged as the dominant figure among all workers in the film industry. It appears that the producers deliberately made it possible for Communist prestige to prevail.

All unions involved are AFL. As that organized body does not permit known Communists to function in its ranks, the Los Angeles Central Labor Council, AFL, is now attempting to expel HERBERT K. SORRELL as a delegate to the Council on the charge that he is a member of the Communist Party and a follower of the political line of that Party. His trial comes up on July 8, 1946.

Two other Communists besides SORRELL are now coming to the front in the Hollywood Studio unions. They are:

* HELMER BERGMAN - member of Local 40, IBEW
* ED GILBERT - Set Decorators, Local 1421

Both are Communists.

The result of the foregoing activities causes it to appear as if the Communists, operating through the Conference of Studio Unions, will eventually control all workers in the Hollywood film industry.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES AND PROFESSIONS
(HICCASP)

This is the leading political pressure group identified with the Hollywood film industry, according to Source A. Activities of this group within the last thirty days have been of the usual character; that is, acting as a front pressure group for the program of the Communist Party in respect to such activity as the pressure by telegrams and letters on the President and the Congress for continuation of the OPA in its original form.

Support of the Mobilization for Democracy such as the mass meeting held at Olympic Auditorium, Los Angeles, June 14, 1946, in its attempts to make an issue of the Ku Klux Klan in California. In this activity the HICCASP was affiliated with the following Communist dominated groups and "fronts":

American Veterans Committee
Southland Jewish Organization
American Youth for Democracy (formerly Young Communist League)
American Jewish Congress
National Citizens Political Action Committee
Los Angeles Youth Council
CIO Industrial Union Council
Progressive AFL Committee
Railroad Brotherhoods (Local)

International Ladies Garment Workers (Local)
National Association for the Advancement of Colored People (Local)
Veterans of the Abraham Lincoln Brigade

Source advised that following the mass meeting on June 14, 1946, a delegation from the above organizations, including the HICCASP, marched on the Los Angeles City Council and made demands which had been formulated at the mass meeting.

On June 6, 1946, the HICCASP supported a mass protest made to the Los Angeles School Board because this Board had granted the use of a school auditorium to the Moral Re-Armament Program for the presentation of a play called "Drug Store Revolution". This play is one which stresses the value of morals and ethics based on humanitarianism and unselfishness. Moral Re-Armament was previously known as the Oxford Movement. The organizations cooperating in this protest were the following:

National Citizens Political Action Committee
Hollywood Women's Council
International Workers Order
Veterans of the Abraham Lincoln Brigade
Jewish Women's Professional Club
B'nai B'rith
CIO Political Action Committee
Beverly-Westwood Citizens Committee
National Lawyers Guild
Hollywood Writers Mobilization

Also various other organizations of like character. The Communist Party has carried on a campaign against the Oxford Movement for many years, maintaining that it is a Fascist movement. Their real objection, not stated, is to the religious content of the movement.

Source A informs that while the HICCASP presents the names of over one hundred prominent persons as comprising the Executive Council of the organization, the real inner control is in the hands of the following persons, known as the EXECUTIVE BOARD:

* Dr. MURRAY ABOWITZ - Physician
* GREGORY AIN - Writer
* SAM ALBERT - Writer
* HENRY BLANKFORT - Writer
  EDWIN BLUM - Writer
  REUBEN BOROUGH - Pamphleteer
* GEORGE CAMPBELL - Musicians Union #47
  EDMUND COOKE - Mayor BOWRON's Secretary

ALBERT DEKKER - Actor
MARION DEVLIN
JOAN FONTAINE - Actress, sister of OLIVIA DE HAVILAND
* LOU HARRIS - Associate Producer of shorts at Paramount
JOHN HIESTAND
MARSHA HUNT - Actress
ALICE HUNTER
* CHARLES J. KATZ - Attorney
EDWIN KNOPF - Publisher
HOWARD KOCH - Writer
CAL KUHL - Writer
EMMETT LAVERY - Writer
* JOHN HOWARD LAWSON - Communist Party functionary and writer
Dr. FRASER McDONALD
FRANCES MILLINGTON - President of Screen Analysts
* SAM MOORE - President of Radio Writers Guild
CARLTON MOSS - Writer
Dr. RICHARD M. NOYES
Dr. I. Y. OLCH
* WILLIAM POMERANCE - Business Agent of Screen Writers Guild
* JAMES ROOSEVELT - Political Director of HICCASP
ARTIE SHAW - Band Leader
MARIAN SPITZER - Writer
* DALTON TRUMBO - Writer
BENJAMIN ZUKOR

The following officers also serve with this group:

JOHN CROMWELL - Director and Chairman of HICCASP
E. Y. HARBURG - Associate Producer, Song Writer
ERNEST PASCAL - Writer
JOHNNY GREEN - Musician
Mrs. BERNARD VORHAUS - Writer
TRUE BOARDMAN - Radio Writer, AFL Radio Artists
Dr. FREDERICK REYNOLDS - Physician
Col. EVANS CARLSON - Colonel of U. S. Marines
OLIVIA DE HAVILAND - Actress
Dr. FRANKLIN FEARING - UCLA Professor
LENA HORNE - Actress (Negress)
Dr. LINUS PAULING - Professor at California Institute of Technology
DORE SCHARY - Associate Producer

The foregoing compose the faction which control the HICCASP.

Source A further informs that with the exception of the above mentioned

activities this organization has been, for several weeks, in a sort of state of indecision. Ever since EARL BROWDER went to Soviet Russia, the HICCASP has withheld public statements or issued any printed propaganda. This is because there is soon to be a change in the Communist Party line. It has not yet been communicated officially and, therefore, the organization is withholding any open commitments politically.

PEOPLES EDUCATIONAL CENTER

This school of Communist propaganda, according to Source A, has just announced its 1946 Summer Session. The following instructors in this institution are connected with the motion picture industry in Hollywood:

* ELEANOR ABOWITZ - Secretary of Local HICCASP
LEWIS ALLEN - Writer
* HELMER W. BERGMAN - Labor Union Leader
* HERBERT BIBERMAN - Writer
* LEO BIGELMAN - Physician
VAL BURTON - Associate Producer at Warner Brothers
HOWARD DIMSDALE
* GUY ENDORE - Writer
* HUGO FRIEDHOFER - Writer
GABRIEL KOHN
BERNARD LUSHER - Trade Union Officer, AFL
KENNETH MacGOWAN - Writer, at present a teacher in UCLA
CHARLES B. HILLHOLLAND
CARLTON MOSS - Writer
IRVING PICHEL - Director
JACQUES PRESS - Russian Musician
* EARL ROBINSON - Song Writer
JOHN SAYWORD - Writer
WILMA SHORE - Writer
HAL SMITH - Writer
THEODORE SPARKUHL - Writer
* FRANK TUTTLE - Director

HOLLYWOOD FORUM

This forum, according to Source A, is held every Sunday night at the Rudack Studios, 7213 Beverly Boulevard, Los Angeles. The purposes are of a propaganda nature, following the line of the Communist Party on all political and labor questions.

Those taking part in the discussions are the following:

* WALDO SALT - Moderator and Writer
* CHARLES J. KATZ - Attorney
* SAMUEL ORNITZ - Writer
* KENNETH OSTHEIMER (Organizer National Maritime Union)
* JOHN HOWARD LAWSON - Writer and Communist Party functionary
* ALBERT MALTZ - Writer

Also others of the same group of Communists and sympathizers mostly connected with the film industry. Subjects discussed are such as the OPA, the studio strikes, "labor struggles", foreign relations (Russian version), minorities problems, etc., etc. Just another Communist propaganda agency using persons connected with the film industry to draw attention.

ACTORS LABORATORY

This organization, according to Source A, is controlled by Communists and used as a school for propaganda and entry into the film industry as actors and writers, now has its own theater, the Las Palmas, and is doing very well for this Communist group. Plays and skits are presented which have the endorsement of the Communists in the Hollywood studios.

Those who operate the theater and school are the following, all with records of Communist activity:

* JOHN GARFIELD - Actor
* J. EDWARD BROMBERG - Actor
  MORRIS CARNOVSKY - Actor
  SAM LEVENE - Actor
  PHOEBE BRAND - Actress
* ART SMITH - Actor
  AL RYDER - Actor
  MARY TARCAI - Actress
  DAVID CLARK - Actor

This venture has the support of all Communists, large and small, connected with the film industry.

HOLLYWOOD WRITERS MOBILIZATION

Source A advises that this Communist controlled organization has, for some time, devoted itself to the showing of Russian films at the Laurel Theater, 8056 Beverly Boulevard, Los Angeles, as reported previously. Except for this form of activity the HWM is comparatively quiet. However, the members of the organization take part and support actively all other Communist fronts in the district.

POLITICAL SITUATION

The various Communist groups and front organizations, according to Source A, have not yet announced their plans for the coming elections in November.

The defeat of several of their favorite candidates in the late primaries has somewhat upset their program and, in a sense, strained the relations of the Communists with the Democratic Party of California which they virtually controlled within the top structure before the late primaries.

In addition to the above, the forthcoming change in the Communist Party line is having a bearing on the future tactics of the Communist apparatus, including, of course, the Hollywood leadership.

An asterisk has been placed before the names of the individuals whose records as members of the Communist Party have heretofore been obtained from reliable sources and furnished to the Bureau.

- ~~PENDING~~ -

LA File #100-15732

## UNDEVELOPED LEADS

### NEW YORK CITY FIELD DIVISION

One copy of this report is being furnished to the New York City Field Division as it is believed that this report contains information of value to that office.

### LOS ANGELES FIELD DIVISION

#### AT LOS ANGELES, CALIFORNIA

Will continue to observe the activities of the Communists in the motion picture industry and will report the activities of interest.

LA File #100-15732

~~CONFIDENTIAL INFORMANTS~~ 2nd Hime 7/19/77

Source A - CNDI- [redacted] b7D

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|---|---|---|---|
| [illegible] | 7-11-46 | 7-3,6,1,9,10-46 | [illegible] |

| TITLE | CHARACTER OF CASE |
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| [illegible] | [illegible] |

SYNOPSIS OF FACTS:

The Los Angeles Examiner on 6-1-46 revealed that "Red-Trained Writers are in L.A. Films" and reveals that the Communists depend strongly on the motion picture industry for funds to spread Communist propaganda. [illegible], candidate for Governor, and [illegible], candidate for U.S. Senator, were defeated in the primary 6-4-46, due very largely to adverse activity by Communist elements. The heads of the motion picture industry apparently have made no attempt to eradicate or control the Communist activity in the motion picture industry. The Conference of State Labor is still under the [illegible] of [illegible] and the [illegible]. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has become the chief of political activity in the Communist [illegible]. The People's Educational Center has issued a 1946 summer session catalog which shows that the regular Communist element is still in charge of the affairs of this institution. The Hollywood Center is showing Russian pictures at Metro Studio, 7213 Beverly Blvd., Los Angeles. The Soviet Laboratory carries its own theater, the La Cinema, where data and plays are presented. The Hollywood Citizens Committee is showing Russian films at the Lorel Theater, 4[illegible] Beverly Blvd., but it is very quiet at present. The Communist groups have not announced their plans for the November elections. It appears that they are expecting a change in the [illegible] line.

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Director, FBI

SAC, Los Angeles

July 13, 1949

SOVIET FILM INDUSTRY

DECLASSIFIED
E.O. 12958
DATE: 4-4-95 BY SP1/ABJ/cm

In the June 1949 issue of "The Screen Writer," the official publication of the Screen Writers Guild, there appeared an edited transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between the noted Russian writer KONSTANTIN SIMONOV and members of the Screen Writers Guild. This forum was presided over by the prominent screen writer DALTON TRUMBO and was interpreted by BERNARD KOTIN.

This discussion appeared in a question and answer form, and although many of the questions were directed to technical problems of screen writing several of the questions, it is felt, will be of considerable interest to the Bureau. Following are some of the more important questions together with the answers given by SIMONOV:

"Question: I want to know about such things as the Motion Picture Institute in the Soviet Union and similar institutions.

"Answer: The Film Institute works under the Ministry of Cinematography, situated in Moscow, and it has the following sections: a school for directors, one for film actors, script writers, stage set designers and a section on the history of the film. Students are accepted into the Institute on the same basis as other institutes of higher learning, but for entrance into the actors' division, directors', script writers' and set designers' divisions there are additional tests of the applicants' creative abilities. The Institute itself gives a general education in the humanities. The specialized work in the acting, writing and directing fields is conducted through small groups and work shops which are led by well-known, important people in the field. The course is a five-year one, and on completion the students take the regular state final examinations in addition to special examinations. The set designers, for instance, in their final year produce a film. If the sets are considered good, they pass their final test. For the actors this final test is playing an important featured role in a film. For the director this final test consists of either a short which he will direct by himself or working under another director as a creative assistant on a full-length film. For the script writers it is a full-length feature script accepted for production. That describes in general the organizational work of the Institute. For instance, a film just finished, a full-length color film based on a Oral folk tale, had in its cast a young girl who played the feature role, who was playing this role as her diploma project for the term; the sets were designed by a young set designer who was also offering this as his diploma project."

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Director July 18, 1946
Re: Soviet Film Industry

"Question: From a practical point of view, is it so that this writers' organization mostly determines what subjects shall be filmed for the coming year? (Note: This organization is discussed in a previous answer by Simonov and was described as a writers' organization responsible for approximately 75% of the scripts written and used by studios in Russia.)

"Answer: The Council at the head of the script writers' studio prepares the yearly plans which are presented to the council attached to the Ministry of Cinematography. About half the members of the council are attached to the Ministry of Cinematography. In addition, there are many other members of this latter council--about twenty-one members. They are the most important figures in their fields in the country. This council approves and widens the script writers' plan. In such cases as an argument over whether or not a script which the writers' studio thinks is good and is not wanted by any of the film studios, or arguments over construction of th script, the final decision rests with the council attached to the Ministry of Cinematography. That only happens in very serious cases. The main work of the council attached to the Ministry, which meets weekly, is the discussi of films already produced or being produced. About ninety percent of any o the script problems or questions are decided upon by the script writers' st

"Question: What about rights of the writer in other use of his material? Does he sell only the film rights? Can he sell the film again as a novel or short story?

"Answer: (Note: In this connection, there is presently a str move under way within the Screen Writers Guild to license rather than sel screen plays, and this move has been promoted by Communists within the presumably in order that they may then exercise complete control over script.) He sells only the right for screening. The right for pub ing remains his. But sometimes they make the condition in the contract that th author does not have the right to have it printed or published until the fil has been screened or issued. That happens very rarely. Most of the studi are not much concerned whether or not the script is published."

"Question: How do writers get paid; by salary or percentage?

"Answer: The script writer is paid for each film. He contract. He gets from forty to eighty thousand rubles for a f

"Question: I am interested in the compensation of people emplo studios--the actor, director, writer and cameraman; what is the

"Answer: The director gets a monthly salary. There gories of directors. (Simonov then goes on to explain these c

BEST COPY AVAILABLE

Director July 18, 1946
Re: Soviet Film Industry

There are two types of acting personnel. The first is the so-called staff actors who get a regular salary. They are required to work a maximum number of days a year, let us say, perhaps ten shooting days a month. For all work beyond that they get overtime. But most of the important actors work in the theatre, too, the greatest number, and they work on contract...."

"Question: These technicians, cameramen, etc.; who sets their salaries and what can they do about it if they consider their salaries unfair?

"Answer: They get a two week testing-out period. After this period they are told they will be hired at such and such a salary. If they agree, they stay on; if not, they go to another place. With the set designers, the artists, their qualifications and art ability decide their salaries and that is decided upon by the various art organizations."

"Question: What about trade unions as they exist in America which set working conditions and wage scales?

"Answer: The principle is the same. I will explain from the point of view as it is worked out in the theatre. In the theatre there is a well-defined norm for the actors' salaries. In a given theatre, ten actors could be of the highest category, fifteen of the next, twenty of the next, forty of the lowest category. And on this basis theatres accept actors for any openings. And if all ten places in the highest category are filled, for instance, and some important actor of the highest category asks to be taken into the group, he will be told, 'We would like to have you, but there is no opening, only one in the next category.' The actor must decide this himself. If it is an especially good theatre, and the actor wants to come to the theatre just work there, he will come despite this. These categories are not sta continually change; an actor can promote himself from one to another case of any misunderstanding or quarrel, say, when an actor might occasi he should be promoted to a higher category but is not being promoted, he h two ways out. He might apply to the trade union for help. The trade union would have to appoint a qualified commission to examine the whole question. Into this commission would go representatives of the theatre, representativ of the whole director force of the theatres and representatives of the acto social organizations. This decision will be a compulsory one for the the because if the theatre does not follow the decision made by the trade un the union takes the theatre to court. But that is rarely necessary. T has another avenue of complaint. There is a union, a theatrical socie is purely an arts organization and not a trade union. At its head important directors and actors. If the actor thinks he has been justly, he can apply to this organization of theatrical workers to comment upon his treatment. If the organization decides t its authority is so high that usually it will be listened to

BEST COPY AVAILABLE

Director
Dr. Soviet Film Industry

July 10, 1940

"Question: What is the procedure in the event of dissatisfaction with wages? For instance, take the actors in the lowest category; suppose they are dissatisfied with the rate. What appeal do they have?

"Answer: Take the theatre, for instance. At the head are two people--the Administrative Director and the Arts Director. In deciding any hotly-contested questions, the last word remains with the Arts Director, since in those positions, usually, there are the most important actors, etc., and if there is any argument, certainly the Administrative Director must accept the decision the Arts Director makes. So, if an actor in this lower category considers his salary too low, he will apply first of all to the Arts Director and if the Arts Director decides that his salary should be increased, and if it is possible to increase it, in that theatre, then it is raised. However, if they don't come to an agreement, the actor can then apply to the trade union and if the union agrees the actor should get a higher salary, they then take the Arts Director to court. But these cases are rare because the life of the theatre depends on agreement."

"Question: I am still trying to tackle the problem of a group action. Suppose not one, but all of the stagehands became dissatisfied. What is their approach toward reaching a higher wage?

"Answer: In cases where it would be generally conceded that a whole group is being underpaid this question would be raised in government circles and they would raise the salaries on government decision. To take a concrete example: the writers decided their fees for work in magazines and books were not high enough. They continued discussions on that for two years in the trade unions. The Union of Soviet Writers, on its decision that the salaries were too low, together with the publishers, appealed to the government for raising of their salaries and fees. A commission was established by the government with representatives from these fields and the decision was to double the fees. You will excuse me if I say something that is quite primitive, but I must say it. The whole state budget is organized in the interests of the entire population of the country. Therefore, we cannot always give people the salaries that their work might deserve, and we cannot always give people the salaries which would secure good life for them. This, of course, is regrettable, but it does not provoke any opposition among the people because no one is putting their money into his pockets. At this given moment the government is not able to pay more. It is more important at present to build and restore. For this a tremendous amount of money is needed in capital. Therefore, in the interest of the government's needs, the people reconcile themselves to the conditions. The question of raising salaries is very often put, and if you were to examine Soviet newspapers, you would notice often decrees calling for raising of salaries in tens of different categories, but the question is put categorically put: 'Either you raise my salary or I won't work.'"

BEST COPY AVAILABLE

Director July 10, 1946
Re: Soviet Film Industry

"Question: Do you get many American films in the Soviet Union?

"Answer: There are the films that are received to acquaint the small circle of people in the arts with American films, and then the films that are received to be distributed throughout the country."

"Question: Why is there that separation?

"Answer: The smaller circle of people decides which films ought to be bought and distributed. In recent times there were a greater number of American films on the screens in the Soviet Union. Unfortunately, now we have adopted the system of dubbing in voices. I don't like this system. I prefer sub-titles. This dubbing in holds up distribution for a long time; it usually takes six to eight months to dub in a film because the attitude toward dubbing is quite a serious one and great actors are hired to dub in the voices. They do a very good job but take a very long time at it. I think that the number of American films on our screens will be greatly increased; the whole tendency is to take on more and more of them."

"Question: What is the basis for a selection now?

"Answer: The question of the creative worth of a film, the question of business relations between ourselves and Hollywood. Often when it is felt that there is a great desire for comedies by the Soviet audiences, comedies are bought and put on the screen. Much depends on our own production. It is important to intelligently establish a proportion between the type we are doing and the type we put on the screen from other countries."

"Question: I am interested in the exchange of people in larger numbers than is now taking place and would like to know what hurdles have to be overcome.

"Answer: I am very happy this matter has come up. I have talked with several people already and I think it would be very desirable to have some sort of American-Russian Film Committee established, which would concern itself with these exchanges. I think such a committee should consist of people from all the fields--cameramen, writers, actors, directors, producers--so it could deal with all questions concerned with cultural and administrative problems and the creative arts. If such a committee were established I think that we would then be able to turn from there fruitless discussions of exchange to practical exchanges. We could concern ourselves with the exchanges of workers, with trips, with the exchange of information, sending over a routine both here and there. It would make possible the organizing of periodical film festivals and in addition aid in the more intelligent and

July 18, 1946

more rapid exchange of good films between both countries. I am going to insist on such a committee when I get back to Moscow."

Very truly yours,

R. B. HOOD
SAC

RWL:KH
100-15722
cc 100-17834
100-12416
100-22916
100-10074

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Los Angeles 13, California

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DATE 3/7/96 BY SSP/BRD/JHF

Classified by ~~SSP/BRD/JHF~~
~~Declassify on: OADR~~ 10/18/84

DIRECTOR, FBI
DECLASSIFIED BY SSP/BRD/JHF
ON 5/3/85
4-4-95

RE: HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS SCIENCES AND PROFESSIONS
INTERNAL SECURITY - C

Dear Sir:

On July 4, 1946, CNDI, [redacted] advised the office that JOHN HOWARD LAWSON, prominent screen writer and leader of the Communist movement in the motion picture industry, had received a telegram from film director JOHN CROMWELL, chairman of HICCASP, requesting LAWSON to serve on a "policy statement committee." This informant also revealed that LAWSON received a second telegram that date signed by TRUE BOARDMAN, a radio writer and chairman of the policy committee of HICCASP, requesting LAWSON to attend a meeting of the policy committee on July 5, 1946, at the home of the Communist screen writer DALTON TRUMBO, [redacted] (X)(U) b7D

On the following day, July 5, 1946, this informant disclosed that this meeting had been cancelled because "ROOSEVELT is ill." However, later in the day LAWSON received a call from an unidentified woman stating that the policy committee would meet at the home of JAMES ROOSEVELT at [redacted] who is political director of HICCASP. (X)(U) b6 b7C

A surveillance of this meeting was conducted and although it was not possible to discreetly determine the identity of all those who attended, CNDI, [redacted] advised that LAWSON was present and automobiles registered to the following people were observed parked immediately in front of ROOSEVELT's home: (U)(X) b7D

[redacted] registered to JOHN HOWARD LAWSON. (X)(U)

[redacted] registered to TRUE BOARDMAN, [redacted] (X)(U) b6 b7C

[redacted] registered to JANE WYMAN REAGAN, [redacted] wife of film actor RONALD REAGAN. Since REAGAN is a member of the executive council of HICCASP, it is assumed that he drove his wife's car to this meeting. (U)(X)

[redacted] registered to Dr. LINUS PAULING, [redacted] PAULING is a professor at the California Institute of Technology and a recognized authority on atomic power and vice chairman of HICCASP. (X)(U)

[redacted] registered to HELEN HARTMAN, and was presumably driven to this meeting by radio writer DON HARTMAN who is a member of the executive council of HICCASP. (X)(U)

Very truly yours,

F. B. I.

R. H. MOOR,
SAC

RECORDED 100-138751-130

45 AUG 8 1946

53 AUG 14 1946

RWL:dmh
100-13355
cc-100-21193

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8-9-46 | 8/2,5,6,7,8,9/46 | JAMES G. FINDLAY LEB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/25/96 BY 3pa Tqw/ 9803/RDD/gtt 9/7/93 #321915 SP1 26 TOG 4-4-90

SYNOPSIS OF FACTS:

Recently effort was made to expose Communist activities in the motion picture industry. The result was that the Communists became more insistent on inserting propaganda in pictures and to control the unions for political purposes, and some new Communist fronts have been formed. The HICCASP has succeeded to the extent of electing JAMES ROOSEVELT, the National Organizer for HICCASP, as State Chairman of the Democratic Party and a big drive is being planned for the election of WILL ROGERS, JR. as U. S. Senator. State Senator JACK B. TENNEY exposed the Communist elements in the National Convention of the IATSE at Chicago, Illinois, July 22-26, 1946, which resulted in the election of RICHARD WALSH as president of IATSE for another term, and gave him dictatorial powers to handle Communist promoted and jurisdictional strike matters. Hollywood Writers Mobilization is very quiet but it is showing some Russian films. The Communist elements have formed the "John Barnes and Associates" and the "Western Council for the Progressive Business, Labor and Agriculture", which are believed to be Communist fronts. They have also applied to the Federal Communications Association for lease to operate standard radio broadcast station in Los Angeles.

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REFERENCE: Bureau File 100-158745
Report of Special Agent JAMES G. FINDLAY, dated July 11, 1946 at Los Angeles.

APPROVED AND FORWARDED: R M Hood SPECIAL AGENT IN CHARGE

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100-138754-130

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LA 100-15732

DETAILS:

AT LOS ANGELES

The files of the Los Angeles Field Division have been examined and informants have been contacted for information relative to the activities of the Communists and Party line followers in the motion picture industry. The information obtained is being set forth in this report.

COMMUNIST ACTIVITY
IN THE MOTION
PICTURE INDUSTRY

Source A has informed that the Communist activity in the motion picture industry is proceeding along the same lines and at the same rate of progress as reported heretofore. It is not lessening in intensity but the opposite may be true. At the same time it might be stated that this is due to the fact that no serious opposition to the activity of the Communists in the film industry has been apparent. During the recent labor troubles in the Hollywood AFL union affairs, there was a short campaign advocating a vigorous attack and exposure of the Communist activity in the industry, but a patched-up truce was decided between labor and producer, resulting in the Communists becoming bolder than ever before.

The result of the recent National Convention of the International Alliance of Theatrical Stage Employees (IATSE) held in Chicago within the last thirty days, may mark a change in attitude. At that Convention the subject receiving major attention was the infiltration of Communists into the studio labor unions. The Convention voted full power to RICHARD WALSH, International President of that organization to completely clean up the Communist infiltration within the AFL unions under his jurisdiction. These powers were practically unlimited as the resolution stated that "he was given the power to arbitrarily expel individuals identified with Communist activity from membership in the unions." He was given the power and authority "to seize the charters of local unions in that International which have been taken over by the Communists within them and grant a new charter to a new group independent of Communist personnel." To date, Mr. WALSH has not taken any action against any union.

The unions in the Conference of Studio Unions are the following:

Associated Property Men, Local 44
Studio Grips, Local 80
Laboratory Technicians, Local 683
Studio Costumers, Local 705

Make-up Artists, Local 706
International Photographers, Local 659
Motion Picture Sound Men, Local 695
Studio Electricians, Local 728
Studio Projectionists, Local 165
Motion Picture Film Editors, Local 776
Studio Mechanics, Local 468
Studio Laborers, Local 727

Several new "fronts" or pressure groups have been launched and the activity of those groups already in existence is expressed along the usual lines, although it is well known that the new line of the Communist Party has not been sent down, as yet.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source A has informed that this Communist-controlled pressure group represents, in a sense, the attitude of the Hollywood film industry politically. At the very least, the only political attitude expressed by Hollywood, goes out to the public through that organization. Not once since the name was changed from the Hollywood Democratic Committee to the HICCASP, has it ever deviated even slightly from the official Communist Party line.

The specific activities of the organization within the last thirty days are as follows:

Support of the so-called "Save the OPA" program instituted by the Communist Party. The organization mailed out thousands of pieces of literature to unions, organizations and individuals instructing them how to operate for that purpose.

Support of the current "Consumers' Strike". For this purpose literature in like amounts was mailed. Members of the group organized neighborhood meetings to agitate the boycott and arranged to take part in picket lines in front of commercial establishments. This buyers strike was to take place on July 18th and was officially called by the 16th Congressional District Section of the Communist Party. Picket lines were established in front of markets, etc. The HICCASP responded to the Communist appeal and furnished a sky-writing airplane to support the strike.

The HICCASP reported that it has secured 500 signatures to a telegram sent to Washington in support of this program. The signatures

were secured on the streets by JOHN GARFIELD and GEORGIA GIBBS. GARFIELD is the noted screen actor long connected with Communist activity. In this activity the HICCASP cooperated with the following:

Communist Party
American Youth For Democracy (formerly Young Communist League)
International Workers Order
American Veterans Committee
National Citizens Political Action Committee.

The organization led a demonstration in the press and by meetings against the Ambassador Hotel in Los Angeles because of the refusal of that hotel to serve CARLTON MOSS, a Negro writer connected with the Hollywood film industry.

JAMES ROOSEVELT, a leader of the HICCASP and a member of the Executive Board was elected chairman of the California Democratic Party. His connections with the HICCASP and the Hollywood film industry were mainly instrumental in ROOSEVELT being elected to this position. The HICCASP is supporting in the coming election, every candidate endorsed by the Communist Party of California.

The HICCASP is taking advantage of the opportunity to make capital of the racial troubles in the South, the lynchings of NEGROES, etc. It has offered $1000 as a reward for detection of the lynchers. It is using the usual pressure tactics for the purpose, writing to Senators, Congressmen, etc. In addition it has placed full page advertisements in the Hollywood trade press asking for support of its program, at an expense of $350.00 per page.

The organization is preparing to hold a concert in the Hollywood Bowl on the evening of September 2, 1946 for the purpose of raising funds for the work of the organization. The concert will feature:

ARTUR RUBENSTEIN
FRANK SINATRA
GREGORY PECK
EARL ROBINSON
ALFRED DRAKE
DR. HUGO STRELITZER
FRANZ WAXMAN (will conduct the concert)

SENATOR CLAUDE PEPPER will fly from Washington to address the audience. DALTON TRUMBO, a high ranking Communist, is in charge of arrangements. The HICCASP is working in close cooperation with another Communist pressure group called Citizens Committee for Better Education.

Source A has further advised that the purpose of this group is to put pressure on the Los Angeles School system according to Communist lines of thought. The HICCASP will be represented at a meeting of this organization to be held at the Royal Palms Hotel, Los Angeles on the evening of August 14, 1946. Other organizations taking part are:

American Veterans Committee
Conference of Studio Unions
Hollywood Women's Council
Hollywood Writers Mobilization
Mobilization for Democracy
National Citizens Political Action Committee
Los Angeles CIO Council
Southland Jewish Organization
United Public Workers (CIO)

All the foregoing are Communist-controlled locally.

The HICCASP has not as yet launched its program for the coming Fall elections. It is in the California Democratic Party where this Hollywood group functions the best; in fact, it is the leading political force in that Party in the State of California, a member of the Executive Board, JAMES ROOSEVELT, now being the State chairman of the party.

HOLLYWOOD STUDIO
LABOR UNIONS

The struggle for control of all studio unions for the last several months, according to Source A, revolved around the national convention of the International Alliance of Theatrical Stage Employees, IATSE, held the week of July 22, 1946 in Chicago, Illinois. The Communists in the studio unions, operating through the Conference of Studio Unions, attempted to defeat the incumbent president, RICHARD M. WALSH, who has been consistently anti-Communist in union affairs. They failed to elect their candidate, WILLIAM T. BENNETT of Washington, D. C. who had made a bargain with the Conference of Studio Unions and HERBERT K. SORRELL the Communist leader of that group. WALSH was re-elected.

The highlight of the Convention was the Communist issue and it took precedence over all other issues. WALSH was elected practically on this issue. Senator JACK B. TENNEY of California, the head of the Joint Legislative Committee on Subversive Activities of California, flew to Chicago and addressed the convention on the Communist issue and convinced that body for the most part that all the troubles in the immediate past within the

Hollywood studio unions were the result of the attempts of the Communist Party to capture those unions. It was Senator TENNEY's expose which brought about the reelection of RICHARD M. WALSH. The convention voted powers to WALSH to clean up the Hollywood situation. No action has been taken as yet in this direction, but it appears that some announcements will be made in the near future.

RICHARD WALSH ELECTED
PRESIDENT OF IATSE

The Hollywood Reporter for July 29, 1946, under the heading "WALSH handed Powers, End All Jurisdictional Disputes" stated in part that WALSH was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biennial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

WALSH defeated WILLIAM BENNETT in his second try for the presidency. The enthusiastic endorsement given WALSH by WILLIAM GREEN, by ERIC JOHNSON, by Brigadier General JOSEPH KEENAN and others, and also a number of resolutions approving his actions during the Hollywood strike, helped WALSH continue in his job.

The article stated that in granting WALSH full powers, the Convention authorized him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from WALSH in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted WALSH as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing WALSH and the Executive Board to

act immediately to get rid of Communists, Nazis, Facists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of Local 44 for failure to cooperate with the Alliance in the jurisdictional disputes during the recent strike in the Hollywood studios.

HOLLYWOOD WRITERS MOBILIZATION

Source A has further advised that with the exception of showing several Russian propaganda pictures in Hollywood, mentioned heretofore in previous reports, this organization of Communist propaganda has been relatively quiet. It has taken part in several OPA demonstrations by permitting its name to be used for sponsorship. However, it has just been announced that the War Department has appointed PARE LORENTZ as the chief of Film and Theatre Unit of the Re-Orientation Branch of the Civil Affairs Division of that department. The purpose of this unit is stated to be to "immediately embark upon production of a large number of documentaries for re-education of former enemies overseas." At present Mr. LORENTZ is trying to recruit film editors and production men in Hollywood who will hold positions all over the world. In this capacity Mr. LORENTZ will be in charge of approving all features and newsreels shown in all occupied countries as well as to order production of films for overseas. It is stated that most of the personnel will be recruited from Hollywood. This would undoubtedly include members of the Hollywood Writers Mobilization.

PARE LORENTZ has quite a long record of Communist Activity while he was connected with the WPA Federal Theatre Project, and since. His offices will be located at 292 Madison Avenue, New York City.

JOHN BARNES AND ASSOCIATES

This recently formed "public relations" organization, according to Source A, announced that its functions are to "see that liberal, progressive commentators, such as are listed as supporting the organization are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." The persons listed as supporting this group are all connected directly and indirectly with the Hollywood film industry. They are:

JAMES ROOSEVELT
SAM BALTER

AVERILL BERMAN
PETER DE LIMA
BILL PENNELL
SIDNEY ROGER (San Francisco)

Also listed as supporting this venture are business men of Los Angeles, all of whom lean toward the Communist position. The offices of this group are located at 6633 Whitley Terrace, Hollywood.

WESTERN COUNCIL FOR PROGRESSIVE BUSINESS, LABOR AND AGRICULTURE

Source A has informed that this is also a newly-formed pressure group in the Hollywood sction which cooperated with the foregoing organization, John Barnes and Associates. This group is obviously a Communist pressure group because of the names given as supporting it. Some of them are:

ROBERT W. KENNY
BARTLEY C. CRUM
WILL ROGERS, JR.
ALBERT DEKKER
SAM BALTER
PAUL ROBESON
ARCH OBOLER
PHILLIP M. CONNELLY
GEORGE CAMPBELL
JAMES ROOSEVELT
and many others.

HOLLYWOOD COMMUNITY RADIO

Source A informs that a group composed of the following persons, all of whom have been identified with Communist activites in Hollywood, have applied to the Federal Communications Association for license to operate a standard radio broadcast station to be located in Gardena, California. Gardena is a suburb of Los Angeles. The application was filed on July 18, 1946. The group also filed for a Hollywood FM outlet for the 1560 Kilocycle band.

ALVIN WILDER
EMIL CORWIN (brother of NORMAN CORWIN)
PAUL STEWART
ABE POLONSKY
SAM MOORE
CAL KUHL
PAULINE LAUBER (FINN)
WILLIAM POMERANCE

All of the above have records of Communist activity.

While this venture is connected with the radio industry, all those involved are connected with the Hollywood motion picture industry. ~~Needless to say~~, this station would be devoted to spreading Communist propaganda.

Source A further advised that the Communist Party continues to exploit the Hollywood motion picture industry and the name "Hollywood" for its purposes and there seems to be no concerted attempt either by the heads of the industry or any other group to discourage such action. In fact, the feeling seems to be growing in many quarters that the industry itself is not averse to being used by this movement because of the intense penetration of the industry by European refugees, the majority of whom seem to be helped and sponsored by Communist elements within the Hollywood district.

~~- P E N D I N G -~~

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Form No. 1
THIS CASE ORIGINATED AT [illegible] FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | [illegible] | [illegible] | [illegible] |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] INDUSTRY | [illegible] |

SYNOPSIS OF FACTS:

Recently effort was made to expose Communist activities in the motion picture industry. The result was that the Communists became more insistent on inserting propaganda in pictures and to control the unions for political purposes, and some new Communist fronts have been formed. The [illegible] has succeeded to the extent of electing [illegible], the National Organizer for [illegible], as State Chairman of the Democratic Party and a big drive is being planned for the election of [illegible], Jr. as U. S. Senator. State Senator [illegible]. [illegible] exposed the Communist elements in the National Convention of the [illegible] at Chicago, Illinois, July 22-25, 1946, which resulted in the election of [illegible] as president of [illegible] for another term, and gave him dictatorial powers to handle Communist problems and jurisdictional strike matters. Hollywood Writers Mobilization is now quiet but it is showing some Russian film. The Communist elements have formed the "Film Council and Associates" and the "Western Council for the Progressive Business, Labor and Agriculture", which are believed to be Communist fronts. They have also applied to the Federal Communications Commission for leases to operate standard radio broadcast stations in Los Angeles.

-R-

[illegible]

Bureau file [illegible]
Report of Special Agent [illegible], dated July 11, 1946, at Los Angeles.

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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## UNDEVELOPED LEADS

### THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communist Party in the motion picture industry and will report any activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

LA 100-15732

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20YD
7/19/77

Source A is CNDI [redacted] b7D

~~CONF~~ INFT

SAC, Los Angeles

August 20, 1946

Director, FBI

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

In the future it is requested that your office advise the Bureau each month concerning all motion pictures of a propaganda nature which are being released. This information will be of great assistance in the following of the activities of the Communist Party and front organizations and in the establishment here at the Seat of Government of the pattern of propaganda released by these groups.

JJC:WMJ

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EX-21 53 AUG 29 1946

SAC, Los Angeles

September 6, 1946

Director, FBI

COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
Internal Security - C

Reference is made to the report of Special Agent James D. Findlay at Los Angeles, California, dated July 11, 1946, under the above entitled caption and to this Agent's report dated July 31, 1946, under the title "Hollywood Independent Citizen's Committee of the Arts, Sciences and Professions (Formerly the Hollywood Democratic Committee) Internal Security - C."

A review of these reports reflects that all of the information contained therein was obtained either from confidential informant, [redacted] b7D or local periodicals and publications. In view of the tremendous activity on the part of the Communist Party to infiltrate the motion picture industry and front organizations connected therewith, the Bureau feels that your office should attempt to develop additional confidential informants in this field. These informants would not only give a greater coverage to these activities, but corroborate the information should it later become necessary to use this information in a court of law.

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COMMUNICATIONS SECTION
SEP 9 1946 P.M.
FBI - INTERPRETATION

JJC:aep
100-138754

EX-25

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F B I
SEP 9 1946

Mr. Carson
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Quinn

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
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FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/11/46 | 9/5,6,9,10/46 | JAMES G. FINDLAY vlr |

TITLE

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE

INTERNAL SECURITY - C

5668 SLD 1-4-85 Pgs 1, 7, + 12 Handled in reference to Appeal # Los Angeles 85-0271

Release filed BUFile 100-45912 (Subj: L. Hellman)

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CLASS. & EXT. BY 5 REASON-FCIM II 1.5 DATE OF REVIEW 11-26-80

SYNOPSIS OF FACTS

The Communists in the motion picture industry have spurred themselves to greater activity in in behalf of candidates in the coming elections. A few have apparently become apprehensive of results and have become very inactive and secretive, a very few apparently have gone "underground" because of changes in the Party line which have upset their plans. The top structure appears to be uneasy about the international situation. The "Hollywood Reporter" has exposed the Communists in the Screen Writers Guild. Fifteen or more members of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions Executive Council have resigned and successors have been appointed. H.I.C.C.A.S.P has affiliated itself with the Citizens Committee for better education, a Communist dominated group. It has also affiliated itself with the Los Angeles Civil Rights Congress. Communist elements are prepared to set up a radio station at Gardena, California. "The Nation" is to have a forum on 9/22/46. Its slogan is to be "The Challenge of the Post War World to the Liberal Movement". The Jewish Black Book Committee has formed a chapter in Hollywood and Congressman EMANUEL CELLER of New York is to be its guest speaker 10/1/46. The conference of studio unions under HERBERT K. SORRELL is agitating for another jurisdictional strike. Universal Studio and International Pictures have consolidated with

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COPY IN FILE Information

ARTHUR RANK, LTD., of London. The War Department has given PARE LORENTZ a budget for the first 120 reels to begin his project of reorientation.

- P -

REFERENCE: Bureau file 100-~~15074~~5.
Report of Special Agent JAMES G. FINDLAY dated 8/9/46 at Los Angeles.

DETAILS: AT LOS ANGELES, CALIFORNIA:

The Agent has examined the files in the Los Angeles Field Division and contacted Informants for information relative to the activities of the Communists in the motion picture industry. The information obtained is being set forth in this report.

COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY

Source A has informed that the activities of the Communist Party and its sympathizers employed in the motion picture industry and their connections with outside organizations of like nature have become much sharpened within the last sixty days. This is a reaction to the general expose of Communist activities through the United States and their relations to the international critical situation. While these activities have been in a sense intensified, there is at the same time a tendency of certain individuals previously active in this type of politics to withdraw therefrom, in all probability because of danger to careers, or for safety, it might be said.

Also, other individuals who have been out in front in Communist activities are beginning to go under cover. One factor contributing to this decision of known Communists and overly active sympathizers was a series of articles published in the "Hollywood Reporter", a trade paper. This paper, in a dispute with the Screen Writers Guild, published the names of some prominent writers in the motion picture industry who were, according to this published series of articles, either members of the Communist Party or actively engaged in Communist propaganda. This seemed to shock the entire industry, or it pretended to be shocked, and since that time the individuals named have gone "underground", so to speak. In addition to this backing-up process, others have ceased open activity in certain "front" organizations known to be Communist-dominated. The present critical situation on the international front has caused some uneasiness within the top structure of the film industry because of its previous Russian

sympathies and because further of the action of one town in South Carolina which stopped the showing of a picture in which Orson Welles was the central figure, WELLES having broadcasted nationally that that town had permitted racial discrimination against Negroes.

All these factors are causing much uneasiness in Hollywood. However, the industry continues to place Communists or Communist sympathizers in top executive positions right along.

Up to this date there have been no further exposes in the "Hollywood Reporter", they having stopped suddenly on August 30, 1946.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source A informs that this organization continues to be the principal Communist front pressure and propaganda group within the film industry in Hollywood. Due to the plight of the Communists generally at this time and the fears of some of the weaker supporters, there have been some fifteen or more resignations from the Executive Council of this organization. The names of these are not yet available, but those appointed to replace them and who took office on or about August 5, are the following:

ARTIE SHAW, bandleader
LARRY ADLER, Harmonica player
* AVERILL BERMAN, broadcaster
Dr. ARTHUR BROWER
VIRGINIA BRUCE, actress
* NORVAL D. CRUTCHER, I.A.T.S.E.
STERLING HAYDEN, actor
HAROLD HECHT
ROSE HOBART, actress
* MAURICE HOWARD, business agent, Screen Cartoonist Guild
GENE KELLY, actor
ROBERT W. KENNY, State Attorney General
ROLAND KIBBEE
CHARLES LEWIN
MARGO (wife of EDDIE ALBERT) actress
KENNETH MacGOWAN, director
KENNETH McKENNA
GROUCHO MARX, actor
* JACK MOSS, director - producer
VICENT PRICE
* ANNE REVERE, actress
ARTHUR SHEEKMAN

GLORIA STUART, actress
SHEPPARD TRAUBE
CORNEL WILDE, actor
Mrs. TALLI WYLER (wife of WILLIAM WYLER)

In addition, the recent activities of the HICCASP have been to send telegrams to President TRUMAN and Secretary of State BYRNES protesting the treatment of Jewish Refugees in Haifa, Palestine. Copies were sent to Prime Minister of England CLEMENT ATLEE and Foreign Minister ERNEST BEVIN.

Telegrams were sent to President TRUMAN, Attorney General CLARK, Senator SHERIDAN DOWNEY and ELLIS ARNALL, Governor of Georgia, protesting the actions of the Ku KluxKlan in the State of Georgia.

The HICCASP also held a concert to raise funds for the organization at the Hollywood Bowl on September 2, 1946. The purpose of the Concert was stated by the organization in a circular dated August 5, 1946, to be as follows:

> "This concert is the most exciting and important public event HICCASP has ever undertaken. Its financial success will guarantee much of our fall election work as well as support of the many otherurgent campaigns in which HICCASP is engaged."

The artists taking part were the following:

ARTUR RUBINSTEIN, musician
FRANK SINATRA, singer
GREGORY PECK, actor
VICENT PRICE, actor
ALFRED DRAKE, musician
EARL ROBINSON, singer
Dr. HUGO STRELITZER
FRANZ WAXMAN, Screen Composer's Association
LARRY ADLER, harmonica player

The honored guest, main speaker and principal attraction was SENATOR CLAUDE PEPPER, who devoted his speech mainly to a defense of Soviet Russia's actions in the present international crisis. The concert was a success as the attendance was reported to be about 15,000.

HICCASP has affiliated itself with another organization in the Los Angeles area called Citizens Committee for Better Education. This is a Communist dominated pressure group to advocate or defend so-called "liberal" education in the Los Angeles public schools. Affiliated with this group are the following:

Communist Party
American Youth for Democracy (formerly Young Communist League)
American Veterans Committee
Conference of Studio Unions
Hollywood Women's Council
Hollywood Writers Mobilization
Los Angeles Federation of Teachers, Local 430
Mobilization for Democracy
National Citizens Political Action Committee
CIO Political Action Committee
Southland Jewish Organization
United Public Workers, CIO

HICCASP has affiliated itself with the Los Angeles Civil Rights Congress, a branch of the National Civil Rights Congress, now taking the place of the National Federation for Constitutional Liberties.

* RUTH SLADE is the head of this organization. Other groups affiliated are the following:

American Veterans Committee
National Lawyers Guild
Home Protective Association
Home Owners Defense Council
West Hollywood Defense Council
San Fernando Valley Council on Race Relations
Committee for Unity

All of which are Communist fronts.

Source further advises, however, that the principal activity of HICCASP is being devoted to the election of all Communist endorsed candidates in the forthcoming State and National elections. As evidence of Communist influence in the organization, the following appeared in "Daily Variety", the motion picture trade paper, dated August 9, 1946.

> "There's a wide open split coming in the ranks of the Hollywood Independent Citizens Committee of Arts, Sciences and Professions. Liberals are going to walk out and leave the premises to the redder ilk."

HOLLYWOOD COMMUNITY RADIO

Source A states that a group using this name have applied for a radio station permit, the station to be set up in Gardena, California, a

suburb of Los Angeles. The hearing on this permit comes up before the FCC on October 14, 1946. The group applying for the license is Communist controlled, and all officers and stockholders have long records of Communist activity. They are the following:

ALVIN WILDER, President, broadcaster
PAUL STEWART, Vice-President, radio writer
CAL KUHL, Second Vice President, writer
* PAULINE LAUBER, Financial Secretary, Hollywood Writers Mobilization Secretary
* JOHN T. McTERNAN, Treasurer, Attorney

Directors:

FRANKLIN FEARING, UCLA Professor
* SAM MOORE, President of Radio Writers Guild
* ABRAHAM L. POLONSKY, writer
* PHILLIP M. CONNELLY, Secretary Treasurer LA IUC
* GEORGE CAMPBELL, Secretary of Musicians Union, Local #47, AFL
* WILLIAM POMERANCE, business agent Screen Writers Guild
* HY KRAFT, writer
EMIL CORWIN, a brother of NORMAN CORWIN

Stockholders:

* CHARLES J. KATZ, attorney
* RUSS AVERY, Treasurer of the Peoples Educational Center
ELECK NOLL
THEODORE SAIDENBERG, musician
SENIEL OSTROW
JACK Y. BERMAN, theater manager
PETER KAHN, Jr.
GEORGE ALEXANDER COULOURIS, actor
LEO A. GOLDBERG
* JOHN GARFIELD, actor
* ROBERT B. ROBERTS, theatrical agency
ALLEN SCOTT
LILLIAN B. TAUSSIG
P. C. STEWART
E. E. KOTKIN
ROBERT TRIEST
REGINALD G. JOHNSON
EMIL CORWIN

The purposes of this group are to use this station for "liberal" programs. Liberal, in this instance means Communist.

LA 100-15732

THE NATION ASSOCIATES - A DINNER FORUM

Source A informs that a Dinner Forum, under the auspices of "The Nation", a national publication will be held at the Ambassador Hotel in Los Angeles, on the evening of September 22, 1946. The slogan of this forum is "The Challenge of the Post War World to the Liberal Movement". While this affair is to be held under the auspices of this publication, nevertheless, those in the Los Angeles section who are sponsoring it have been long involved in Communist activity. Among a list of some 140 names sponsoring this Dinner Forum, a sample list shows Communist influence. Names taken at random are:

THOMAS MANN, writer
ROBERT W. KENNY, Attorney General
DUDLEY NICHOLS, writer
JOHN CROMWELL, actor, director
* MELVYN DOUGLAS, actor
Dr. FRANKLIN FEARING, UCLA Professor
* LOUIS HARRIS, Associate producer
MARY McCALL, Jr., writer
CAREY McWILLIAMS, professional sponsor
STANLEY MOSK, attorney
OSCAR PATTIZ
IRVING PICHEL, director
VINCENT PRICE, actor
WILL ROGERS, JR., candidate for US Senator
DORE SCHARY, writer and assistant director
FRANK SINATRA, singer
ORSON WELLES, writer and broadcaster
BARTLEY C. CRUM, attorney and special emissary to Palestine
HELEN GAHAGAN DOUGLAS, Congresswoman
DR. ERNEST CALDECOTT, minister
ALBERT DEKKER, actor
* PHILLIP DUNNE, writer
LION FEUCHTWANGER, refugee
ALEXANDER KNOX, actor
KENNETH MacGOWAN, director
* LOREN MILLER, Negro attorney
Judge ISAAC PACHT, attorney
GREGORY PECK, actor
JEROME POSNER, manager of clothing workers
EDWARD G. ROBINSON, actor
* ROBERT ROSSEN, writer
JEAN SIEROTY, club woman
DONALD OGDEN STEWART, writer
LILLIAN HELLMAN, writer and propagandist

And many others equally involved in Communist activities.

LA 100-15732

JEWISH BLACK BOOK COMMITTEE OF LOS ANGELES

According to Source A this organization is the local branch of the national organization of the same name headed by ALBERT EINSTEIN. It has announced that on October 1, 1946, a mass meeting will be held at the Shrine Auditorium, Los Angeles. The principal speaker at this meeting will be Congressman EMANUEL CELLER of New York. The purposes of this organization are stated by it in the "People's Daily World", September 6, 1946, to be to "present every public official in the State with a copy of the Jewish Black Book as a reminder that what happened over there must not happen over here."

Source states that those active in this group have all been identified with Communist activities and most of them have connections with the motion picture industry. They are the following:

LION FEUCHTWANGER, refugee writer
JULIUS FLIGELMAN
* Dr. SANFORD GOLDNER, labor research
PETER M. KAHN
* JACK AGINS, an employee at the People's Educational Center
Mrs. ANNE ALLEN
HARRY BAUMAN, Businessman
LEWIS MILESTONE, director
ARTIE SHAW, bandleader
* JOHN GARFIELD, actor
OSCAR PATTIZ
PETER M. KAHN, JR.
* JAY GORNEY, song writer
* ROBERT ROSSEN, writer and director
Mrs. FRED G. POLLOCK
* HENRY BLANKFORT, writer and director
Dr. ISADORE REES, Jewish Rabbi
* PAUL JARRICO, writer
* JOHN BERRY, director
* SAMUEL ORNITZ, writer
* A. MAYMUDES, IWO
Mrs. A. PRINZMETAL
GEORGE STILLER, businessman

CONFERENCE OF STUDIO UNIONS

Source A informs that this block of Communist dominated unions have again opened up the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE) and in the near future may call another strike in the motion picture industry. This block of unions

have now refused to accept the decision of the arbitrators of the dispute and during the coming week will demand that the work allocated to the IATSE be given to the Studio Carpenters, Local 946, one of the unions affiliated with the Conference of Studio Unions.

In all this union activity in the Hollywood studios, there is no question of wages or conditions involved as the Motion Picture Producers are now in the process of negotiations with all unions and contracts will be entered into. Any strike in the studios will be a repetition of the previous strikes led by HERBERT K. SORREL which were an attempt to gain control of certain non-Communist union locals nowunder the jurisdiction of the IATSE.

An asterisk has been placed before the names of the individuals whose records as members of the Communist Party or Party line followers have heretofore been obtained from reliable sources and furnished to the Bureau.

The "Los Angeles Examiner" for July 31, 1946, under the heading "Film Merger Confirmed" stated in part that the Old Universal Studio and International Pictures Corporation plus the ARTHUR RANK, LTD., of London, had amalgamated into one of the mose exciting mergers that has happened in Hollywood in many years, and the biggest since Twentieth Century Fox took over the old Fox Company. It stated that the name of the new organization will be "Universal-International Production Company". It further stated that WILLIAM GOETZ will be the President; LEO SPITZ will be the Chairman of the Board; NATE BLUMBERG will remain as Chairman of the Board of Universal and J. CHEEVER COWDIN also is to be associated with Universal. CLIFF WORK will remain as an executive and WALTER WANGER will continue to release his products.

"Variety" for August 15, 1946, under a New York date line stated, "The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations, Dramatic Rights, Reforming Rights, Mechanical Rights, Book Rights. ASCAP's General Manager JOHN G. PAINE is President of the Second Federation."

LORENTZ Orientation Project GETS
BUDGET, TWO THOUSAND PROJECTORS

"Variety" for September 3, 1946, stated in part that the War Department has given PERRY LORENTZ, recently appointed Chief of the Film and Theaters Division of the Reorientation Branch of the War Department Civil Affairs Division, a budget for the first 120 reels to begin his project and has also allocated 2,000 projectors for distribution in Japan

and Germany. The projectors will be used in establishing schoolroom programs and reopening theaters in remote areas.

The article stated that the 200,000,000 people in Japan, Korea, Austria and Germany will not be allowed to see any film that is not approved by the LORENTZ Unit and producers in occupied countries will not be allowed to make films until they have been certified and have an Army - approved script.

It further stated that LORENTZ received authorization to select a nucleus of thirty-four technicians who will begin expansion of the entire operation. The first production unit of 100 people will include film editors, cameramen, soundmen, art directors and other technicians. Veterans will be given preference on all jobs. Five divisions have been made within the film and theater organization: news reel unit, story unit, theater unit, European unit and Pacific unit.

~~- P E N D I N G -~~

## UNDEVELOPED LEADS

### THE LOS ANGELES FIELD DIVISION:

#### AT LOS ANGELES, CALIFORNIA:

Will continue to observe the activities of the Communist Party in the motion picture industry and will report any activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

LA 100-15732

~~CONFIDENTIAL~~ 2040 7/15/77

SOURCE A: CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15712

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/11/46 | 9/5,6,9,10/46 | JOHN G. FINLAY vlr |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Communists in the motion picture industry have spurred themselves to greater activity in in behalf of candidates in the coming elections. A few have apparently become apprehensive of results and have become very inactive and secretive, a very few apparently have gone "underground" because of changes in the Party line which have upset their plans. The top structure appears to be uneasy about the international situation. The "Hollywood Reporter" has exposed the Communists in the Screen Writers Guild. Fifteen or more members of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions Executive Council have resigned and successors have been appointed. [illegible] has affiliated itself with the Citizens Committee for better education, a Communist dominated group. It has also affiliated itself with the Los Angeles Civil Rights Congress. Communist elements are prepared to set up a radio station at Gardena, California. "The Nation" is to have a forum on 9/22/46. Its slogan is to be "The Challenge of the Post War World to the Liberal Movement". The Junior Mack Dock Committee has formed a chapter in Hollywood and Congressman [illegible] of New York is to be its guest speaker 10/1/46. The conference of studio unions under [illegible] is agitating for another jurisdictional strike. Universal Studio and International Motures have consolidated with

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 11, 1946

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION
OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(Bureau File #100-138754)

Reference is made to Bureau letter, dated September 6, 1946, relative to developing additional confidential informants in the motion picture industry in view of the tremendous activity on the part of the Communist Party to infiltrate the motion picture industry and front organizations connected therewith.

Please be advised that efforts have been made and are being made to secure informants inside the Communist Party and various Communist fronts in the so-called cultural fields but it appears to be a difficult task to find members of the party who would be capable, reliable and trustworthy.

Since the receipt of the Bureau letter, contacts have been renewed and a concerted effort is being made to obtain inside coverage on the Hollywood situation. It is believed that this office will be able to report progress along this line in the near future.

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100-15732

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 10/11/46 | 10/4,5,8,9,10, 11/46 | JAMES G. FINLLAY |

TITLE
[illegible]
[illegible] MOTION PICTURE INDUSTRY

CHARACTER OF CASE
INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

The Hollywood motion picture industry has been very much in the limelight recently because of union and organizational activity and the attitude of Soviet Russia in the United Nations meeting. The Communist dominated Screen Writers Guild has set up a new organization which they call "American Authors' Authority", which seeks to control the writing of all writers in the U.S. Another jurisdictional strike was begun 9/26/46 by the Conference of Studio Unions. The State un-American Activities Committee is conducting a hearing and the House Committee on un-American Activities has announced that it will conduct an investigation. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has endorsed [illegible], a known Communist, running as a write-in candidate for Governor of California. It supports the other candidates who appear on the Democratic ticket who are supported by the Communists. The HICCASP has also established a "School of Political Action Techniques", which sends out literature, speakers, etc and they "spotlight on China Mass Meeting". The Hollywood Writers Mobilization together with the Mobilization for Democracy has instituted a series of political broadcasts over KLAC. A "Black Book Committee" has been formed "to fight Fascism". It follows the Communist Party line. Studio Labor gave a banquet at which TOM [illegible] THL, labor member of the British Parliament, was honored guest. The Peoples Educational Center is giving courses in Marxism-Leninism.

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L.A. 100-15732

100-138754

REFERENCE: Bureau File ~~100-138745~~.
Report of Special Agent JAMES G. FINLAY, Los Angeles, 9/11/46.

DETAILS: At Los Angeles, California

Source A has informed that since some time before the primary election in June, 1946, Hollywood generally and the motion picture industry specifically have been the center of Communist activity and this activity has attracted some attention throughout the entire country. The factors which have brought this about have been very largely union and organizational activities. The tense situation resulting from the international situation and the attitude of Soviet Russia in the United Nations organization have also contributed to a certain amount of resentment aimed at the motion picture industry because of the pro-Russian leanings of some of the Hollywood leaders in said organization.

Source A has informed that the Communist dominated Screen Writers Guild has attempted to set up an organization which they have called the "American Authors Authority" which seeks to dominate and control all writers in the United States, whether the writers be writers for the screen, the stage, the magazines or book publishers. The announcement of this attempt caused Hollywood to become the focal point of attention by the literary and artistic world.

HOLLYWOOD STUDIO STRIKE

Last year a jurisdictional strike in the motion picture business was carried on by HERBERT K. SOREL, the Communist leader of the Communist-dominated Conference of Studio Unions for eight months. The strike was finally called off and a sort of truce existed for some months. This strike was resumed on September 26, 1946. It appears that the Conference of Studio Unions isattempting to capture the known Communist-controlled unions. A settlement of the strike is now being considered at the National Convention of the IATSE in session in Chicago at the present time. Also, at the present time, two com-

mittees of investigation are going into the Communist situation in the Hollywood motion picture circles. One is the House Committee on Un-American Activities of the House of Representatives of which JOHN S. WOODS is the Chairman and ERNIE ADAMSON is the attorney and investigator. The hearing has not begun but Chairman WOODS has announced that the Committee will meet here in the near future.

The other investigating body is the Joint Fact-Finding Committee on Un-American Activities of the California State Legislature of which Senator JACK B. TENNEY is Chairman. This Committee began hearings at Berkeley, California on October 1, 1946, then it came to Los Angeles and began hearings here on October 7, 1946. Subpoenas for a large number of Hollywood personages have been issued and it is expected that the hearings will last for approximately ten days.

This source has also reported that the CHICAGO TRIBUNE at the present time has FRANK L. HUGHES, one of its high-ranking reporters, in Hollywood making an investigation of the Communists in the motion picture industry preparatory to running a series of articles on the subject.

CONFERENCE OF STUDIO UNIONS

Source A and Source B have advised that this group of some ten local unions, affiliated with the American Federation of Labor, has once again called a strike in the Hollywood motion picture industry. In fact, it is a continuation of a previous strike called in 1945 which lasted for eight months. The present strike is now going into its third week. There is no question of wages or hours, or conditions involved. It is purely a matter of jurisdiction between the International Alliance of Theatrical State Employees (IATSE), a non-Communist block of unions, and the Conference of Studio Unions, completely dominated by Communist influence. The leader of this latter group is HERBERT K. SORRELL, a known Communist of long standing. The primary purpose of this strike is to try and get control of all studio workers for Communist purposes.

The CONFERENCE OF STUDIO UNIONS is now composed of eleven unions, all of which are associated with the American Federation of Labor. These unions are as follows:

18810

L.A. 100-15732

| Local | Parent Organization |
| --- | --- |
| Screen Set Designers Local 1421 | Brotherhood of Painters, Decorators, and Paperhangers of America |
| Screen Publicists Guild Local 1489 | Brotherhood of Painters, Decorators, and Paperhangers of America |
| Screen Story Analyst Guild Local 1488 | Brotherhood of Painters, Decorators, and Paperhangers of America |
| Screen Cartoonists Guild Local 852 | Brotherhood of Painters, Decorators, and Paperhangers of America |
| Moving Picture Painters and Scenic Artists, Local 644 | Brotherhood of Painters, Decorators, and Paperhangers of America |
| Special Officers and Guards Local 193 | Building Service Employees International Union |
| Building Service Employees Local 278 | Building Service Employees International Union |
| Studio Carpenters Local 946 | United Brotherhood of Carpenters and Joiners of America |
| Studio Electrical Workers Local 40 | International Brotherhood of Electrical Workers |
| Studio Sheet Metal Workers Local 108 | Studio Metal Workers International Union |
| Studio Machinists Local Cinema Lodge 1185 | International Association of Machinists |

The CONFERENCE OF STUDIO UNIONS is headed by HERBERT K. SORRELL. It is an independent organization which was formed several years ago, reportedly by Communists, on the theory that if several unions or locals would ban together, their bargaining position would be greatly enhanced. The CONFERENCE OF STUDIO UNIONS has been heavily infiltrated by the Communists and Source C has identified SORRELL as a member of the Communist Party. At the present time, the CONFERENCE OF STUDIO

UNIONS is composed of the eleven unions above named, ten of which are affiliated with the A. F. of L, and one which is affiliated with the International Association of Machinists, Local 1185. At first the International Association of Machinists spokesman stated that if members of Local 1183 were discharged from their positions because of the ultimatum issued by the A. F. of L. Central Labor Council that their members would picket these studios. However, as yet, according to sources mentioned, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the A. F. of L. in order to avoid this jurisdictional dispute.

Source B has informed that a large number of persons have been arrested during the present strike, charged with unlawful assembly rioting and assault.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source A and Source B inform that this leading Hollywood Communist pressure group is devoting its main efforts toward the coming elections to be held on November 5, 1946. This consists in raising funds, putting out literature and holding meetings in conjunction with other Communist-controlled organizations. As a body, it has endorsed all candidates supported by the Communist Party except one, a known Communist, ARCHIE BROWN, who is conducting a write-in campaign for the Governorship. All others endorsed by the HICCASP are what are known as "liberals" or "progressives". Those who receive intensive support by the organization are the following:

WILL ROGERS, JR., Candidate for U. S. Senate
*ELLIS E. PATTERSON, write-in candidate for Congress after being defeated in the primary for Senator.
JOHN E. SHELLEY, Candidate for Lt.-Governor
EDMUND G. BROWN, Candidate for Attorney General
NED R. HEALEY, Congressman, candidate for re-election
HELEN GAHAGAN DOUGLAS, Congresswoman, candidate for re-election
CLYDE DOYLE, Congressman, candidate for re-election

All other endorsements of local Assemblymen and propositions

on the ballot coincide with the endorsements of the Communist Party.

The HICCASP works in close connection with what is called SCHOOL OF POLITICAL ACTION TECHNIQUES conducted by Southern California National Citizens Political Action Committee, located at Parkview Manor, 2200 West Seventh Street, Los Angeles, California. Literature and folders mailed out by HICCASP state the aims and purposes of this school are mainly "mobilizing special groups for political action", political speech writing and making, public relations, etc.

The Communist character of this "school" is shown by the following names, listed as the faculty":

JOSEPH W. ALDEN, Democratic County and State Committees
DR. LEONARD BLOOM, UCLA Professor
DR. FRANK DAVIS, listed as Professor of Sociology, UCLA.
ALBERT DEKKER, screen actor
MENDEL LIEBERMAN, American Veterans Committee
BERNARD PUSHER, United Office & Professional Workers
*ALLEN METCALF, campaign manager Ned Healy for Congress
GEORGE MOORE, President L.A. City Council
EDWARD ROSK, Attorney and Author
Mrs. ESTHER NASSITIR, 13th District Coordinating Council
JOHN PAYNE, Citizens Research Institute
*ABRAHAM POLONSKY, screen writer
Dr. H. E. SCARBROUGH, 13th District Citizens Committee
GEORGE STILLER, Public Relations Consultant
BERT WITT, Director NCPAC.
SARA KLEBAN, Coordinator

Among Sponsors of the school are the following, all of whom have extensive records of Communist Activity:

CHARLOTTA BASS, Editor of California Eagle
*AVERILL BERMAN, Broadcaster
*JAMES H. BURFORD, CIO Official
REV. ERNEST CALDECOTT, Unitarian Minister
*GEORGE CAMPBELL, A.F.L. Secretary of Musicians Union
DR. FRANKLIN FEARING, UCLA Professor
AUGUSTUS F. HAWKINS, State Legislature member
ROBERT W. KENNY, State Attorney General

D.A. 100-15732

*ALBERT MALTZ, Writer
*JOHN T. McTERNAN, Labor attorney
CAREY McWILLIAMS, Professional sponsor for front organizations
Judge ISAAC PACHT, Attorney
GREGORY PECK, Actor
Mrs. JEAN SIEROTY, Wife of Manager of Columbia Department Store
*DALTON TRUMBO, Writer
CLAUDE WELCH, Lawyer, teacher
ALVIN WILDER, Radio Commentator
JACOB ZEITLIN, Book Store

In addition to the foregoing activities, the HICCASP affiliates with, supports and uses the publicity-gathering name of the organization to further all Communist-inspired ventures in the locality.

ARCHIE BROWN, COMMUNIST CANDIDATE FOR GOVERNOR OF CALIFORNIA

ARCHIE BROWN is running for Governor of California in a write-in campaign. He is not a candidate officially of the Communist Party as that Party could not get on the ballot in California because of a law passed by the legislature which provides that a political party must poll a certain percentage of the ballots cast in the last general election in order to be placed on the ballot as a party. This the Communist Party did not do. Therefore, the Communist Party is not officially on the ballot. Therefore, ARCHIE BROWN is running as an individual Communist and not technically as a candidate of the Communist Party. He does not have the official endorsement of the Communist Party although he does have the Party's unlimited support. In other words, he is endorsed by the Communists personally because he is a Communist and not as a Party candidate.

HOLLYWOOD WRITERS MOBILIZATION

Source A has reported that this organization in cooperation with the MOBILIZATION FOR DEMOCRACY has instituted a series of broadcasts over Radio Station KLAC in Los Angeles. The title of the broadcast is "It Is Beginning Here". The programs are purportedly in the interests of minority groups. This is the usual Communist propaganda springboard for putting over the Communist Party line. The broadcasts are given every Monday evening at 7:15.

Those interested and conducting the venture are:

HARRY HOIJER, teacher at UCLA

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KEN NILES, announcer
LEE HORTON, Hollywood Writers Mobilization
LILLIAN RANDOLPH, Negro actress
BETTY JONES, Negro social worker

This project has the support of the HICCASP.

BLACK BOOK COMMITTEE

This organization which purports to fight the "rise of Fascism" in America, according to Source A, held a meeting at the Shrine Auditorium, Los Angeles on October 1, 1946. The purposes of the Committee are stated to publicize the iniquities of the Fascists in Germany and elsewhere throughout the world by printing information on the subject and distributing same in book form to public officials in the United States especially. However, at this meeting, it develops that it is under the influence of the Communist Party line, resolutions having been passed on such subjects as:

Stop the State Department's "Get Tough With Russia" policy.

Support HENRY WALLACE in his attitude toward Russia and the atomic bomb.

Criticize the "imperialist" policy of Britain in sending troops to Greece.

Get United States troops out of China.

And all other "must" agitation according to the present Communist Party line.

Those taking part in the meeting were:

ELLIS E. PATTERSON, Congressman from California
ARTIE SHAW, Hollywood band leader
KENNETH McGEE, editor of "The Protestant", a Communist propaganda magazine, issued monthly supposedly in the interest of the Protestants in the United States and anti-Catholic.
RABBI MAX NUSSBAUM, Rabbi, Israel Temple

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LION FEUCHTWANGER, Refugee and writer
*DR. SANFORD COLLINS, CIO Research Assistant
PETER M. KAIN, Business man
*DR. JACK AGINA, teacher in the Peoples Education Center
JULIUS FLIGELMAN

SPOTLIGHT ON CHINA MASS MEETING

Source A has informed that a mass meeting under the above title was called by notices mailed by the HICCASP for October 6, 1946, to be held at the Hollywood American Legion Stadium. The meeting was widely publicized for weeks in advance. The top officers of the American Legion, having learned that the meeting was controlled by Communists, cancelled the contract for the stadium. The meeting was then moved to the Olympic Auditorium in downtown Los Angeles, where it was held on the date scheduled.

The Main purpose of the demonstration was to create pressure on the State Department to withdraw American troops from China, one of the main objectives at this time of the Communist Party of the United States.

Those taking part in the meeting were:

JUDGE STANLEY MOFFATT, who acted as Chairman
*PAUL ROBESON, Actor and singer
*ELLIS E. PATTERSON, Congressman
HARRISON FOREMAN, Author and Communist sympathizer
COL. EVANS CARLSON (could not appear, but sent a telegram of support for the movement)
*BILL BELTON, CIO Organizer

A Collection was taken, the MOBILIZATION FOR DEMOCRACY donating $1500. An estimated $5,000.00 was collected.

Others contributing were:

American Veterans Committee
International Workers Order (IWO)
American Youth for Democracy (Young Communist League)

The usual Hollywood support for this meeting was given. ALLEN METCALF was the Chairman of the arrangements committee.

STUDIO LABOR

A banquet was held at the Hollywood Roosevelt Hotel on the evening of October 3, 1946, according to Source A. TOM O'BRIEN, Labor member of the British Parliament, then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as it took place in Hollywood. He stated:

> "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of their way."

PEOPLES EDUCATIONAL CENTER

This Communist-controlled school of indoctrination is now switching over from former, so-called "democratic" or "progressive" courses to the more outright principles of MARXISM-LENINISM. The more outright and open Communist influence is shown by a new "advisory board" composed of the following:

*MELVIN BERGMAN, Electrician
*DR. LEO BIGELMAN, Physician
*ED GILBERT, Labor business agent
SONDRA GORNEY
*ROBERT LEES
FRANCES MILLINGTON
*HERBERT SORRELL, Labor Leader (CSU)
*FRANK TUTTLE, Writer

This is in line with the general line of the Communist Party at this time.

The Communist issue in the Hollywood film industry is coming more and more to the front. So far, the producers of pictures and the

entire top structure of the industry have remained quiet on the subject. They have taken no action whatever, although the issue of Hollywood communism is becoming a matter of national notice.

MATTHEW WOLL CHARGES THAT MOTION PICTURE INDUSTRY ISFULL OF COMMUNISTS

The Los Angeles TIMES for October 1, 1946 under the heading, "Hollywood Had Two Reds Charged", stated in part that a MATTHEW WOLL, Vice-President of the International Photo Engineers Union, as well as of the A.F.L., charged that many Hollywood stars and script writers are supporting Communist front organizations. He warned that unless they cease, the public may picket film houses on a nationwide basis. The article stated that the threat was made in a signed editorial in the "American Photo Engraver", a Trade Unions publication. It stated, "A few years ago, the League of Decency was formed as part of a nationwide protest against immoral movies" but he said, "Motion picture houses in a score of cities were picketed, box office receipts dropped and the HAYS Office stepped in to clean up a disagreeable situation.".

WOLL wrote that unless the film industry takes immediate steps, a similar public reaction may this time be directed "against many high-salaried stars and script writers who are part of the Communist Fifth Column in America".

WOLL further charged that Hollywood today is "the third largest Communist Center in the United States". He also said that "playing at revolution seems to justify the possession of a swimming pool and improves the taste of astrakhan, caviar and the feel of Russian sables".

WOLL urged that ERIC JOHNSON, Chairman of the Motion Picture Producers Association, take steps "to root out all Fifth Columnists and fellow travellers from the capital of America".

An (*) asterisk has been placed before the name of certain individuals in this report to indicate that the Communist connections of the individuals so designated have heretofore been furnished to the Bureau.

~~P - E - N - D - I - N - G~~

L.A. 100-15732

UNDEVELOPED LEAD:

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California, will continue to observe the activities of the Communist Party in the motion picture industry and will report any activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to this office.

L.A. 100-15732

SOURCES

SOURCE A CNDI [redacted] b7D

SOURCE B [redacted] in charge of the Anti-Subversive Detail of the Los Angeles Police Department

SOURCE C CNDI [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15722

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 10/11/46 | 10/2,3,7,10, 11/2 | JAMES G. FINLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Hollywood motion picture industry has been very much in the limelight recently because of union and organizational activity and the attitude of Soviet Russia in the United Nations meeting. The Communist dominated Screen Writers Guild has set up a new organization which they call "American Writers' Authority", which seeks to control the writing of all writers in the U.S. Another jurisdictional strike was begun 9/26/46 by the Conference of Studio Unions. The State Un-American Activities Committee is conducting a hearing and the House Committee on Un-American Activities has announced that it will conduct an investigation. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has endorsed [illegible], a known Communist, running as a write-in candidate for Governor of California. It supports the other candidates who appear on the Democratic ticket who are supported by the Communists. The NCCAW has also established a "School of Political Action Techniques", which sends out literature, speakers, etc and they "spotlight on China Lake Meeting". The Hollywood Writers Mobilization together with the Mobilization for Democracy has instituted a series of political broadcasts over KLAC. A "Black Book Committee" has been formed "to fight Fascism". It follows the Communist Party line. [illegible] Loker gave a banquet at which [illegible], Labor member of the British Parliament, was honored guest. The Peoples Educational Center is giving courses in Marxism-Leninism.

9802 RDD/DMJ 11/25/92 #293,801
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DATE 4-4-95 BY SP1/BTJ/LMM

WASH FROM LOSA S4 10-18-46 11-30 P

DIRECTOR ROUTINE

ATTENTION LB NICHOLS. RE COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY. HOLLYWOOD REPORTER FOR OCTOBER SEVENTEENTH CARRIES IN COLUMN ENTITLED TRADE FACTS BY WM WILKERSON INFORMATION THAT WORD PASSED ON FROM WASHINGTON INDICATES FBI WILL SOON DELIVER REPORT OF SUBVERSIVE SITUATION IN HOLLYWOOD TO ATTORNEY GENERAL AND THAT FBI HAS BEEN INVESTIGATING SUBVERSIVE ACTIVITIES IN HOLLYWOOD FOR YEARS AND HAS A FILE THAT WILL TELL THE RIGHT STORY. FURTHER WORD FROM WASHINGTON THAT REPORT WILL BE MADE PUBLIC BY ATTORNEY GENERAL AND THEREAFTER COMMUNISTS THROUGHOUT COUNTRY WILL BE SPOTLIGHTED. STATES HOLLYWOOD Being HIT FIRST Because OF IMPORTANCE IN PARTY MEMBERS + Because of BIG NAMES CONNECTED WITH THE PARTY HERE. ALSO THAT FOR SOME TIME LOCALLY A LARGER GROUP OF AGENTS THAN ORDINARY HAS BEEN ASSIGNED HERE TO PREPARE DATA FOR ATTORNEY GENERALS REPORT. IN ABSENCE OF INSTRUCTIONS TO CONTRARY, NO COMMENT OF ANY KIND BEING MADE.

END ACK PLS

100-138754-HOOD-137

EX-10

NDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI
Attention: L. B. Nichols, Assistant Director

DATE: October 21, 1946

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION
INTO MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr Nichols
Brady
Copy 6
Copy - 15

There is being forwarded herewith for the Bureau's information an article entitled "Tradeviews" by W. R. WILKERSON appearing in the "Hollywood Reporter" of October 17, 1946.

RBH:MDL

Enc.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-5-95 BY SP1 BTW/lm

RECORDED & INDEXED

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# TRADE VIEWS

BY W. R. WILKERSON

• WORD HAS BEEN passed on to us from Washington that the underground there is of the opinion that, in the very near future, the Federal Bureau of Investigation is going to deliver a report to the Attorney General on the subversive situation in Hollywood. Let's hope it's true.

The FBI has been working for years with a well-trained force in Hollywood running down the subversives among us, sifting them out, cataloging their every activity, and has a file that will unquestionably tell the right story on all our left-wingers, party members, fellow travelers, and innocent donors and participants. We understand further, and from the same Washington source, that this report will be made public by the Attorney General and that, from that point in, there will be a general hustle in spot-lighting the "Commies" throughout the whole of the United States in an effort to choke their activities that have resulted in so many strikes, work slow-downs and a general throttling of reconversion.

We know that Hollywood is tabbed as the second most important center of subversive activity in this country. Washington, with its red infiltrations in many government agencies and with the big-wigs of the "Commie" party spreading out most of its lines from there, is the first, with New York, Chicago and other metropolitan centers rounding out the seat of most of our nation's troubles.

The hit will be at Hollywood first because of its importance in actual "Commie" members and, secondly, because of the big names connected with the party here, their big cash donations and the enthusiasm with which the press of the country will grab at this shakedown of Communist activity because it's Hollywood. It will give the papers names the public knows best and will talk about most; thereby giving a shove to the contemplated shake-out in the whole country.

We have heard locally, for some time, that a larger group of FBI operatives than is ordinarily assigned to this zone has been here for weeks, bringing all that organization's data up to date for the final report to the Attorney General, and that its revelations will be of such explosive nature the sound will be heard around the world almost instantly.

Again we say, and we believe most of Hollywood and the picture business will join in, WE HOPE! WE HOPE!

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-5-95 BY SP1 [illegible]

"Hollywood Reporter"
October 17, 1946

100-[illegible]-138

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/8/46 | 11/1,5-8/46 | JAMES G. FINDLAY AAH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Sheriff of Los Angeles County reported that approximately 50 persons in military uniforms were marching in front of MGM Studio, where it was thought they constituted a part of the picket line. "We've had enough" slogan was sponsored by large number of persons in the motion picture industry. Some Russian films claim to have won most awards at the Cannes Film Festival at Cannes, France. The Communists have reverted to Marxism-Leninism, and the front organizations in the motion picture industry have changed to conform to the Communist Party line, and some of the major functionaries of the Party are being withdrawn from leading roles and are being replaced by new leaders. The Conference of Studio Unions are still on strike and approximately 500 arrests have been made by the Sheriff and Police. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, Conference of Studio Unions, CIO-PAC, NC-PAC and Railroad Brotherhoods failed to make boasted showing, and all of the major candidates endorsed by them in the recent election, with one exception, were overwhelmingly defeated. The Hollywood Writers Mobilization is endeavoring to secure radio license for a station at Gardena, California. The Screen Writers Guild has endeavored to set up a "Writers Authority" to control all writing and written material, but a new organization is being formed to combat this movement.

- P -

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U. S. GOVERNMENT PRINTING OFFICE

LA 100-15732

REFERENCE:

Bureau File 100-~~150745~~.
Report of Special Agent JAMES G. FINDLAY dated October 11, 1946, at Los Angeles, California.

DETAILS:

AT LOS ANGELES, CALIFORNIA:

On October 1, 1946, Deputy Sheriff CLEM PEOPLES advised that there were approximately 50 persons in military uniforms parading and blockading the gates at the MGM Studio. He stated that it was his opinion that these persons were wearing the uniforms in violation of federal law.

This matter was discussed with the United States Attorney. It was his opinion that no action should be taken at least until an investigation was made to determine the full facts. Later, it was reported that a riot had developed at the studio, but it was stated that the men in uniform had not participated in the riot.

"WE'VE HAD ENOUGH"

A full page political advertisement appeared in the Hollywood Reporter and Variety on October 29, 1946, the two trade papers in the motion picture business in Hollywood. The contents of the advertisement was the following:

"WE'VE HAD ENOUGH

WE WILL VOTE

REPUBLICAN

* * * * * *

HAVE YOU HAD ENOUGH?

VOTE REPUBLICAN"

(Then there appeared the names of 130 persons as the sponsors of this program. This list of names was checked and no name appearing in this list has heretofore been reported as sponsoring Communist activities.)

The following appeared in this advertisement:

"ARE YOU LISTED HERE?"

IF NOT, THE HOLLYWOOD REPORTER

COMMITTEE NEEDS YOUR SUPPORT!

ATTEND RALLY AT BEVERLY HILLS HOTEL

TOMORROW, WEDNESDAY NIGHT,

8 P.M., OR CALL CR 1-5582."

RUSSIAN FILMS

The Hollywood Reporter for October 28, 1946, under the heading "Reds Admit their Pictures are Tops" stated in part as follows:

> "Film critics can arrive at one conclusion only, that Soviet cinema art ranks first in importance and profoundness," V. POLPORATSKY, Correspondent for Izvestia, wrote in a story on 'The Cannes Film Festival,' released here last week by the U.S.S.R. Embassy. Praising the French films and the 'great craftsmanship of Disney's films,' the Russian writer held that the impressive record of awards to Soviet films was justified by their 'vitality, faith, in the future and the struggle for it.'"

The article stated that the American films tend toward standardization. One critic remarked that films are stamped in Hollywood just like automobile parts in Detroit. "Many of the films shown demonstrated the moral degradation of much of the world's cinema art. The majority of the non-Soviet films which were shown in Cannes were devoted to the decadence of the human mind. Drug addiction, dipsomania, and mysticism under the guise of psychology, such was their essence." "A direct contrast is supplied by the Soviet films. Even the other contestants admitted the superiority of the Soviet films."

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that the Communist Party of the United States has now reached a sharp turning point in its history. This turning point is the logical result of the drastic change in the tactics of the entire world Communist movement which was inaugurated and directed by Soviet Russia when World War II came to an end with the defeat of Nazi Germany and Japan. When this came about, the Communists throughout the world, on instructions from the heads of that movement in Moscow, Russia, were to revert to the basic program of Marxism-Leninism a program which calls for the spread of Communism everywhere throughout the world. The World Communist movement now picks up where it left off in 1935 when the Seventh World Congress brought forth the so-called "United Front" because the rise of Adolph Hitler and Nazism in

Germany threatened Soviet Russia.

In the United States, when the Axis powers were defeated, the Communist Political Association was converted back to the Communist Party at the national convention held in July, 1945. At this convention the basic revolutionary program of Marxism-Leninism was again put into practice. However, as the Communist Party of the United States has been most successful in having its members and agents penetrate the Democratic Party particularly and through that party into many governmental agencies and almost every section of American life, churches, schools, social bodies, etc., it desired to maintain this influence. Hence, the change in the party line as stated above was shown only in the form of propaganda; and this, for the most part, only in inner Communist and sympathetic circles.

For this reason it appeared that the Communist Party was operating in the usual manner, such as supporting "liberal" and "progressive" candidates for office, within the labor unions and other groups and in the open political field.

But this method was soon to come to an end, a fact which the inner circle of the Communist Party was well aware of. The general attitudes of Soviet Russia in international affairs and relations with the rest of the world was forcing the situation to the extent that the Communist Party of the United States would have to break with their methods of the recent past and go straight out for the revolutionary position.

That break has now come and the national elections of November 5th., has brought it about definitely and clearly. These elections all over the United States have exposed and repudiated the Communist Party. Its tactics and subterfuges are now an open secret. In fact, it might be said that Communism, disguised as "progressivism," "liberalism" and even "democracy" was the real issue in the elections.

The Communist Party of the United States anticipated all this and for some time has been making preparations for change of tactics and even a change in the structure of the Party. It is common talk in the inner circles of the Party that it will eventually have to go "underground." This is in no sense a new conception, but is one of the recognized tactics to be used under certain conditions. It is the opinion of many Communists that the Party will soon go "underground" because they consider the present trend in the United States to be "reactionary" and that it will soon have to withstand an attack; perhaps its legality will be subjected to question. This viewpoint is not secret, but is openly stated by known Communists.

Because of these facts and reasons stated above, the activities of Communists and sympathizers in the Hollywood motion picture industry are, right at the present time, undergoing some change. Those who have been

prominent in Communist circles and "front" activities in the immediate past are beginning to drop from public notice and others who have not been so openly active are beginning to take over. This applies to the upper so-called cultural levels as well as in the trade unions. Certain individuals, heretofore extremely active, are now beginning to slip into the background. Specifically, some of them are: JOHN HOWARD LAWSON, HELMER BERGMAN, ROBERT ROSSEN, LESTER COLE, HAROLD SALEMSON, EDWARD MUSSA, FRANCES HILLINGTON, HERBERT BIBERMAN. HERBERT K. SORRELL, the Communist leader of the Conference of Studio unions, while still in that position, is sharing his power with a newcomer named MATTHEW MATTISON. His past record has not yet been ascertained.

This is just a forerunner of a change in the entire Hollywood Communist structure. The form is not yet clear, but it should take shape soon now that the connections of the Communist Party with the Democratic Party have been shattered by the November 5th elections.

CONFERENCE OF STUDIO UNIONS

This block of Communist-controlled unions is, according to Source A still on strike, now going into its sixth week. The strike is a continuance of the strike of 1945 which was and still is an attempt of the Communist elements to control the unions in the Hollywood studios.

Source B has stated that between 150 and 200 persons, including ten women, were arrested on October 14, 1946, on charges of contempt and disturbing the peace. This number, together with other arrests which have been made since the strike began, amounts to more than 500 arrests. None have been brought to trial to date.

During the picketing the pickets were singing "Solidarity Forever."

The Painters District Council No. 36 voted a $5,000.00 fund for the benefit of the strikers. The Radio Writers Guild met at the home of RING LARDNER, JR. and voted $4,000.00 for the strikers' benefit fund.

The Conference of Studio Unions is spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called Council of Radio Unions. An organizational meeting of radio unions will be held on November 21, 1946 in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians, Local 47
American Federation of Radio Artists.

This group has announced that it will affiliate with the Conference of Studio Unions. Such an alliance would be most effective because of the affinity of the motion picture industry with the radio industry.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source A and the news dispatches have inferred that this organization devoted almost its entire effort within the last thirty days to the local elections. It issued thousands of letters to organizations, unions and individuals asking support for the same list of candidates supported by the Communist Party and the Communist front groups. Despite this, only one candidate supported by the organization for a major office was elected. This candidate was HELEN GAHAGAN DOUGLAS who was reelected to Congress from the 14th Congressional district. All others were defeated.

In this campaign the organization cooperated with all other Communist dominated groups, such as:

Los Angeles CIO Council
National Citizens PAC
Progressive AF of L. Committee
Railroad Brotherhoods Joint Legislative Council

But as this entire program was defeated and as the entire political complexion of the State of California has changed, swinging definitely to the right, the HICCASP is now left in an isolated and unpopular position, even within the Hollywood studio circles. In fact, one member of the organization stated, "we were completely stunned by this turn of events."

However, despite all this, the HICCASP is still dominated by the Communist Party. It will hew to any changes made by this party. In fact, the HICCASP, like the Communist Party itself, will now be reorganized to meet the conditions of change stated in the beginning of this report. It will conform to the change in the tactics of the Communist Party of the United States which will now be altered because of the coming clash with the Soviet Union. For this reason, it can be stated that the HICCASP is now midway between two political positions, one a hangover from the Communist Political Association and the other the late position, the revolutionary position of Marxism-Leninism. It will now become either a more open propaganda agency for the Communist Party, or go out of existence altogether.

Nothing definite can be given along this line, until the inner group within the organization gets its instructions from the top structure of the Communist Party and begins to act accordingly.

HOLLYWOOD WRITERS MOBILIZATION

This Communist-controlled propaganda organization now finds itself in the same position as the HICCASP, mentioned above. The future line of the Communist Party will determine the activities of this group. At present it

is devoting most of its efforts toward securing a radio license for the Hollywood Community Radio, a group of Hollywood writers of the screen and radio which has applied to the FCC for a station to be set up in Gardena, a suburb of Los Angeles. The hearing for this application comes up in Los Angeles on November 21, 1946.

The Hollywood Writers Mobilization in addition, sponsors and produces a radio program over station KLAC every Monday evening at 7:15. The program is purportedly in the interest of "minority groups."

SCREEN WRITERS GUILD

This is an independent guild which represents the writers in the Hollywood film industry. This guild is, at the present time, completely under the control of Communists.

However, there appears to be a revolt brewing among the membership to combat this control. In a series of articles in the Hollywood Reporter, a trade paper, a number of officers of the guild were exposed as Communists and sympathizers with the Communist Party. All this came about because of an attempt by the Screen Writers Guild to set up a Writers Authority, a sub organization which, if successful, would have absolute control over all writing and written material not only in the Hollywood film industry, but even magazines, books, etc., all over the United States. The attempt to put this over brought about opposition from several quarters and in the melee the facts of Communist penetration and control of the Guild were brought out.

As a result, a group has been set up within the organization to oppose the group in control. The names of these persons which will appear as candidates for control of the guild in the forthcoming guild elections are:

CHARLES BRACKETT
TALBOT JENNINGS
HOWARD ESTABROOK
MARY McCALL, JR.
GEORGE SEATON
F. HUGH HERBERT
VALENTINE DAVIES
ART ATHU
MELVILLE BAKER
EDMUND BELOIN
BETTY BURBRIDGE
JOHN BUTLER
FRANK CAVETT
PHILLIP DUNNE
EVERETT FREEMAN
EDMUND HARTMAN
POLLY JAMES

JOHN LARKIN
ADELA ROGERS ST. JOHN
LEO TOWNSEND

Among the foregoing group who now oppose the Communist elements are several who have been identified as sympathizers with them in the immediate past. They are:

CHARLES BRACKETT
TALBOT JENNINGS
MARY McCALL, JR.
HOWARD ESTABROOK
F. HUGH HERBERT
PHILLIP DUNNE
JOHN LARKIN
ADELA ROGERS ST. JOHN
LEO TOWNSEND

Some of this latter group may have been "innocents," but not all.

~~- P E N D I N G -~~

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communist Party in the Motion Picture Industry and will report all activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/8/46 | 11/1,5-8/46 | JAMES G. FINDLAY AAE |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Sheriff of Los Angeles County reported that approximately 50 persons in military uniforms were marching in front of MGM Studio, where it was thought they constituted a part of the picket line. "We've had enough" slogan was sponsored by large number of persons in the motion picture industry. Some Russian films claim to have won most awards at the Cannes Film Festival at Cannes, France. The Communists have reverted to Marxism-Leninism, and the front organizations in the motion picture industry have changed to conform to the Communist Party line, and some of the major functionaries of the Party are being withdrawn from leading roles and are being replaced by new leaders. The Conference of Studio Unions are still on strike and approximately 500 arrests have been made by the Sheriff and Police. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, Conference of Studio Unions, CIO-PAC, NC-PAC and Railroad Brotherhoods failed to make boasted showing, and all of the major candidates endorsed by them in the recent election, with one exception, were overwhelmingly defeated. The Hollywood Writers Mobilization is endeavoring to secure radio license for a station at Gardena, California. The Screen Writers Guild has endeavored to set up a "Writers Authority" to control all writing and written material, but a new organization is being formed to combat this movement.

- P -

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LA 100-15732

C O N F I D E N T I A L

Source A. CNDI [redacted]

Source B. [redacted]

b7D

Mr. Tolson
Mr. E. A. Ta
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

DECODED COPY

WASH 2 FROM LOSA 13 12:31 PM

DIRECTOR URGENT

COMMUNIST INFILTRATION INTO CONFERENCE OF STUDIO UNIONS, IS-C. HOMES OF FIVE NONSTRIKERS, ONE SHOP STEWARD OF IATSE LOCAL FORTY FOUR, HAVE BEEN BOMBED IN NEW WAVE OF VIOLENCE IN HOLLYWOOD FILM STRIKE. THREE OF THE BOMBS DESCRIBED AS HOMEMADE GRENADES AND A THIRD DESCRIBED AS QUART BOTTLE CONTAINING AN OILY HEAVY ACID. ALTHOUGH AT LEAST TWO OF THE BOMBS CAUSED EXTENSIVE DAMAGE TO THE HOMES NO ONE INJURED. ROY M. BREWER, IATSE, HAS POSTED FIVE THOUSAND DOLLAR REWARD LEADING TO ARREST AND CONVICTION OF THE VANDALS. RICHARD ~~F.~~ WALSH, PRESIDENT OF IATSE, ANNOUNCED LATE LAST NIGHT THAT HE WAS OUTRAGED BY THESE BOMBINGS AND WITHDREW ALL IATSE REPRESENTATIVES FROM CURRENT NEGOTIATIONS WITH CSU LEADERS. WALSH HAS STATED THAT IATSE REPRESENTATIVES WILL NOT NEGOTIATE WITH CSU REPRESENTATIVES AS LONG AS THERE IS ANY ACT OF VIOLENCE AGAINST ANY IATSE MEMBER. LOCAL PRESS REPORTS STATE SORRELL HAS REFUSED ANY COMMENT ON THIS RECENT OUTBREAK OF VIOLENCE. RELIABLE POLICE CONTACTS ADVISE LOS ANGELES PD WILL CONDUCT INTENSIVE INVESTIGATIONS WHICH ARE MADE UNUSUALLY DIFFICULT BECAUSE THERE ARE NUMBER OF SO CALLED POWDER MEN IN HOLLYWOOD WHO ARE HIRED BY STUDIOS TO SIMULATE EXPOSIONS IN MOTION PICTURES. THESE MEN HAVE BOTH EQUIPMENT AND ABILITY TO CONSTRUCT MOST ANY TYPE OF SMALL BOMB. THIS CONTACT ADVISES LOS ANGELES PD INVESTIGATING A GUNMAN WHO WAS RECENTLY EXPELLED FROM IATSE FOR DISCLOSING INFORMATION TO RIVAL LABOR LEADER SORRELL. SORRELL HAS CALLED A MEETING OF CSU MEMBERS FOR TOMORROW MORNING TO COMBAT WHAT APPEARS TO BE AN UNORGANIZED DISSENSION WITHIN THE RANKS OF CSU TO CONTINUE THE STRIKE. DESPITE TWENTY FIVE TO FORTY PER CENT PAY INCREASE GRANTED IN JANUARY SORRELL NOW STATED THAT THIS STRIKE IS PURELY A WAGE AND CONTRACT FIGHT. CARPENTERS WITHIN MAJOR MOTION PICTURE STUDIOS NOW EARN APPROXIMATELY ONE DOLLAR MORE PER HOUR THAN CARPENTERS EMPLOYED ELSEWHERE IN LOS ANGELES.

HOOD

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RECORDED & INDEXED

100-13815 4-4

RECEIVED: 11-13-46 3:53 PM EST NH

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

56 NOV 29 1946

SAC, Los [illegible] ...ber 6, 1946

Director, FBI

COMMUNIST PARTY, USA
DISTRICT NO. 13, LOS ANGELES FIELD DIVISION 13880

The Bureau is desirous of your Office submitting up to date information on the Communist activities within the Hollywood Motion Picture Industry. This information should include the number of known Communist Party members, their position and by whom employed, when possible, and the Communist Party branch affiliation of all Communists in the film industry. It is also desired that those individuals in the film industry who are affiliated with the various front groups be identified.

It is not desired, however, that your Office conduct additional investigation to secure this information, rather, the Bureau desires that the current information contained in your files be submitted to the Bureau.

In addition, the Bureau has noted that in the reports submitted under the caption "Communist Infiltration Into the Motion Picture Industry" there has been no information set out concerning the American Authors Authority. This new organization has been the subject of innumerable press articles, all of which alleged that this group was Communist-inspired and that the organization is attempting to gain control of the writing field.

Consequently, your Office is also requested to furnish the Bureau with all available facts which will either substantiate or disprove these allegations. These matters should be given immediate consideration by your office and the necessary information supplied in the immediate future.

JJC/dm

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INDEXED

EX-18

Tolson
Clegg
Tracy
Carson

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DATE 4-5-80 BY SP2 BTW/[illegible]

# Police Hem In, Jail 207 Studio Pickets

## Charge Court Writ Violated at Columbia

Pinning the entire picket line to the wall at Columbia Pictures, police yesterday arrested 207 persons for violating a Superior Court order prohibiting mass picketing at the studio.

It was by far the largest number of arrests made so far in the 19-day old jurisdictional dispute between two AFL unions and required 1½ hours for police to complete them.

Only the legal number of pickets—eight to a gate—were left.

### WOMEN SEIZED

There were 16 women among those escorted into waiting patrol cars and buses. They joined in singing "Don't Fence Me In."

One person was charged with disturbing the peace and bail was fixed at $100. The others were required to post bail of $500 for violation of the order.

Total bail for the 207 amounted to $103,100 which the CSU strategy committee said it would furnish. At a late hour last night six persons had been released on $500 bail.

Other than for the massive picket line at the Gower street entrances to Columbia, the day was without incident. Police Officer C. H. Gerber read the court order and gave the throng 15 minutes in which to disperse.

When it remained intact, police hemmed it in and began arresting pickets. Two women tried to leave the picket ranks, but were forced back by police and placed under arrest with the others.

Roy M. Brewer, international representative in Hollywood for the IATSE, telegraphed Mayor Fletcher Bowron yesterday blaming the strike to the Conference of Studio Unions, which he charged, is "Communistic-designed and Communistic-dominated," and which he said is seeking to destroy IATSE.

With the exception of Paramount, all laboratories processing films were either seriously hampered or shut down because film technicians, following a vote on Sunday, refused to cross picket lines.

LOS ANGELES EXAMINER
DATED 10-15-46

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DATE 4-5-95 BY SP2 BTO

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
OCT 15 1946
LOS ANGELES, CALIF.
ROUTED TO

ENCLOSURE
100-138754-19

LOS ANGELES EXAMINER
DATED 10-15-46

# IATSE Head Lauds Bowron's Stand

*In a wire congratulating Mayor Bowron for his stand supporting police actions in the present film strike, Roy M. Brewer, local head of IATSE, yesterday blamed the walkout on Communists in the Conference of Studio Unions.*

*Following is Brewer's telegram:*

"On behalf of the 14,000 members of the IATSE who are working in the Hollywood motion picture studios, want to congratulate and thank you for the stand which you took in answering the protests of the Conference of Studio Unions Saturday.

"I reflect the feelings not only of our members but of the other 12,000 members of the AFL as well who are daily going to work when I say thank you for the protection which we have received.

"For the leaders of the Conference of Studio Unions to protest violence is, itself, ironical. From the outset of this strike violence has been planned, encouraged and carried out. Hundreds of our members have been threatened, coerced and attacked.

"When these leaders say they were *'locked out,'* they are not telling the truth—they *'walked out'*—not for any legitimate trade union purpose, but to destroy a sister union of the American Federation of Labor.

"There is no issue of wages, hours or working conditions whatsoever involved in this strike. The Conference of Studio Unions is a Communistic-designed and Communistic-dominated organization which has for its purpose the control of the unions in the motion picture industry—that the great propaganda value of the industry might be used to promote the cause of world Communism. Those unions which they have failed to control they now try to destroy. This strike is a part of that objective. What they could never obtain by legitimate methods they now seek to obtain by sheer force.

"Many of the members of these unions do not realize they are the victims of this unjustified strike.

"The splendid work of the office of Sheriff Biscailuz and Assistant Police Chief Reed in preserving law and order and making it possible for our members to work unmolested is a credit to our community, our state and our nation.

"We thank you.

"Sincerely yours,

"ROY M. BREWER,

"International Representative."

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
OCT 15 1946
LOS ANGELES, CALIF.
ROUTED TO | FILE

ENCLOSURE

LOS ANGELES DAILY NEWS
DATED 10-15-46

# 219 on picket line arrested at film studio, thrown into jail

Police jailed almost an entire Conference of Studio Unions picket line yesterday, yanking 219 persons from Columbia Studio to jail, where 188 of them voted to remain last night.

The operation was conducted peacefully as police pressed buses, patrol cars and private vehicles into service to transport the pickets to Hollywood and Lincoln Heights jails.

Among the prisoners were 16 women, the majority of whom voted to remain the night at Lincoln Heights and await arraignment proceedings today.

CSU attorneys appeared at two places prepared to post bail of $500 for pickets accused of violating a mass picketing injunction and $100 for those accused of disturbing the peace.

Almost two score of the pickets, who said illness and family affairs required their presence at home, accepted the bail and were freed. The 188 who remained included a dozen women, who were given separate quarters.

Later in the day all the prisoners were transferred to Lincoln Heights jail, where after an evening meal of stew, coffee and bread followed by desultory cheering and singing, they bedded down for the night.

Meanwhile, producers took a grave view of the action of Local 683 of the International Alliance of Theatrical Stage Employes, which embraces some 2000 laboratory technicians, in voting Sunday to honor CSU picket lines.

A spokesman for the producers said only Paramount among the ten major studios was able to operate "at normal or close to normal in the film processing and still photo departments" yesterday.

John R. Martin, business agent of Local 683, who said the film technicians will honor picket lines until "this jurisdictional quarrel is settled," said "the members are sticking solidly by their decision."

Roy Brewer, international representative of the IATSE, charged that the leadership of Local 683 "has closely adhered to the Communist Party line," Brewer said

(Continued on Page 7, Col.

## 219 arrested at film studio, taken to jail

(Continued from Page 1)

"we've been expecting some such action."

Martin laughed when told of Brewer's remarks, and said: "He's been calling us Communists for a long time. That's one reason we don't get along well with the IATSE leadership."

The lab technicians faced revocation of their charter because of their action. Richard Walsh, international president of the IA, ordered them to honor their contracts or have their charter lifted.

"It's one thing to yank a charter and another thing to get the men working in laboratories," said Martin. "Walsh hasn't lifted our charter yet, and he won't."

Local 683 was offered refuge in the International Brotherhood of Electrical Workers, Local 40, which offered what Martin said was "an attractive inducement" to get the lab workers in their union.

Martin said telephone calls and wires sent to members of the local yesterday ordering them to report to work resulted in some people crossing the picket lines, but he added that "we will be out 100 per cent tomorrow."

Meanwhile, CSU top officials made a deal with two film processing laboratories to allow them to work on film belonging to independent producers.

Williams laboratory and Cinecolor Corp. will be allowed to process black and white and colored footage dispatched to them by independent producers, a CSU spokesman said.

"Our fight is against the major producers who created this quarrel by discharging our members," the CSU official said. "We have no grudge at all against the independent producers."

Producers and CSU men both agreed that the action of the technicians in refusing to cross picket lines hampered production seriously.

Most of the film processing work is done by Technicolor, Consolidated Film Industries and Pathe Industries, all of which are staffed by members of Local 683.

Five of the major studios, Universal, RKO, Republic, Goldwyn and Roach, depend on the three processing firms to handle the bulk of their work.

Paramount, MGM, Warner Bros., Columbia and 20th Century-Fox all maintain laboratories, but only the Paramount laboratory was operated yesterday.

Paramount studio ordered its technicians to report for work at 4 a. m. yesterday before the CSU pickets were in operation, and was thus able to keep its laboratories going at something like normal production.

The CSU countered with an announcement that it will immediately start 24-hour picket duty at all major plants, and said it would abandon mass picketing and keep the number of men at any studio to within the legal minimum of eight pickets.

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U. S. DEPARTMENT OF JUSTICE
OCT 15 1946
LOS ANGELES, CALIF.
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100-13873-14
ENCLOSURE

# 200 RIOT AT M.G.M. IN STUDIO STRIKE

## A.F.L. Union Factions Battle at Gates; Police Jail 16 in Day, Three Go to Hospitals

Continued from First Page

seven of the 10 major motion-picture studios. Massed picket violence receded somewhat from that of the previous and opening day.

Burbank police deemed the pickets at Warner Bros. early in the day to have disregarded a Superior Court order against mass picketing there. One officer read the court order over a loud-speaker to the pickets.

Picket leaders protested that he was not the proper authority to serve the notice. Some hours later a deputy sheriff appeared and he read the order and distributed mimeographed copies of it to the pickets. Many of the pickets refused to take the copies. Their leaders announced that the copies were no good because the judge's signature was only mimeographed.

### Pickets Reduced

However, when a Burbank officer called on the crowd to disperse because it was an unlawful assemblage it did so and the number of pickets dropped to the number specified in the court order.

Men of the Carpenters' and Painters' Unions are spearheading the strike in which most of the Conference of Studio Unions are participating. They have less than 7000 on strike. The total of nonstrikers in the A.F.L. unions remaining on the job plus a few unorganized employees were said by the employers to total about 22,000.

The strike grew out of a dispute between the carpenters and alliance officials as to whose every studio where they had been scheduled." "Production was slowed up, naturally, but not shut down," the statement added.

At M.G.M. not only was work resumed yesterday on the five pictures on which shooting was in progress Thursday but two more new pictures were being shot. Similarly, seven pictures also were being shot at Warners.

### Go Through Lines

Generally, the studios reported more nonstrikers going through picket lines and with less trouble. This was especially true at Warners, it was reported, where the Superior Court had placed restrictions on massing of pickets and on violence and vile language. Studio cameras were reported at work taking pictures that, it was reported, may later appear in cases of pickets being haled into court for contempt of the court order.

Benefiting from the experience of the 10-month jurisdictional strike of 1945 under the same strike leaders as this year, the studios reported less confusion and quicker emergency action on production at the beginning of the new strike.

Strike Leader Herbert K. Sorrell at M.G.M. said pickets might be put on a 24-hour basis because although pickets were on duty at dawn some nonstrikers went to work before daylight and were inside before pickets were massed in formidable numbers. There was a considerable jostling of nonstrikers by the pickets and rocking of autos as workers went through the picket lines

LOS ANGELES TIMES
DATED 9-28-46

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U. S. DEPARTMENT OF JUSTICE
LOS ANGELES FIELD OFFICE
ROUTED TO | FILE

Times photo

**BIG JOKE TO PICKETS**—To accompaniment of pickets' laughter, police pick up tacks strewn at Warner studio entrance in effort to keep cars from entering plant.

members should do certain work on sets.

Early in the day a 12-man gang attacked a bus load of nonstrikers almost in the heart of Hollywood. The gang escaped unscathed but left two injured nonstrikers.

Pickets arrested were charged with, in the various instances, rioting, criminal contempt of court, assault with deadly weapon, carrying concealed loaded sap, tampering with an automobile, throwing chunks of concrete and bricks at cars carrying nonstrikers, throwing coffee into the face of a nonstriker, disorderly conduct, malicious mischief, disturbing the peace, the smashing of automobile windows and the scattering of tacks on studio driveways.

In all 16 persons were jailed, all but one were pickets. Three persons, two pickets and the other a nonstriker, were hospitalized. Most of the trouble was at Metro-Goldwyn-Mayer studio in Culver City, and at Warner Bros. in Burbank. Two pickets arrested Thursday got into new trouble yesterday and were again put in jail.

**Slugging at Columbia**

"We have a regular traveling mob for the rough stuff," one who appeared to be a picket leader told newsmen at Paramount studio. "If the strike keeps up we'll hit all the studios. These boys here are just for show to keep out the timid scabs."

There was some slugging at Columbia studio as nonstrikers, all A.F.L. members, went through the picket lines of the A.F.L. strikers. None of the hit workers would file a complaint against their picket assailants as none appeared to have been badly hurt.

At the headquarters of the Association of Motion Picture Producers it was stated that not even on the first day had any studio been shut down entirely for the day and that yesterday "all pictures were being shot in into the Metro lot early in the day.

As a commercial bus was being loaded with nonstrikers near the International Alliance of Theatrical Stage Employees office at 6472 Santa Monica Blvd. about 12 unidentified men rushed the occupants of the bus, ripped open their pockets with knives, seized their wallets and a fight was on. They flung back the wallets as they left. Four occupants particularly were beaten.

Arthur F. Mauer, 24, of 464 A Salem St., Glendale, was taken to Hollywood Receiving Hospital for treatment for abrasions. James Harrison Jr., 24, of 5640 Santa Monica Blvd., was treated on the spot for bruises. Both injured men were painters.

Picket Anthony Castiglione, 26, of 6217 Prospect St., Bell, who was arrested on the first day at M.G.M. on a malicious mischief charge was arrested again yesterday on a tampering with a motor vehicle charge.

**Jumped on Truck**

Police said Castiglione jumped on the running board of a truck driven into the studio by Joe F. Romano, 26, of 3743 Cardiff St., and that in the ensuing situation Romano's machine hit Picket Fred Lintz, 54, of 2433 Patricia Ave., West Los Angeles.

Lintz was taken to Santa Monica Hospital where he was being examined for hip and possible internal injuries. Romano was charged with hit and run and reckless driving.

At the M.G.M. studio three other pickets were arrested. The names and charges follow:

Clifford Nelson, 42, painter, 640 142nd St., Hawthorne, carrying a concealed and weighted sap. Clarence W. Hunt, 46, painter, 6409 W. 90th St., hit a nonstriker on the head wi picket stick and was booke disorderly conduct. G. S. Pe cord, 32, mechanic, 14782 Sutro St., Gardena, disturbing the peace.

**Seized in Burbank**

At Warner Bros. in Burbank the following were arrested:

Harry Ralsky, 50, electrician, 2664 Cloverdale Ave., arrested the day before for malicious mischief, was arrested again on charges of rioting, criminal contempt and breach of the peace. George C. Wright, 45, carpenter, 4431 Radford St., N. Hollywood, who assertedly clashed with a photographer in going to help Ralsky, was charged with disturbing the peace.

Don P. Ragan, 20, of 4436 Finley Ave., was taken by police after two shots were fired from a revolver over his head while he was standing atop a building across the street from the studio. He was reported to have been throwing chunks of con- e at busses taking workers o the studio. He was charged with assault with a deadly weapon.

Police Lt. John McAuliffe asked Ragan what union he belongs to, and he said Ragan replied, "Oh, I don't belong to any. I just came to get in the fight."

Burbank Police Lt. Kenneth Kuypers narrowly escaped serious injury when he was hurled against a fast-moving bus. His clothes were torn from his back and he received many abrasions as the bus's rivet-studded sides scraped his back.

Donald L. Rusk, 39, carpenter, 13457 Vanowen St., Van Nuys, was arrested and charged with malicious mischief, rioting and disturbing the peace at Warners.

At Columbia studio, Fred A. Arnold was jailed on a battery charge. He was asserted to have thrown a cup of coffee into the face of a worker going through the picket line. He gave his age as 26, said he is a carpenter and lives at 7300 Hollywood Blvd.


LOANS

LOANS $25 to $1000

On

Furniture — Auto


LOS ANGELES TIMES

DATED 9-28-46

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FEDERAL BUREAU OF INVESTIGATI
U. S. DEPARTMENT OF JUSTICE

1949

LOS ANGELES FIELD OFFICE

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100-108754-1

ENCLOSURE

# STUDIO STRIKE Injures 32

## Police Jail 12 Pickets; Nonstrikers Pass Lines; Pictures Goes On

LOS ANGELES TIMES
DATED 9-27-46

Stumps Inqu

BY LORANTA K. FRANCIS

WASHINGTON, Sept. 26.—The Senate War Investigating Committee, which had counted on

Page 3, Part I

in the motion-picture industry yesterday as their new early violence to mark labor trouble which

ists.

He took the action under a county ordinance "for the preservation of the peace and preservation of life and property, and did so "in order that there may be no harmful or embarrassing delay in providing emergency personnel with which to meet potential law enforcement problems" in connection with the motion picture strike.

charges. The seven were named as:

Richard Capocconi, 21, of 4135 Center St., Culver City; Frank Jesse Butterworth, 25, of 2266 31st St., Santa Monica; Harold D. McIntosh, 30, 3725 Greenfield St.; Robert A. Shea, 31, of 3784 Maplewood Ave.; Arvin H. Potter, 40, of 813 Wilson Place, Santa Monica; LeRoy Decker, 61, of 1754 E. 66th St.; Jack D. Shea, 26, of 3811 Wade St., Venice.

**Lawless Acts Increase**

Police generally reported that the seriousness and number of individual lawless acts rose sharply yesterday, the second day of the new A.F.L. union jurisdictional strike, engulfing

Turn to Page 3, Column 1

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FEDERAL BUREAU OF INVESTIGATION
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ENCLOSURE

100-13-8764-14

# Hundreds of A.F.L. Unionists Battle Furiously at M.G.M.

rell told newsmen th
may be men killed before
ood to be pushed around any
e strike will go on for at least
three weeks.

Early in the morning several thousand pickets threw up human barriers at studio entrances, some barriers temporarily so dense that none could go through them. However, tens of thousands of nonstriking A.F.L. workers went through the picket lines although some of them were badly jostled—none badly enough to require hospitalization. Picture production and business went on, the employers declared, at the seven major studios where picketing took place.

**Cars Turned Away**

Lawlessness walked hand in hand with pickets at some places, police reported, and 12 pickets were jailed. Some autoists and truckers were stopped and, in instances, turned away. The hood of one passenger car was yanked open and the car's electric wiring ripped out, immobilizing the vehicle. Police charged one picket with trying to start a riot. Mostly the pickets were arrested for disturbing the peace, one being chased some distance and finally captured by a flying tackle that downed him on the concrete sidewalk.

Some of the pickets at Metro-Goldwyn-Mayer studio in Culver City proclaimed that "We're going easy on you today—but wait until tomorrow."

**Arrests at Three Studios**

The arrests for violence took place at Warner Bros. in Burbank, Paramount in Los Angeles and M.G.M. in Culver City.

At both Warners and M.G.M. there were a number of one-punch clashes between A.F.L. strikers and A.F.L. nonstrikers. Once, at the Metro gate, police roughed it a little with a dense picket line to open the way for persons who wanted to

Turn to Page 2, Column 7

## 16 Jailed, Three Taken to Hospital After Wild, Window-Smashing Melee

Furious fighting broke out between A.F.L. strikers and A.F.L. nonstrikers at Culver City's Metro-Goldwyn-Mayer studios yesterday and pickets in the filmland dispute congregated at other motion picture plants in the second day of demonstrations.

Nearly 200 persons engaged in the melee in a narrow street near the M.G.M. plant. Police restored order only after the strikers had smashed windows of nonstrikers' automobiles going into the gates for the late shift, yanked hoods open and ripped out engine wires and radio antennae and attempted to overturn six of the 15 cars headed through the picket line.

One picket was hurled to the top of an auto and was still struggling on it when it disappeared inside the studio gate. There were bruised faces and torn clothing from the exchange of blows. The fighting was described as the fiercest of the two-day old strike.

**Struck by Auto**

Bill Krueger, 26, carpenter [illegible] Lyman Ave., Culver City, was knocked down by a car and was rushed to Santa Monica Hospital. The hand of Froebel Clark, 44, nonstriker, 11128 Locust St., Lynwood, was reported badly cut by flying glass.

Within half an hour Culver City police had the rioting quelled and had seven pickets in jail on disturbing the peace.

### Biscailuz Employs Additional Staff

Sheriff Biscailuz yesterday proclaimed a state of emergency existing in Los Angeles County as a result of the current difficulties at the picture studios.

"My office," he announced, is employing 125 men, additional deputies, and will continue to employ them long as the

SAC, LOS ANGELES

November 13, 1946

Director, FBI

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

94 1[illegible] C I R - A

Reference is made to Bureau letter dated August 20, 1946, wherein your office was requested to advise the Bureau each month concerning all motion pictures of a propaganda nature which have been released. To date no reply has been received from your office.

You are instructed to immediately comply with the Bureau's request. If no pictures have been released or are being produced which may disseminate Russian or Communist propaganda, the Bureau desires to be so advised.

JJC:MR

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INT.

Reference is made to rec...
advised concerning the status of the present ...
motion picture industry. As the Bureau has already bee...
strike concerns two unions, both of which are members of the ...
union is a local of the IATSE and the other is Studio Carpenters 946 wh...
is a member of the United Brotherhood of Carpenters and is affiliated with
the Conference of Studio Unions. The present dispute concerns whether
the IATSE Set Erectors or the CSU Studio Carpenters will do particular jobs
on motion picture sets.

Enclosed are a number of clippings which have appeared in local
papers regarding this dispute.

RWH:mhb
100-23548

Encs.
Registered Mail.

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5/19/95 - SP 3c/cw

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& 27
INDEXED

100-138754-143

SP-XH

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/29/46 | 11/22-28/46 | JAMES G. FINDLAY |

CONFIDENTIAL

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

5/14/95 SP3cdc

SYNOPSIS OF FACTS: Source A has prepared a list of 18 pictures in which Source lists the name of the picture, the character of the picture, studio releasing it, the producer, the writer, director, leading actors and members of the cast and others who were in a position to influence the content of the play. Source A has recorded only the names of characters who were in a position to inject propaganda and who were known to be Communists or ardent forces of the C.P. line, or members or sponsors for Communist front organization. (U)

DECLASSIFIED 6-25-87 #258,644

- P -

REFERENCE: Bureau File No. 100-158745.
Report of Special Agent JAMES G. FINDLAY, dated at Los Angeles November 8, 1946.
Letter from Bureau dated November 13, 1946. (U)

14-5-95 SP3 BTOLEM

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DETAILS: AT LOS ANGELES, CALIFORNIA

20 JUN 3 1974

In accordance with instructions contained in the letter of reference, Source A has compiled a list of motion pictures made in Hollywood between October 1, 1945, and November 1, 1946, in which there is a possibility of propaganda of a subversive nature. Source has not stated and cannot state that there is Communist propaganda in the pictures listed below, as this source has not seen these pictures personally. Not having seen the pictures and not having studied the pictures as they are depicted on the screen, Source has stated that for the present he has endeavored to list those pictures which have been produced, directed, and written by persons whose connections with the Communist movement have been established by reliable and dependable records. (U)

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| | | 100-15732-1447 | RECORDED |

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3 - Los Angeles

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

Class 14-26-80

INDEXED

~~CONFIDENTIAL~~

In all the pictures listed below, Source has advised that the persons mentioned as the writers, the producers, and the directors of such picture have been shown to have been connected in the past or are now connected as members or sponsors or supporters of the Communist Party or Communist front organizations in the Hollywood area, or on a National or International scale. (u)

Source A states that all persons mentioned have been members of the Communist Party or are ardent followers of the Communist Party line and for that reason it must be assumed that they would be expected to live up to the pledge of loyalty which they are required to take to the Communist cause, and would not hesitate to take advantage of their positions as writers, directors, and producers to inject propaganda sequences or suggestions into the pictures. (u)

The list Source A has prepared is as follows:

1. "THE CRIMSON CANARY," Drama, Universal Release

   HENRY BLANKFORT, Associate Producer
   HENRY BLANKFORT, Writer of screenplay (u)

No other persons connected with this picture have known connections with the Hollywood Communist movement. (u)

2. "CONFIDENTIAL AGENT," Melodrama, Warner Brothers Release

   ROBERT BUCKNER, Associate Producer
   HERMAN SHUMLIN, Director
   ROBERT BUCKNER, Screenplay
   JAMES WONG HOWE, Cameraman
   FRANZ WAXMAN, Musical Director

   CHARLES BOYER, member of cast
   LAUREN BACALL, member of cast
   KATINA PAXINOU, member of cast
   GEORGE COULOURIS, member of cast

3. "CORNERED," Melodrama, RKO Release

   ADRIAN SCOTT, Producer
   EDWARD DMYTRYK, Director
   JOHN WEXLEY, Story and Adaptation

   MORRIS CARNOVSKY, member of cast
   LUTHER ADLER, member of cast
   WALTER SLEZAK, member of cast



(u)

~~CONFIDENTIAL~~

4. "SCARLET STREET," Drama, Universal Release

WALTER WANGER, Producer
FRITZ LANG, Director
DUDLEY NICHOLS, Screenplay

EDWARD G. ROBINSON, member of cast
JOAN BENNETT, member of cast
VLADIMIR SOKOLOFF, member of cast

5. "ABILENE TOWN," Western,

HERBERT BIBERMAN, Director
HAROLD SHUMATE, Screenplay

LLOYD BRIDGES, member of cast

6. "TOMORROW IS FOREVER," Drama, RKO Release, International Production

IRVING PICHEL, Director
LENORE COFFEE, Screenplay
MAX STEINER, Music

ORSON WELLES (Star), member of cast

7. "THREE STRANGERS," Melodrama, Warner Brothers Release

JEAN NEGULESCO, Director
HOWARD KOCH and JOHN HUSTON, Screenplay
ADOLPH DEUTSCH, Music

SYDNEY GREENSTREET (Star), member of cast
PETER LORRE, member of cast

8. "DIARY OF A CHAMBERMAID," Drama, United Artists Release

JEAN RENOIR, Production
BURGESS MEREDITH, Producer
BURGESS MEREDITH, Screenplay
JEAN RENOIR, Director

PAULETTE GODDARD, member of cast
BURGESS MEREDITH, member of cast
FRANCIS LEDERER, member of cast



(a)

~~CONFIDENTIAL~~

9. "DEADLINE AT DAWN," Melodrama, Release of RKO

SIG ROGEL, Producer (Executive)
ADRIAN SCOTT, Associate Producer
HAROLD CLURMAN, Director
CLIFFORD ODETS, Screenplay
HANS EISLER, Music

SUSAN HAYWARD, member of cast
PAUL LUKAS, member of cast
OSA MASSEN, member of cast
ROMAN BOHNEN, member of cast

10. "STRANGE LOVE OF MARTHA IVERS," Drama, Paramount Release

LEWIS MILESTONE, Director
ROBERT ROSSEN, Screenplay
HANS DRIER, Art Director (DREIER)
MIKLOS ROZSA, Music

ROMAN BOHNEN, member of cast

11. "HER KIND OF A MAN," Melodrama, Warner Brothers Release

GORDON KAHN and LEOPOLD ATLAS, Screenplay
ARTHUR SCHWARTZ, Songs
JEAN RENOIR, Lyrics

DANE CLARK, member of cast
FAY EMERSON, member of cast
GEORGE TOBIAS, member of cast

12. "THE SEARCHING WIND," Drama, Paramount Release

WILLIAM DIETERLE, Director
LILLIAN HELLMAN, Screenplay
HANS DREIER, Music

SYLVIA SIDNEY, member of cast
DUDLEY DIGGES, member of cast

13. "O.S.S.," Paramount Release, Melodrama

IRVING PICHEL, Director
HANS DREIER, Music
OSS Technical Consultants:
Commander JOHN M. SHAHEEN, USNR
Lieutenant RAPHAEL BEUGNON, AUS

(4)

14. "THE STRANGER," Melodrama, International Production, RKO Release

SAM SPIEGEL, Producer
ORSON WELLES, Director
ANTHONY VEILLER, Screenplay
VICTOR TRIVAS, Story

EDWARD G. ROBINSON, member of cast
ORSON WELLES, member of cast
PHILLIP MERIVALES, member of cast
KONSTANTIN SHAYNE, member of cast

15. "TWO SMART PEOPLE," Comedy, MGM Release

JULES DASSIN, Director
GEORGE BASSMAN, Music

LUCILLE BALL, member of cast
JOHN HODIAK, member of cast
VLADIMIR SOKOLOFF, member of cast
CLARENCE MUSE, member of cast

16. "TILL THE END OF TIME," Drama, RKO Release

DORE SCHARY, Producer
EDWARD DMYTRYK, Director
ALLEN RIVKIN, Screenplay
NIVEN BUSCH, Story

RUTH NELSON, member of cast
SELENA ROYLE, member of cast

17. "A BOY, A GIRL AND A DOG," Comedy-Drama, Film Classics Release

HERBERT KLINE, Director
MAURICE CLARK and IRVING FINEMAN, Screenplay
LEOPOLD ATLAS, Story
HERBERT KLINE, Adaptation

LIONEL STANDER, member of cast

18. "CLOAK AND DAGGER," Melodrama, Warner Brothers Release

MILTON SPERLING, Producer
FRITZ LANG, Director
ALBERT MALTZ and RING LARDNER, Jr., Screenplay
BORIS INGSTER and JOHN LARKIN, Original Story
MAX STEINER, Music
VLADIMIR SOKOLOFF, member of cast

- PENDING -



CONFIDENTIAL

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, Will make further investigation and report on other pictures which are believed to contain Communist propaganda. (U)

A copy of this report is being furnished the New York Office as it is believed that it contains information which would be of value to that office. (U)

SOURCE OF INFORMATION

~~CONT'D.~~

Source A - CNDI [redacted] (X(W))

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11/22/46 | 11/22-12/6/46 | JAMES C. NIELSEN |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: Source A has prepared a list of 13 pictures in which Source lists the name of the picture, the character of the picture, studio releasing it, the producer, the writer, director, leading actors and actresses of the cast and others who were in a position to influence the content of the play. Source A has recorded only the names of characters who were in a position to inject propaganda and who were known to be Communists or ardent forces of the C.P. line, or members or sponsors for Communist front organizations. (U)

4-5-85 SP12-BTU
6-25-87 SP8BTJ/pte
#258664

- P -

REFERENCE: Bureau File No. 100-15732.
Report of Special Agent JAMES C. NIELSEN, dated at Los Angeles November 8, 1946.
Letter from Bureau dated November 13, 1946. (U)

DETAILS: AT LOS ANGELES, CALIFORNIA

In accordance with instructions contained in the letter of reference, Source A has compiled a list of motion pictures made in Hollywood between October 1, 1946, and November 1, 1946, in which there is a possibility of propaganda of a subversive nature. Source has not stated and cannot state that there is Communist propaganda in the pictures listed below, as this source has not seen these pictures personally. Not having seen the pictures and not having studied the pictures as they are depicted on the screen, Source has stated that for the present he has endeavored to list those pictures which have been produced, directed, and written by persons whose connections with the Communist movement have been established by reliable and dependable records. (U)

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[redacted]

December 6, 1946

Mr. Edgar J. Hoover
Director, Federal Bureau of Investigation
Washington, D.C.

276,591

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 6-26-88 BY SP2 MCF/RB
4-5-95 SP12 B50 GLM

Dear Mr. Hoover:

I noticed recently that your office was planning an investigation of communist activities in Hollywood, or in the movie industry.

I shall appreciate it very much if you can furnish me with a report of the results of this investigation.

I am not acquainted with the extent of service you can render such requests as this; but if possible, I would like for you to keep my letter on file, and furnish me with any other information in addition to the above mentioned, concerning the influence of the movies on youth, that may come to your office.

While I am especially interested in the place and influence of the movies in our society, I would also be glad to have any information available on the causes of juvenile delinquency, or actual case histories. I am willing to pay for whatever material you can furnish me.

Sincerely yours,

Frank Driver

Frank Driver

CRIME REC'D

100-138754-145

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EX-28

28

DEC 20 1946

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12/12/46 | 12/3,5,9,10, 11/46 | JAMES G. FINDLAY HEH |

TITLE
COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/25/92 BY 9803 RSB/Pons

SYNOPSIS OF FACTS:

Source A informs that some of the producers of motion pictures favor Communist elements in the industry and are instrumental in covering up their Communist activities. The Hollywood Writers Mobilization has become very active in the propaganda field and has the backing of California University at Los Angeles. It has issued their "Quarterly," which is copyrighted by the regents of the University of California. The Hollywood Writers Mobilization has also set up a series of ten "forums" which it calls "Counter-Attack," which is for the purpose of attacking TENNEY-HEARST-RANKIN. The Hollywood Independent Citizen's Committee of the Arts, Sciences, and Professions is very quiet since the election and has issued no propaganda material. Reports indicate that it is endeavoring to consolidate with the NCPAC and laying foundation for a "third party," under proposed leadership of HENRY WALLACE and CLAUDE PEPPER. The conference of Studio Unions has been carrying on a jurisdictional strike in the motion picture industry for the past three months. More than one thousand persons have been arrested and placed under bond. Indictment against fourteen of the leaders has been returned in State Court, charging them with committing felonies. The Hollywood Fact Finding Committee has been formed with Congressman ELLIS E. PATTERSON as its directing head. The American-Russian Institute headed by RAYMOND ARTHUR DAVIS will issue the first edition of "Your World" about January 1, 1947. The Wood Congressional Committee on un-American activities held a one-day closed meeting in Los Angeles on 12/3/46, with Congressman WOOD and Attorney ERNIE ADAMSON present.

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20 JUN 3 1974

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3 - Los Angeles

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EX-4

LA 100-15732

REFERENCE: Bureau File No. ~~100-158745~~.
Report of Special Agent JAMES G. FINDLAY, dated November 8, 1946, Los Angeles.
Report of Special Agent JAMES G. FINDLAY, dated November 29, 1946, Los Angeles.

DETAILS: AT LOS ANGELES, CALIFORNIA

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further the activities of the Communist Party and by using persons of supposedly high standing and influence hope to cover up their real Communist connections. Particularly, the following top producers have, over a period of years, not only employed known Communists and some notoriously known Communists, but they have also protected them whenever their names and reputations have been exposed to public notice:

WALTER WANGER
DAVID SELZNICK
SAMUEL GOLDWYN
CHARLES CHAPLAIN
WARNER BROTHERS

The foregoing producers, of course, exercise a tremendous influence on the trends of the motion picture industry.

In addition to this inside influence favoring the Communist elements, there are several outside organizations financed by large contributions from the Hollywood industry which cooperate in this support and protection. Those organizations are:

Southland Jewish Organization
B'Nai B'rith
International Workers Order
Jewish Labor Council
Mobilization for Democracy
Los Angeles County Democratic Central Committee
Beverly-Westwood Democratic Committee

There are also other smaller groups of the same nature and controlled by the same types of persons. The combination of the inside of the industry with the outside influences, both of like character, is most successful in protecting the work of the Communists in the film industry and the use of that industry's prestige and influence for their purposes.

The evils of this situation are becoming so apparent that comment thereon is becoming noticeable even within the industry itself by those who are opposed thereto. Evidence of this is a recent editorial, December 3, 1946, appearing in the "Hollywood Reporter," a daily publication and trade paper. Excerpts from this editorial are as follows:

> "We don't think that any one of you would accuse any of our studio heads or their direct executive assistants of being 'Commies'. Still, on the other hand, they are not only employing but actually pampering "Commies' in their studios, particularly those writers who are out-and-out party members, party-liners or fellow travellers. They are entrusting to those writers the creation of their scripts, KNOWING that those babies will do ANYTHING at ANY TIME to put over a point in their creations to further the cause of Moscow in this country or any other place where our pictures are shown---meaning the whole world..."
>
> "Why are our studios hiring so many 'Commies' who are known party members? We asked a prominent studio head that question today and this was his reply: 'We need writers, good writers. I don't care if the fellow is a 'Commie' or not; if he can write, if he can do the job we want, I'll hire him. If I don't, some other studio will grab him and give him an assignment'".

The statement of this unknown studio head quoted above is most questionable. The fact is, that there are many capable writers in Hollywood who are not given an opportunity because they are not a part of the Communist combine or because they have opposed Communist influence. The Screen Writers Guild is completely dominated by Communists and sympathizers and to a large extent determines who works when and where; and the motion picture producers are not only aware of this situation, but do not oppose it.

The whole situation boils down to this: The producers of motion pictures in Hollywood could clean up these conditions whenever they see fit. They just do not do so. There is no recorded instance where the Hollywood motion picture industry or any of its top influential individuals have ever denounced Communism or Communists. Basically, they are "internationalists."

Because of this, the activities of the Communists and their sympathizers who do the real work for the cause, increase day by day with added influence in all departments of the motion picture industry.

## HOLLYWOOD WRITERS MOBILIZATION

Source A informs that this organization has again become extremely

active in propaganda fields and pressure tactics.

Because of its connections with the University of California, a state institution, which connections are definite and fixed withthe State Board of Regents, the Hollywood Writers Mobilization is able to penetrate and influence many other sources not possible otherwise.

Under the joint sponsorship of the University and the Hollywood Writers Mobilization, the organization publishes a "Quarterly" magazine dealing with motion pictures, radio and music and so-called "culture" in general. The October issue of this publication, printed by the University Press and copyrighted by the Board of Regents of the University, is now on the news stands. The nature of the publication is, of course, determined by the persons responsible for its content. The complete list of these persons, nearly all of whom have long been identified with Communist activity, either as actual members of the Party, or ardent sympathizers, is as follows:

Editors:

* JOHN HOWARD LAWSON - writer
FRANKLIN FEARING - UCLA Professor
KENNETH MacGOWAN - writer
FRANKLIN P. ROLFE - UCLA teacher
SAMUEL T. FARQUAHAR - Editor, Hollywood Quarterly
* SYLVIA JARRICO - Assistant Editor, writer

Advisory Committees:

MOTION PICTURE

RALPH BEALS - UCLA Professor
HOWARD ESTABROOK - writer
ARTHUR BALL - writer
* LEON BECKER - writer
CARL BEIER
LEONARD BLOOM - UCLA Professor
* BILL BLOWITZ - writer
L. M. K. BOELTER - writer
WILLIAM BROCKWAY - writer
* SIDNEY BUCHMAN - Director
MAE CHURCHILL - writer
CHARLES G. CLARKE - teacher
* EDWARD DMYTRYK - Director
FARCIOT EDOUART - teacher
MARGARET GLEDHILL - writer
* B. N. HOOKER - writer

* BORIS INGSTER - Russian writer
DOROTHY JONES - writer
HALLY KIMBALL - writer
ALEXANDER KNOX - actor
VERN O. KNUDSEN
MILTON KRIMS - writer
ELIOTT LAVERY - writer
HAROLD LEONARD - writer
* JAY LEYDA - writer
BEN MADDOW - writer
* JOSEF MISCHEL - writer
GORDON MITCHELL - teacher
JANE MURFIN - writer
DUDLEY NICHOLS - director
FLORENCE ODETS - photographer
* IRVING PICHEL - director and writer
* ABRAHAM POLONSKY - writer
VLADIMIR POZNER - writer
DAVID ROBINSON - writer
* ZACHARY SCHWARTZ - writer
FRED SERSON
VINCENT SHEEAN - writer and director
SIDNEY SOLOW - writer
* THEODORE STRAUSS - writer
ERNEST TEMPLIN - writer
GREG TOLAND - writer
* JOHN WEBER - writer
MICHAEL WILSON - writer
VIRGINIA WRIGHT - columnist

MUSIC:

LAWRENCE MORTON
INGOLF DAHL - composer of music
MARTHA DEANE - teacher
ADOLPH DEUTSCH - composer
HANNS EISLER - (brother of Gerhard Eisler) composer and director of music
* HUGO FRIEDHOFER - composer
GAIL KUBIK - composer
ROBERT NELSON - writer
DAVID RAKSIN - writer of music
* EARL ROBINSON - composer
WALTER RUBSAMEN - writer of music

RADIO:

HARRY HOIJER - UCLA professor
* MILTON MERLIN - writer
FORREST BARNES - writer
TRUE BORDMAN - writer
* JOHN DUNNEL - radio writer
RALPH FREUD - teacher at UCLA
* DWIGHT HAUSER - radio announcer
NANCY HOLME - radio writer
JOHN HOUSEMAN - writer
CARL KUHL - writer
JEROME LAWRENCE - writer
ROBERT LEONARD - director and producer
RANALD MacDOUGALL - writer
ARNOLD MARQUIS - writer
WILLIAM MATTHEWS - writer
* SAM MOORE - writer
* HAROLD SALEMSON - writer
ASHMEAD SCOTT - writer
PAUL STEWART - director at Paramount
ORSON WELLES - actor
JOHN WHEDON - writer, Committee for Better Education

An asterisk has been placed before certain names in the above list. This asterisk indicates that the records in the Los Angeles Bureau Office reflects that said individuals have a Communist Party record which has heretofore been furnished to the Bureau and this particular item of information was not furnished by Informant A.

It will be noticed that the name of HANNS EISLER appears as a member of the Hollywood Writers Mobilization and as one of the "advisors" on programs. This is the same HANNS EISLER mentioned by LOUIS BUDENZ and RUTH FISCHER as the brother of GERHARD EISLER (HANS BERGER) and active in the work of the Russian Secret Police in the United States for some ten years.

In addition to above activity, the Hollywood Writers Mobilization has launched a series of ten "forums" which it calls "Counter-Attack". These discussion forums purport to be for the purpose of "exposing the TENNEY-HEARST-RANKIN attack on cultural and academic freedom." The first of the series was held at the El Patio Theatre, Hollywood, on December 2, 1946. The list of speakers for the entire series are announced as:

MILLEN BRAND - writer
PETER DE LIMA - commentator
FRANCES EISENBERG - school teacher, San Fernando Valley
FRANKLIN FEARING - UCLA professor
LION FEUCHTWANGER - German refugee
HARRY HOIJER - UCLA professor

LA 100-15732

JOHN B. HUGHES - commentator
HOWARD KOCH - writer
EMMETT LAVERY - writer
* JOHN HOWARD LAWSON - writer
KENNETH MacGOWAN - writer
ARCH OBOLER - writer
* W. E. OLIVER - writer
HAROLD OHR - Federation of Teachers Local 430
WILLIAM N. ROBSON
DORE SCHARY - Assistant producer
PAUL STEWART - director at Paramount
* DALTON TRUMBO - writer

The following were the speakers at the December 2 meeting:

AVERILL BERMAN - broadcaster
JOHN B. HUGHES - commentator
MRS. FRANCES EISENBERG - school teacher in San Fernando Valley
HOWARD KOCH - writer
* RICHARD COLLINS - writer
MILLEN BRAND - writer
PETER de LIMA - commentator
MRS. BLANCHE BETTINGTON - school teacher in San Fernando Valley

Each speaker followed the present line of the Communist Party which purports to be aware of a "native fascist" movement to destroy personal liberties, control education and thought; in general all the speakers pretended to see the setting up of a fascist state in this country in short order; and only they and their kind can prevent such a catastrophe.

Mrs. EISENBERG and Mrs. BETTINGTON were discovered to be indoctrinating their pupils with the Communist Party line, they both being teachers in the Los Angeles public schools.

The subjects for the complete series will be:

You Can't Teach That
The Attack on Hollywood
What's Behind the Rankin-Tenney-Wood Smear Campaign?
Who Owns the Air?
The Story Behind the Blue Book Report of the F.C.C.
The Book Burners
The Hearst-Inspired Campaign to Control the Literary Freedom

You Can't Hear That
Thought-Control Via the Air Waves
America's Iron Curtain
Restrictions on Freedom of International Communication
You Can't Print That
Suppression of the News
The Writer Under Attack
Drive to Control the Written Word

(Never a criticism of Soviet Russia)

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

This organization, since election day, November 5, last, has not shown any serious activity according to Source A. It has held no meetings nor issued any propaganda material or announcements. Information received is to the effect that the organization is undergoing an adjustment in program and general line to conform to what action the National organization adopts in the very near future.

Information is received also that the national organization ICCASP is contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a "third party" to be composed of and controlled by the so-called "liberal" elements in the United States. It is not known as yet whether this new combination, should it be brought about, will bear a different name from either of the above named. Should this new combination emerge as a third party, it would be right in line with that of the Communist Party of the United States which is now agitating for such third party.

While no open meetings have been held, or announcements made of this proposed merger of the two organizations before mentioned, meetings have been held in private homes for discussion of the subject. The last meeting was held in the home of EDDIE CANTOR on December 3, 1946, where the matter was discussed. It was impossible to secure the names of those who attended, but the matter of a new party was discussed favorably along with the proposed leadership of HENRY WALLACE and CLAUDE PEPPER. However, the informant stated that the matter was discussed more from a racial standpoint (Jewish) than from a liberal (Communist) one.

CONFERENCE OF STUDIO UNIONS

This block of Communist-controlled unions are still on strike in the Hollywood studios. Picket lines are being maintained, although on a smaller scale. The strike is now in its second month. For several weeks

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the st[illegible] resorted to extreme violence, sluggings, bombings of workers' homes, etc. As a result of this the authorities stepped in and enforced an injunction against masspicketing and arrested some eight hundred pickets who disobeyed the injunction. The majority of the pickets were not employed in the studios, but came from other sections of the vicinity and were predominantly Communist sympathizers.

As a result of the bombings, the Los Angeles County Grand Jury brought in indictments against the following leaders of the strike, all connected with the Hollywood studio unions, except one:

* HERBERT K. SORRELL, Studio Painters Local 644
CARL HEAD, Studio Painters Local 644
* MATTHEW MATTISON, Screen Story Analysts, Local 1488
* EDWARD M. GILBERT, Screen Set Designers, Local 1421
ANDREW LAWLESS, Studio Painters, Local 644
JAMES N. SKELTON, Studio Carpenters, Local 946
RUSSELL McNIGHT, Laboratory Technicians, Local 683
* NORVAL D. CRUTCHER, Laboratory Technicians, Local 683
JOHN R. MARTIN, Laboratory Technicians, Local 683
ROY TINDAL, IBEW, Local 40
LOUIS WHITMAN, Studio Painters, Local 644
RAY HIGBY, Studio Carpenters, Local 946
FRANK DRDLIK, Screen Set Designers, Local 1421
AVERILL BERMAN, Radio Commentator

To protect the strikers from this indictment, a new organization has now come into existence. It is called the HOLLYWOOD CITIZENS FACT FINDING COMMITTEE. The purpose of this Committee is to collect funds and exert pressure to defeat the indictments. The head of this new committee is ELLIS E. PATTERSON, Congressman from the 16th Congressional District, defeated for election on November 5, 1946. Mr. PATTERSON, long a follower of, and front for the Communist Party in California, has now allied himself with the Communist-controlled studio unions and other "front" groups in Hollywood.

The treasurer of this new committee is Dr. FRANKLIN BISSELL; address being 6272 Yucca Street, Hollywood, which is also the headquarters of the Screen Cartoonists Union, and a notorious Communist meeting place.

HERBERT K. SORRELL, leader of this strike and president of the Conference of Studio Unions, has announced that he will have the support of VICENTE LOMBARDO TOLEDANO, leader of the CTAL (trade unions) of Mexico. LOMBARDO has stated, according to SORRELL, that he will stop certain motion picture services in Mexico to help the strike of the CSU in Hollywood.

YOUR WORLD

Above is the title for a new magazine sponsored by the AMERICAN-RUSSIAN INSTITUTE and to be published in Canada, the first issue coming out during the coming January. The announcement of this new publication was made by RAYMOND ARTHUR DAVIES at a meeting held on November 13, 1946, at the First Unitarian Church in Los Angeles to celebrate the twenty-ninth anniversary of the Russian revolution.

The staff of the magazine will be composed of the following:

RAYMOND ARTHUR DAVIES, Editor-in-Chief

NORMAN CORWIN, Associate Editor, radio writer

LEO HUBERMAN, Associate Editor, Publicity Department of CIO, Washington, D. C.

ELLA WINTER, Associate Editor, writer

* RING LARDNER, Jr., Associate Editor, writer

CAREY McWILLIAMS, Associate Editor, professional speaker

GEORGE SELDES, Associate Editor, publisher of In Fact

All the above have long records of Communist activities. While this publication will be issued from Canada, it is evident that Hollywood will direct the material and contents.

HOUSE UN-AMERICAN COMMITTEE

This Congressional Committee has been giving some attention to Communist activities in Hollywood film industry over a period of several years. On December 3, 1946, Chairman WOOD and Chief Investigator ADAMSON held a short hearing in Los Angeles on this subject. Only three witnesses were called, and the hearings were superficial. However, the Committee announced that it would return in January and conduct extended open hearings into all phases of this type of activity in Hollywood.

The California Eagle for October 17, 1946, stated that the FONTANNA tragedy which caused wide indignation in this community about one year ago, will be reenacted on the stage at the Wilshire Ebell Theatre October 27, through 31, 1946. It stated:

The play sought to depict the effort to escape the barriers of restrictive covenant's plague spots on the social body of California and is entitled, "Trial by Fire." It further stated that the play has significance for Southern Californians who will recall the tragedy which brought death to a Los Angeles father and mother and their two children whose carefully planned "escape" ended in disaster.

The play was written by Father GEORGE H. DUNN, S.J., of the Loyola University Faculty, well known writer and lecturer against race prejudice. It stated that Father DUNN, holder of a decoration from Chicago University, is considered one of the most outspoken critics of the American race-cast system.

Father DUNN's indictment of compulsary racial segregation based on moral and political principles and an intensive study of its evil social effects was originally published in "Commonweal," and widely reprinted, and is regarded as authoritative.

It further stated that MILES LAVERY, whose "Magnificent Yankee" recently furnished a "Broadway hit run," after reading the play urged the Los Angeles Theatre Unit to give the play a local premiere.

The article further stated: "Co-sponsor with Miss LENA HORNE, (colored) LAVERY, president of the Screen Writers Guild, after a rehersal last week said: "JOSEPH F. [illegible] is giving 'Trial by Fire' a professional production . His painstaking casting, superb direction and long experinece in the theatre will produce a powerful drama with an important social message."

The Los Angeles News for October 14, 1946, stated that the police on that date arrested between one hundred fifty and two hundred persons, including ten women, on charges of contempt of court and disturbing the peace.

On November 12, 1946, Source B reported that more than seven hundred victims had been arrested and placed in jail at Lincoln Heights Station and Hollywood Station. At first the bonds of these parties were placed at $500 but were later reduced to $50. The charges were, "Violation of court order limiting picketing: Failure to disperse when ordered to do so: Plugging an entrance and disturbing the peace."

Source B further advised that at a meeting where the Communist Party Los Angeles County Central Committee staged a celebration of the twenty-ninth anniversary of the Soviet Union, approximately two thousand participants in the meeting were urged to join the demonstration at the Columbia Studio. Source B also informed that complaints were made to the police after the arrests that some of the members of the striking unions were telephoned and

ordered from their union's headquarters to attend the demonstrations at the studios and some persons complained that they were being ordered on pain of losing their means of livelihood to violate a court order. Others complained that they had been threatened with a $10 fine for each day they were not on the picket lines.

Source B further advised that great numbers of studio employees who would not and did not appear on the picket lines were attacked and assaulted on the streets and other places and many were also molested at their homes, and a number of homes were bombed and windows in homes were smashed with stones and other deadly missiles. In this connection the Los Angeles City Council passed an ordinance to post a $1,000 reward in connection with this strike violence. Councilman JOHN ~~M. RODEN~~ cast the only descenting vote. A total of $30,600 in rewards already has been posted.

Source B stated that a State Grand Jury on November 23, 1946, returned an indictment against fourteen film strike principals and each of them was released on a $7,500 bond. The parties indicted have been listed above in this report. The pictures of the fourteen indicted persons appeared in the Daily Press. The pictures have been retained in the Los Angeles Bureau Office file.

~~- P E N D I N G -~~

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the activities of the Communist Party and the Communists in the motion picture inductry and will report on activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

LA 100-15732

CONFIDENTIAL INFORMANTS

~~CONT. INFT.~~

Source A - CIDI [redacted] b7D

Source B - [redacted]

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible] FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 12/12/[illegible] | 12/[illegible]/12/[illegible] | [illegible] |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] | [illegible] |

SYNOPSIS OF FACTS:

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
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FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 1/13/47 | 1/2,3,9-11/47 | JAMES G. FINDLAY mhb |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/25/76 BY SP2 Top/Jw

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SYNOPSIS OF FACTS:

A noticeable change has taken place in the tactical line and methods of operation of the Communist Party. The old Communist leaders are being replaced by new Communist leaders and sympathizers who are following the Leninist school of strategy and tactics. DORE SCHARY has been made production manager of RKO. "Freedom Road" film by HOWARD FAST, is being financed by Communist front funds. Kanin Productions are being promoted by newly formed organizations with Communist leanings. The "Hollywood Independent Citizens' Committee of the Arts Sciences and Professions" has merged with "Progressive Citizens of America" but local officers have not been elected. Hollywood Writers' Mobilization is promoting a new radio station at Gardena, California. License for same is being opposed by the state senator Jack Tenney Committee. The Peoples Educational Center has announced mid-winter courses which follow the Communist Party line. American Authors' Authority being held up by action of American Writers' Association. The Conference of Studio Unions is still carrying on a strike in which approximately 800 arrested parties have gone on trial. Actors' Equity Association demands that the Communists be cleared out.

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REFERENCE: Bureau File No. 100-158745
Report of Special Agent JAMES G. FINDLEY at Los Angeles, California, December 12, 1946.

APPROVED AND FORWARDED R. B. Hood SPECIAL AGENT IN CHARGE

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L.A. 100-15732

DETAILS: AT LOS ANGELES, CALIFORNIA

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

Source A has informed that during the last ninety days a very noticeable change has taken place in the tactical line and methods of all operations of the Communist Party and the Communists in the United States. Apparently because of the waive of exposures of individual Communist and party line followers in governmental and other circles and the broad campaign of attack on Communism and the work of Communists in the press and other means of public information, and anticipating and recognizing the results, the Communist Party is changing its methods of operation and tactics to meet these conditions. Some of former outspoken leaders of the Communists and Communist sympathizers have been drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known are being forced to the front to carry on the programs, not as Communists, but camouflaged as "liberals" and "progressives".

These Communists and trusted sympathizers are even "boring within" the Anti-Communist Movement with the object in view of taking over that movement and directing it to the less harmful channels. The result is that Communists are attacking themselves but not sufficiently vigorously to be basically harmful to themselves or their movements. Source has advised that this tactics which permit Communists to attack themselves to a limited extent, are laid down in the Leninist School of "Strategy and Tactics".

Source states that as this new line is adopted the Communists in the Hollywood Motion Picture Industry are entrenching more and more into the Industry in high positions. Instant Communists and sympathizers are being elevated to positions wherethey can wield influence on content of pictures and employment of individuals. These parties are put into these positions with the knowledge of their previous activities and they are put into these positions by the top producers themselves.

DORE SCHARY

DORE SCHARY has been elevated to the vice-presidency of RKO pictures and put in charge of all production of pictures under a five-year contract.

This company, Radio-Keith-Orpheum (RKO), is one of the major companies in the motion picture industry in Hollywood. The appointment of Mr. SCHARY was made by DAVID SELZNICK, the head of the company.

Mr. SCHARY, as director of all production, would determine the type of picture produced, the personnel employed in the cultural preparation and direction of the picture; in fact, his power would determine the entire trend of the production of that major producing company.

Mr. SCHARY has a long record of activity as a strong Communist sympathizer. Some of his activities are as follows:

Former member of the League of American Writers.

Teacher in the Hollywood Writers School conducted by the League of American Writers. This League of American Writers was affiliated with the International Union of Revolutionary Writers, headquarters, Moscow, Russia. This school is now known as the Peoples Educational Center and is still under Communist control.

Was a member of, and extremely active in, the Hollywood Writers Mobilization.

Member of the "advisory committee" of the Fifth Writers Congress.

Member Executive Council of the Hollywood Democratic Committee.

Member Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (HICCASP). Was also vice-Chairman of the organization.

Member of Russian-American Club of Hollywood.

Supported the Council of Hollywood Guilds and Unions, an organization set up to defend Communists in the motion picture industry.

Mr. SCHARY in all respects has been a follower of the Communist Party line for many years.

"FREEDOM ROAD" FILMS

This is a new organization incorporated in the State of New York for the production of independent pictures in Hollywood. The first picture to be made is stated to be FREEDOM ROAD. This picture will be adapted from a book of the same name written by HOWARD FAST who has a long record of Communist activity. He is an associate editor of NEW MASSES, special writer for the "Daily Worker" and "Peoples Daily World", and many other Communist publications. He is fanatically devoted to the Communist cause.

The picture Freedom Road will undoubtedly carry the Communist Party line. Others composing this group, incorporators of the company, are:

PAUL ROBESON, Actor
*LEO HURWITZ
*WALDO SALT, Writer
JOE GOULD

PAUL ROBESON is to be the star of the picture.

The finances for the venture have been raised by Mrs. LEO SPITZ, wife of LEO SPITZ, one of the major producers of Hollywood. Mrs. SPITZ supports Communist-front groups.

"KANIN PRODUCTIONS"

Source A has informed that the foregoing is the name of a newly-formed organization to produce motion pictures in the independent field. No announcement of program has been made but the following persons with Communist records compose the organization:

GARSON KANIN
RUTH GORDON (Wife of GARSON KANIN)
*DONALD OGDEN STEWART - Writer
MICHAEL KANIN - Writer

Arrangements have been made to release any production through Universal-International Pictures affiliated with the J. ARTHUR RANK interests outside the United States.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Source A informed that this Hollywood chapter of the national organization of the same name is now preparing to go out of existence under that name and emerge as the Hollywood Branch of a new organization formed in New York on December 28 and 29, 1946, called PROGRESSIVE CITIZENS OF AMERICA. This latter organization was formed by a merger of the ICCASP and the National Citizens Political Action Committee. (NCPAC).

The convention to bring forth this new organization was held in New York on the afore-mentioned dates. The delegates who represented the Hollywood ICCASP were the following:

E. Y. HARBURG - Song writer
*GEORGE PEPPER - Muscian
LARRY ADLER - Muscian
*ANNE REVERE - Actress
ALINE MCMAHON

The delegates representing the NCPAC from Southern California were:

BERT WITT
SIMON LAZARUS
HOWARD DA SILVA - Screen actor

The Hollywood branch of the new organization is now being set up, and up to this date it has not been completed. Who the officers are and what the general program will be has not yet been determined.

HOLLYWOOD WRITERS MOBILIZATION

The principal activity of this Communist-controlled organization according to Source A has been the conducting of a series of "forums" called "Counter Attack" held at the El Patio Theater in Hollywood. These so-called forums are merely a sounding board for the presentation of the Communist Party line. Those taking part in the last forum called "Who Owns the Air" were:

ARCH OBOLER, radio writer and producer
*SAM MOORE, President Radio Writers Guild
WILLIAM N. ROBSON, Radio Producer
EMIL GORWIN, Sec. California Committee for Radio Freedom

In addition to this activity the Hollywood Writers Mobilization has been lending support for the application of the Hollywood Community Radio for a wave length and a new radio station located at Gardena, California.

HOLLYWOOD COMMUNITY RADIO

Source A informed that a group of Communists and sympathizers, using the above title have been trying to secure a radio license to operate a station in Gardena, a suburb of Los Angeles, California. Hearings before the FCC were held on this application on December 18th, and several days thereafter.

Opposition to the granting of the license was made by Senator JACK B. TENNEY of the California Anti-Subversive Committee who entered an objection in person, stating that it was a Communist venture and listed the names of those of whom he had extensive records of Communist activities. Specifically mentioned in this respect were:

*CHARLES KATZ - Lawyer
ROBERT W. KENNY - State Attorney General
ALLAN WILDER - Radio commentator
CALVIN KUHL - Radio
*PAULINE LAUBER - Secretary
*JOHN CLINC TLRMAN - Attorney
*LEO GALLAGHER, and others. - Attorney

There is no doubt whatever that should this license be granted by the FCC this will be a Communist-controlled radio station. However, no decision has been rendered up to this date.

PEOPLES EDUCATIONAL CENTER

This Communist-controlled school for the indoctrination of young persons in the motion picture industry and those aspiring to get into the industry has just announced its mid-winter courses.

The names of the officers and instructors and the courses announced are the usual Communist personnel and propaganda efforts. All courses follow the Communist Party line. The school is very successful and is one of the potent factors in propagating Communism and developing individual Communists in Hollywood.

The director of the school is *SIDNEY DAVISON, a known Communist of long standing.

AMERICAN AUTHORS AUTHORITY

Source A has informed that the American Authors Authority is a proposed agency to be set up by the Authors League of America and all of its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild, and the Screen Writers Guild. The purpose of the AAA as stated by its originators is "to protect the economic interests of all writers and authors of all kinds, by making the AAA in effect a 'holding agency' of all the written material produced by all writers in the United States."

The AAA had its inception in the Screen Writers Guild of Hollywood, California. Source A informs that it is completely dominated by the Communists who hold or control the offices in this guild. It has followed the Communist Party line since its formation in 1936 and is still under the leadership of *JOHN HOWARD LAWSON, a well known Communist Party Functionary.

Source has further stated that a group of writers calling themselves The American Writers Association has formed an organization to fight the AAA. Thus far the promoters of AAA have not been able to put over their program and it is pending before the Executive Council of the Authors League of America and action has been postponed until after the first of the year 1947.

CONFERENCE OF STUDIO UNIONS

This block of Communist-controlled unions under the leadership of HERBERT K. SORRELL, a known Communist, is still on strike. Picket lines are

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still in front of the studio gates. However, this strike is now more or less ineffective. Studios have used replacements put in by the IATSE and seem to be making pictures as usual. This CSU is now attempting to get the support of the Unions in England in order to stop production there of any pictures in which American capital is interested. So far, there is little success attached to this effort.

"Variety", trade paper of the Motion Picture Industry for December 17, 1946 under the heading "208 Pickets Go On Trial in Largest Mass Hearing" stated in part that, "Mass trial of 208 studio pickets was begun at Patriotic Hall as the first of four group sessions slated to hear charges against more than 1300 men and women arrested for assertedly violating court injunctions against studio picketing. The trial isthe largest ever held here and both sides expect it will stretch out over several months. Municipal Judge ELLSWORTH MEYER is presiding at this trial."

The charges are: (1) Failure to heed a court order against mass picketing. (2) Disturbing the Peace. (3) Blocking entrances. (4) Failing to disperse.

The defense attorney is JOHN T. MC TERNAN, of the KATZ, GALLAGHER, & MARGOLIS law firm.

The Conference of Studio Unions, 4157 West Fifth Street, Los Angeles, issued an undated circular but the date of its issue was December 1, 1946. It bore the heading "GANGSTERS ARE COMING!". It stated that, "Gangster rule is coming back to Los Angeles. The pay-offboys, slot machine kings, brothel keepers and underworld characters kicked out oftown when the people recalled Mayor FRANK L. SHAW, are already muscling in on the District Attorney's Office in one of the sleaziest deals ever secretly foisted on an unsuspecting public."

It stated that District Attorney HOWSER resigned effective November 26,1946 and, "on that same day, the Board of Supervisors will suddenly appoint HOWSER's Chief Deputy, WILLIAM SIMPSON, the new District Attorney of Los Angeles County."

It stated that the motion picture producers are, "Already giving SIMPSON his orders. One of his first jobs as District Attorney will be to try to convict motion picture industry labor leaders on trumped up conspiracy charges. Last year, HOWSER refused the producers' request to seek indictments against these same labor leaders. But HOWSER hadn't then won his election as Attorney General. Now he is in and apparently feels he can afford to play ball with the producers and GANS and his ilk."

After relating many other alleged "frame-ups" it stated: "This nefarious plot to betray Los Angeles must be stopped now. Don't let this deal go through. Stop it now."

As stated elsewhere in this report District Attorney SIMPSON is proceeding with these prosecutions. It should be noted also that more than 1200 arrests were made, and hundreds of prosecutions are now in progress in the municipal courts, before the indictments were returned against fourteen of the leaders of the pickets.

The Los Angeles "Examiner" for November 25, 1946 under the heading "ACTORS ASKING REDS OUSTER", under a New York by-line, stated in part that more than 2500 of America's leading actors of stage, screen and radio have signed petitions demanding that the Actors Equity Association clear out the Communists.

"During the past months hundreds of petitions have been circulated on Broadway and in Hollywood by members of the AFL Union, which has been accused of being dominated by followers of the Communist Party line.

"These petitions which demand that all Red Fascists be removed from the council, Equity's governing body, have in many cases been signed by the entire casts of several bit shows on Broadway.

"The present Communist wing of the Equity is visibly concerned with this petition campaign, it is known, and are retaliating with threats against those who are circulating the anti-Communist statement."

The Los Angeles Times on December 8, 1946 under the heading "UNIONISTS SEEK HELP OF COURT IN STUDIO STRIKE" stated in part that OSCAR SHATTE has instituted a move which is expected to set a new pattern in the handling of union jurisdictional disputes, for five members of the Studio Carpenters Union yesterday asked the federal court here to rule on the controversy which has resulted in months of picketing and violence at major studios.

It stated: "The group filed a complaint for declaratory relief through attorneys ZACK LAMAR COBB and BATES BOOTH, who said it was the first of its kind ever filed and was a "pioneer action to settle these jurisdictional disputes in an orderly manner."

(*) Wherever an asterisk has been placed before a name in this report it indicates information has heretofore been furnished to the Bureau substantiating the fact that said parties are known to be members of the Communist Party.

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L.A. 100-15732

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue to observe the activities of the Communist Party and the Communists in the Motion Picture Industry and will report on activities of interest.

A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

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THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

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| LOS ANGELES | 1/13/47 | 1/2,3,9-11/47 | JAMES G. FINDLAY mhb |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

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DATE 3/25/80 BY [illegible]

SYNOPSIS OF FACTS:

A noticeable change has taken place in the tactical line and methods of operation of the Communist Party. The old Communist leaders are being replaced by new Communist leaders and sympathizers who are following the Leninist school of strategy and tactics. DORE SCHARY has been made production manager of RKO. "Freedom Road", film by HOWARD FAST, is being financed by Communist front funds. Kanin Productions are being promoted by newly formed organizations with Communist leanings. The "Hollywood Independent Citizens' Committee of the Arts Sciences and Professions" has merged with "Progressive Citizens of America" but local officers have not been elected. Hollywood Writers' Mobilization is promoting a new radio station at Gardena, California. License for same is being opposed by the state senator Jack Tenney Committee. The Peoples Educational Center has announced mid-winter courses which follow the Communist Party line. American Authors' Authority being held up by action of American Writers' Association. The Conference of Studio Unions is still carrying on a strike in which approximately 800 arrested parties have gone on trial. Actors' Equity Association demands that the Communists be cleared out.

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REFERENCE: Bureau File No. 100-158745
Report of Special Agent JAMES G. FINDLEY at Los Angeles, California, December 12, 1946.

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| Los Angeles | 2/10/47 | 2/1-5,7,8,10/47 | JAMES G. FINDLAY md |

TITLE
COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE
INTERNAL SECURITY -

DECLASSIFIED
DATE 9-14-82 BY SP-3 Olga
per release #37766

SYNOPSIS OF FACTS: The Communists are adjusting their activities to conform to the recent changes in Party tactics which is a new "progressive" and "liberal" approach through influencial people with the objective in view of forming a third political party. The "Progressive Citizens of America" is now in the process of becoming the successor to the Hollywood Democratic Committee and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, with practically the same Communist elements taking the lead. Statewide legislative conference is to be held February 15, 16, 1947. The Hollywood Writers Mobilization is still holding its bi-monthly "counterattack" meetings at the El Patio Theater under the tutelage of JOHN HOWARD LAWSON and ROBERT W. KENNY. The Conference of Studio Unions is still carrying on the strike, and the trials of the strikers are now in progress. VICENTE LOMBARDO TOLEDANO of Mexico is attending a meeting of the I.L.O. in Los Angeles and announced that he was going to call a one day sympathetic strike in Mexico and South America in behalf of the Hollywood strikers. A "strikers benefit" program was presented at the Philharmonic Auditorium resulting in the collection of approximately $6,000.00 for that purpose. EDWARD CHEYFITZ, with a record of Communist activities in Ohio, had been made an "aid" to ERIC JOHNSON, President of the Motion Picture Producers Association. The Motion Picture Alliance for the Preservation of American Ideals, an Anti-Communist organization, is presenting a series of four programs at the Ebell Club Theater. The first is to be on

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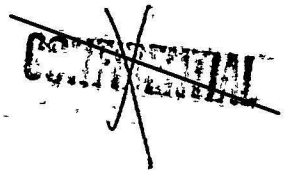


February 11, 1947, with EUGENE LYONS, author of "The Red Decade" as the speaker.

REFERENCE: Bureau File ~~#100-158745.~~
Report of Special Agent JAMES G. FINDLAY dated at Los Angeles January 13, 1947.

DETAILS:

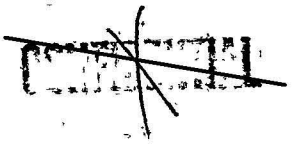
At Los Angeles, California

Source "A" has informed that the Communist activity in the Hollywood film industry is being adjusted to the recent changes in the Party tactics which, at the present time, is to play the "progressive" and "liberal" line almost exclusively where individuals of prominence are concerned, who might be subject to adverse public opinion or censure and thus jeopardize their careers and influence in the film industry.

The activities of such so-called "progressives" are confined very largely to racial relations and the formation of pressure groups for political purposes looking toward the formation of a third party, to take the lead in nominating persons for all offices, such as school board members, city councilmen, city commissioners, county commissioners and all county, state and Federal officers. During the past several years the Communist Party, or Communists personally or front organizations controlled by the Communists, have practically dictated the candidates for these offices who ran on the Democratic ticket. This line-up resulted so disastrously to the candidates on the Democratic ticket last fall that it has been determined that a "new front" locally with new personages must be formulated if they are to expect any degree of success. The Hollywood Communists and their sympathizers are taking the lead in all this work, using their prestige and influence to dictate the future program.

Progressive Citizens of America

Source "A" informs that the above is the new name for the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (HICCASP). While this new name is now being used the formal change has not yet come about. On February 11, 1947, the HICCASP will hold a meeting



L. A. #100-15732.

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at the Embassy Auditorium in Los Angeles, at which meeting the formal change of name to PCA will be made. The meeting has been authorized by JO DAVIDSON, one of the co-chairmen of the national Progressive Citizens of America who is now in the Los Angeles area.

The call to attend the meeting was issued in the names of the following persons:

Brig. Gen. EVANS F. CARLSON, U. S. Marines Commander (retired);
NORMAN CORWIN, writer and radio broadcaster;
JOHN CROMWELL, Director and Chairman of HICCASP;
BARTLEY C. CRUM, Attorney at San Francisco, U. S. Government, Palestine Commission member;
JO DAVIDSON, Sculptor, New York City;
ALBERT DEKKER, actor;
Mrs. WILLIAM DIETERLE, wife of screen director WILLIAM DIETERLE;
AUGUSTUS F. HAWKINS, member of California State Assembly;
LENA HORNE, actress;
GENE KELLY, screen actor;
ROBERT W. KENNY, Ex-Attorney General, and Honorary President of Mobilization for Democracy, National President of Lawyers' Guild;
Dr. FRANK KINGDON, National Co-Chairman of PAC;
JACK KROLL, successor to SIDNEY HILLMAN, in CIO-PAC;
THOMAS MANN, writer;
FREDERIC MARCH, screen actor;
CAREY McWILLIAMS, professional sponsor of front organizations;
EDWARD MOSK, attorney;
SENIEL OSTROW, businessman, furniture;
Dr. LINUS PAULING, Professor at Pasadena Polytechnic;
GREGORY PECK, screen actor;
Dr. JOHN P. PETERS;
PAUL ROBESON (colored) singer and actor;
EDWARD G. ROBINSON, screen actor;
Dr. HARLOW SHAPLEY, Harvard University scientist;
A. F. WHITNEY, Railroad brotherhood; and
Bishop R. R. WRIGHT.

Of the foregoing, the following are connected with the motion picture industry in Hollywood:

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NORMAN CORWIN, writer and radio broadcaster;
JOHN CROMWELL, director of Pictures and Chairman of HICCASP;
ALBERT DEKKER, actor;
Mrs. WILLIAM DIETERLE, wife of screen director WILLIAM DIETERLE;
LENA HORNE, actress (colored);
GENE KELLY, screen actor;
THOMAS MANN, writer;
FREDERICK MARCH, screen actor;
GREGORY PECK, screen actor;
PAUL ROBESON, singer and actor (colored);
EDWARD G. ROBINSON, screen actor.

On February 9, 1947, this group is sponsoring the appearance of Ex-Governor of Georgia, ELLIS ARNALL who will appear at a mass meeting at the Shrine Auditorium in Los Angeles.

State-Wide Legislative Conference

Source "A" further informs that a call has been issued for a State-Wide Conference for legislative action to be held in Sacramento, California, on February 15th and 16th, 1947, the Communist control of which is plainly apparent. The call has been issued by the following persons:

G. F. IRVINE, Brotherhood of Locomotive Firemen and Enginemen;
* MERVYN RATHBORNE, Secretary, California State CIO;
JOHN CROMWELL, Chairman HICCASP, and director of pictures;
NOAH GRIFFIN, Regional Director NAACP;
EDWARD MOSK, Chairman, NAACP, Los Angeles Section;
FRANK GREEN, Executive Secretary, Progressive A.F. of L.;
WILFORD HOWARD, Legislative Chairman Townsend Clubs, California;
The Co-Chairmen will be:
G. F. IRVINE; and
REUBEN W. BOROUGH, pamphleteer.

Delegates connected with the Hollywood Film industry are listed as:

* ELINORE ABOWITZ, Secretarial work, Legislative Director, HICCASP;
REUBEN W. BOROUGH, pamphleteer;
* GEORGE CAMPBELL, Musicians Local #47;
JOHN CROMWELL, director of pictures and Chairman of HICCASP;
ALBERT DEKKER, actor;
* PAULINE LAUBER (FINN), Secretarial work, Hollywood Writers Mobilization;

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LENA HORNE, actress (colored);
MAURICE HOWARD, Business Representative of the Screen Analysists Guild;
* JOHN HOWARD LAWSON, writer;
KENNETH MacGOWAN, screen director and writer, Professor at U.C.L.A.;
CAREY McWILLIAMS, professional sponsor for front organizations;
* ELLIS E. PATTERSON, Ex-Congressman;
* GEORGE PEPPER, Executive Secretary of HICCASP, Musicians Local #47;

An asterisk has been placed before certain names in this report. Where it appears it is an indication that the records in the Los Angeles Bureau office reflect that said parties have a Communist membership record in the Los Angeles office.

Hollywood Writers Mobilization

Source "A" states that this Communist-controlled group of writers and sympathizers in Hollywood continues its bi-monthly meetings at the El Patio Theater in Hollywood. The meetings are billed as a "Counter-Attack Against the Plot to Control America's Thinking".

A meeting was held on January 13, 1947. The speakers were:

* JOHN HOWARD LAWSON, writer;
ROBERT W. KENNY, Ex-Attorney General of California and Honorary Chairman of the Mobilization for Democracy; and
* IRVING PICHEL, director and actor.

All speakers carried out the line of the Communist Party on the Congressional and California State investigating Committees for subversive activities, the RANKIN and TENNEY Committees, as they called them. JOHN HOWARD LAWSON led this "counter-attack". ROBERY W. KENNY followed along the same line and IRVING PICHEL advocated the production of a different type of motion picture, those that would "inform and instruct", meaning propaganda favorable to the Communist Party.

On January 28, 1947, another meeting was held of the same kind. This one dealt with the censoring of books and literature in general. There was the same type of delivery and speakers were:

GORDON KAHN, writer;
* THEODORE STRAUSS, writer;
* BETTY McCANDLESS, President of Los Angeles Youth Council and Y.W.C.A and A.Y.D.; and
HARRY HOIJER, Professor of Anthropology, U.C.L.A.



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The content of the meeting was the usual condemnation of all the Communist Party opposes. As the subject was "book burning", etc., all capitalist publications were condemned, and one speaker said that the truth could only be found in such publications as the Daily Worker, the Peoples World and like papers.

Hollywood Community Radio

Source "A" has informed that the Federal Communications Commission has not yet rendered a decision on the application of the Hollywood Writers Mobilization group for a radio license. A hearing was held in October on the application.

Conference of Studio Unions

This Communist-controlled block of studio unions, according to Source "A", is under the leadership of * HERBERT K. SORRELL, a known Communist, is still on strike. Picket lines are still before the studio gates. All attempts to settle the strike have so far failed.

The Conference of Studio Unions, although An A.F. of L. block, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by * HERBERT K. SORRELL. The unions in France and England have responded and some have refused to handle film in those countries. The same applies to South America and Mexico where Communists are strongly entrenched. VICENTE LOMBARDO TOLEDANO, head of the left-wing unions in Mexico and a vice president of the World Federation of Trade Unions who is now in Los Angeles attending the International Labor Organization convention of world-wide oil interests, spoke at a meeting of the C.S.U. on Sunday evening, February 2, 1947, and promised that he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood Unions.

VICENTE LOMBARDO TOLEDANO

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that VICENTE LOMBARDO TOLEDANO, Mexican labor leader, on Sunday night February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike.

It stated that TOLEDANO is in Los Angeles attending a meeting of the International Labor Organization and he was quoted as saying that he was

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"wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action". He said if the strike were not settled by May, when the World Trade Federation of which he is a Vice President, meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last nite by Father GEORGE DUNNE. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration of the Hollywood strike on the gounds that it is a strictly jurisdictional strike and it then was emphasized that TOLEDANO's presentation was un-official.

Regarding the Hollywood situation, TOLEDANO said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that HERBERT WOODS, a United States worker and a A. F. of L. delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. TOLEDANO's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. These is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have records of Communist activity and sympathy. The prominent ones ~~are:~~ were

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* ABE BURROWS and
IRVING REIS, Co-Chairman of the Meeting;
IVIE ANDERSON (negress), singer;
EVE ARDEN, actress;
SAUL CHAPLIN, ~~son~~ of CHARLIE CHAPLIN; brother
BETTY COMDEN;
ADOLPH GREEN;
HOWARD DA SILVA, screen actor;
ANITA ELLIS, Actors Lab.;
* JOHN GARFIELD, actor;
PETER LIND HAYES, actor;
PAUL HENREID, actor;
AL JARVIS, radio entertainer;
SOL KAPLAN;
GENE KELLY, actor;
EVELYN KEYES, actress;
HARPO MARX, actor;
SIDNEY MILLER;
CORINNA MURA, actress;
STANLEY PRAGER, actor;
JESSIE PRICE, Actors Lab.;
ALAN REED;
DAN SEYMOUR and
KEENAN WYNN, actor.

Approximately $6000.00 was raised.

Agent A. & Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs, dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers". Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charged the pickets with "conspiracy" to do something and proceed to "beat up" the pickets. At no time did the pickets resist but meekly submitted to the "pretended beatings".

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There were approximately 3000 persons present. The admission was from $1.00 to $5.00. It is estimated that approximately $2500.00 to $3000.00 net was realized from the box office. In addition, a collection was taken. In addition , a collection was taken. The contributions announced were as follows:

| | |
|---|---|
| 1 | $ 1000.00 |
| 2 $500.00 checks | 1000.00 |
| 1 $250.00 check | 250.00 |
| 1 $200.00 check | 200.00 |
| 10 $100.00 checks | 1000.00 |
| 3 $50.00 checks | 150.00 |
| 12 $25.00 checks | 300.00 |
| 20 $5.00 bills | 100.00 |

In addition to the above a general collection was taken by passing baskets. The total from the collection including the above mentioned as announcedwas $3829.00. It is estimated that the total net from the entertainment was at least $6,000.00 and may have been as much as $7,000.00.

* EDWARD CHEYFITZ

Source "A" has informed that EDWARD CHEYFITZ is now disclosed as occupying the position of aid to ERIC JOHNSTON. Mr. CHEYFITZ was formerly a leader of the CIO. In 1941, during the period of the STALIN-HITLER pact, when the Communist Party of the United States was calling strikes in the major defense plants through its control of certain CIO unions, Mr. CHEYFITZ was the leader of a strike in Cleveland, Ohio, in one of the key plants of the Aluminum Company of America. Mr. CHEYFITZ also came to Los Angeles to support the strike in the Vultee and Harvil strikes at about the same time. He was a follower of the Communist line and there is no evidence that he has departed from that position since. It is understood that he plays an important behind-the-scenes role in the motion picture labor affairs.

Motion Picture Alliance for the Preservation of American Ideals

Source "B" has informed that this anti-Communist organization which has been quiet for some year or so has now come to life with a program to oppose Communist activities in the Hollywood motion picture industry. It has arranged for a series of lectures by certain nationally-known "social democrats". The first of the series will take place on the evening of February 11, 1947, at the Ebell Club in Los Angeles when EUGENE LYONS, author of the Red Decade will speak.

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Later on the following will be speakers:

SIDNEY HOOK, Professor at Columbia University, New York;
WILLIAM HENRY CHAMBERLAIN, writer and columnist; and
REUBEN H. MARKHAM, foreign correspondent and authority on the Balkan States.

JOHN WILLIAMSON, Trade Union Director of the Communist Party - USA Visits Los Angeles.

Source "C" has informed that * JOHN WILLIAMSON, Trade Union Director of the Communist Party - USA was in Los Angeles on January 30, 1947, and made a visit to the Communist Party headquarters where he talked with * NED SPARKES, * DOROTHY HEALEY, *PETTIS PERRY and * BEN DOBBS and after talking for sometime about the situation in U.A.W., steel, rubber, electrical and some other industrial matters made the following statement: [C] (4)

"In this moment, other things that you almost have to keep on your agenda daily as far as trade union work is concerned are three things: [C] (4)

1. United labor action;
2. Win the CIO elections;
3. The Hollywood strike. [C] (4)

"You should have these on the agenda once or twice a week. That is how we do it nationally. If we have something like that they are on the agenda. In the case of the United labor action, it is not only once or twice a week, but from day to day until we break through. It is not a bad idea, because that is when we move everything forward." [C] (4)

~~PENDING~~

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L. A. #100-15732.

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UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will continue to observe the activities of the Communist Party and the Communists in the motion picture industry and will report on activities of interest.

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A copy of this report is being furnished to the New York Field Division as it is believed that this report contains information of value to that office.

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L. A. #100-15732.

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CONFIDENTIAL INFORMANTS

Source "A" CNDI [redacted] b7D

Source "B" CNDI [redacted]

Source "C" [CNDI [redacted] dated January 30, 1947.] (U)

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES L.A. FILE NO. 100-15732.

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| Los Angeles | 2/10/47 | 2/1,5,7,8,10/47 | JAMES G. FINDLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: The Communists are adjusting their activities to conform to the recent changes in Party tactics which is a new "progressive" and "liberal" approach through influencial people with the objective in view of forming a third political party. The "Progressive Citizens of America" is now in the process of becoming the successor to the Hollywood Democratic Committee and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, with practically the same Communist elements taking the lead. Statewide legislative conference is to be held February 15, 16, 1947. The Hollywood Writers Mobilization is still holding its bi-monthly "counterattack" meetings at the El Patio Theater under the tutelage of JOHN HOWARD LAWSON and ROBERT W. KENNY. The Conference of Studio Unions is still carrying on the strike, and the trials of the strikers are now in progress. VICENTE LOMBARDO TOLEDANO of Mexico is attending a meeting of the I.L.O. in Los Angeles and announced that he was going to call a one day sympathetic strike in Mexico and South America in behalf of the Hollywood strikers. A "strikers benefit" program was presented at the Philharmonic Auditorium resulting in the collection of approximately $6,000.00 for that purpose. EDWARD CHEYFITZ, with a record of Communist activities in Ohio, had been made an "aid" to ERIC JOHNSON, President of the Motion Picture Producers Association. The Motion Picture Alliance for the Preservation of American Ideals, an Anti-Communist organization, is presenting a series of four programs at the Ebell Club Theater. The first is to be on

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CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

February 20, 1947

MEMORANDUM FOR THE DIRECTOR

Mr. Robert Denton of Paramount News left the attached clipping from the "Hollywood Reporter" of February 12 1947, relating to Communists in the movie industry in which he thought you would be interested.

Respectfully

Edw. A. Tamm

Attachment

EAT:DMG

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RECORDED

100-12755-149

EX-23

EX-23

51 MAR 7 1947

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SE

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DATE 4-5-90 BY SP12B/JCM

ENCLOSURE

ENCLOSURE

# WARNED OF 'RED'

2/12/47

## Communists Stronger In Film Industry Than In Any Other, Says Eugene Lyons

Warning that the picture industry is more deeply infiltrated by Communist influences than any other branch of American life, Eugene Lyons, editor, author and United Press correspondent in Russia for six years, last night at the Wilshire Ebell Theatre made an earnest plea for the ousting of the "Reds and their stooges" from Hollywood. The address was the first in a series sponsored by the Motion Picture Alliance, and the audience was large and enthusiastic, many well-known film figures being present. These "stooges," as he called them, are the "tools of a gigantic conspiracy aimed at perverting the American mind," Lyons said. In the course of his talk, Lyons mentioned, without giving the titles, a Warner picture and a Goldwyn picture which, he thought, had been used "as

(Continued on Page 4)

## Winchell Receives Brotherhood Award

New York.—Walter Winchell has been chosen for the only citation to an individual on radio in the annual Brotherhood Week Radio Awards of Distinguished Merit for contributions to national unity, it was announced yesterday by Dr. Everett R. Clinchy, president of National Conference of Christians and Jews. Judge

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THE Hollywood REPORTER

## H'wood Urged To Oust Commies.

(Continued from Page 1)

the medium for Soviet propaganda."

For the first 15 minutes of his talk Lyons, who was introduced by Judge Peirson M. Hall, followed a script and was piped out over KMPC. He then spoke off the cuff. Preceding him, Adolphe Menjou opened the evening and Roy M. Brewer, international representative of the IATSE, spoke.

Lyons opened for a laugh: "It's not true what they say about Hollywood. I did NOT need a Soviet visa to cross your borders." He jibed at $2000-a-week proletarians, the swimming pool peasantry, the caviar-and-champagne Communists," but quickly got down to soberer staff.

"The movie industry is more deeply infiltrated by Communists and their stooges than any other sector of American life," the former UP correspondent to Russia charged. He said: "In the ideological sense Soviet leaders are already making war on the United States."

"The most vital objective in that war is the American mind. That is why the Communists are so energetic in mobilizing followers among writers and artists and intellectuals. It is through teachers and preachers, through screen and stage, through books and schools that they seek to undermine the American people's faith in democracy. In that assault on the American mind, Hollywood is a key fortress."

Lyons took a gentle poke at those locals who "mix Marx with martinis, gin rummy with dialectic materialism, social consciousness with social climbing," and said the lot of their fellow artists in the USSR was a far sterner one. There, only conformity pays. The independent spirit is quickly clapped in a concentration camp.

"Those who survive are not the most talented but the most servile," he said. American intellectuals who blindly back the Soviet cause "would be among the first to be liquidated if their dream of a Sovietized America came true," he predicted.

Lyons closed with the hint that Hollywood clean house.

"Americans have a perfect right to be Socialists or Anarchists or Communists," he said. "But I submit that they have no right to serve as agents of a foreign regime. In simple self-protection the American people have no alternative but to expose these agents."

## 'Sumpin's Jumpin'!' Goes At El Patio February 20

Sol Cornberg and Everett Wile will produce "Sumpin's Jumpin'!" an all-star Negro musical revue as the next attraction for El Patio Theatre, to open Thursday, Feb. 20.

## Miranda To Florida

Having completed her stellar role in the Sam Coslow musical, "Copacabana," Carmen Miranda will go to Hollywood, Fla., for an engagement at the Colonial Inn.

## Rosenthal Heads Dept.

Janet Rosenthal has been named head of Monogram's print department in New York. For the last five years she was in charge of prints for PRC.

100-158754-14

file in 100-358255

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 3/13/47 | 3/6,8-11/47 | JAMES G. FINDLAY MAW |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/25/86 BY SP2 Taylor

9803 RDD/DMS 11/25/92 #293,827 SP12B1J Lu 48 AJ

SYNOPSIS OF FACTS:

The general trend of the tactical line of the Communist Party is that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism and that all sympathizers, fellow travellers and followers of the Communist Party line penetrate all so-called "liberal" organizations to help create race and class divisions. The Conference of Studio Unions' strike continues and picketing of the Motion Picture studios is still in progress. Some parties are alleged to have beaten HERBERT K. SORRELL, the Communist leader of the C.S.U. and dumped him on the desert 150 miles away. Many people think this incident another one of SORRELL's "fake." A mass meeting was promoted by SORRELL and his friends demanding that the "kidnappers" of SORRELL be apprehended and punished. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and the N.C.P.A.C. dissolved on February 11, 1947, and at same meeting leaders of these two organizations formed the Progressive Citizens of America. Certain persons calling themselves the "Civil Rights Congress" protested the "shameful prosecution of GEARHART EISLER." LION FEUCHWANGER has written a book, "THE AMERICAN ENVOY," dealing with the life of BENJAMIN FRANKLIN. A picture of JOHN LEROY CARLSON's book, "THE PLOTTERS" is to be filmed. The American Russian Institute has opened an office at 6607 Hollywood Boulevard. MELVYN DOUGLAS is raising money for the Southern Conference for Human Welfare. The Hollywood Writers Mobilization has issued another Hollywood Quarterly. The Brandom Films are being produced and exhibited under the direction of PARE LORENTZ.

- P -

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58 MAR 26 1947

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L A 100-15732

REFERENCE: Bureau File #100-158745
Report of Special Agent JAMES G. FINDLAY,
Los Angeles, 2/10/47.

DETAILS:

AT LOS ANGELES, CALIFORNIA.

The general trend in the tactical line of the Communist Party in the United States, which began in July, 1945, when the Communist Political Association was dissolved and the Communist Party, U.S.A. was re-established continues, and according to Source "X", this tactical line directs that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism in this country and all Communist sympathizers, fellow travellers, and followers of the Communist Party line concentrate their activities in so-called "liberal" organizations, camouflaged as "progressives." This source further states that they are permitted to slightly denounce Communism and pretend at the same time to stand for a progressive United States seeking to cooperate with the Soviet Union. In short, their position is to a slight extent anti-Communist, but always pro-Russia.

They are instructed to work within all organizations to help create race and class divisions by sponsoring the so-called "minority groups," to make demands which practically amount to special privilege; to work within labor unions to bring about strikes and unreasonable wage demands; to support candidates for public office who favor the Communist program. In fact, to do everything possible to bring about confusion and cross purposes in all walks of life.

CONFERENCE OF STUDIO UNIONS (STRIKE SITUATION)

Source "X" informs that the second Communist-dominated strike in two years is now in its seventh month. Picket lines are still before the studio gates and there are no signs of an end to this spurious dispute. There are no questions of wages or conditions involved. It is merely a question of control of the Hollywood studio unions. Violence has marked the strike from the beginning. Non-striking workers have been beaten up, their homes have been bombed and their families intimidated. The entire strength of the Communist Party and sympathizers in Southern California is behind this strike because of its importance.

It has been reported that on the morning of March 3, 1947, HERBERT K. SORRELL, alleged Communist leader of the studio strike was found 150 miles from Los Angeles in the desert where, supposedly he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he

had been kidnapped by three men near his home in Glendale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. But, according to a statement made by BEN MARTINEZ, Business Representative of Studio Plasterers Local 755 who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. MARTINEZ stated that some of SORRELL's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, got into an argument with SORRELL and beat him up pretty badly; that the whole story of the kidnapping was a fake, manufactured by SORRELL.

Despite this, the strikers in the studios, aided by all the forces of the Communist Party in Los Angeles County, are to stage a mass meeting to protest against this "attack on labor" by the Motion Picture Producers and the "gangster-ridden IATSE unions." The mass meeting is to be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947.

Those billed to speak are the following:

| | |
|---|---|
| * PHILLIP M. CONNELLY, | Secretary-Treasurer of L.A.I.U.C. |
| * ELLIS E. PATTERSON, | Ex-Congressman |
| WALTER J. TURNER, | A.F. of L. Pressmen's Union (Candidate for School Board) |
| JOE DE SILVA, | A.F. of L. Retail Clerks, Business Agent. |
| REV. FATHER GEORGE DUNNE, | Loyola University |
| REV. J. L. CASTIN, | Negro Candidate for City Council |
| MARY McCALL, Jr. | Writer |
| * DALTON TRUMBO | Screenwriter |

An asterisk has been placed before the names of certain parties in this report; wherever this appears, it indicates that said parties are known to be Communist Party members by reliable records now on file in the Los Angeles Field Division.

The Conference of Studio Unions issued a circular on or about February 10, 1947 entitled "Anti-Labor Injunctions" in which was stated the following in substance:

"Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.

"Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1,000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

"1. Workable arbitration machinery to settle all disputes concerning the allocation of work.

"2. Signed contracts covering wages, hours and working condition.

"3. Return to their job without discrimination of all workers on or respecting the picket lines."

VARIETY for March 10, 1947 under the heading "Six Thousand Hear SORRELL at C.S.U. Rally," stated that approximately 6,000 persons turned out last night at the Olympic Auditorium to hear HERBERT K. SORRELL recount the story of his recent kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator ROBERT A. TAFT and Representative FRED A. HARTLEY, Chairmen of the U.S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called "restrictive amendments" to the Wagoner Act. Other telegrams were sent to Mayor BOWRON, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of SORRELL's assailants, and an end to the violence which has characterized the strike.

In addition to SORRELL, the following persons addressed the meeting:

| | |
|---|---|
| ELLIS E. PATTERSON | Former Congressman |
| WALTER J. TURNER | |
| REV. JONATHAN CASTAN | |
| PHILLIP M. CONNELLY | |
| FATHER GEORGE DUNNE | |
| AVERILL BERMAN | |
| DALTON TRUMBO | |

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (HICCASP)

Source "X" reveals that this organization officially went out of existence on February 11, 1947, and in its place and from its membership there was formed a new organization, the PROGRESSIVE CITIZENS OF CALIFORNIA, a branch of a national organization called PROGRESSIVE CITIZENS OF AMERICA.

The dissolution of the HICCASP and at the same time the NATIONAL CITIZENS POLITICAL ACTION COMMITTEE (NCPAC) took place at a meeting called by both of the above groups and held at the Embassy Auditorium, Los Angeles, California on the above date. Both these groups, HICCASP and Southern California NCPAC, were branches of national organizations.

The speakers at the meeting were:

| | |
|---|---|
| JO DAVIDSON | National Co-Chairman of the PAC, New York City |
| ROBERT W. KENNY | Former Attorney-General of California |
| DR. LINUS PAULING, | California Institute of Technology, Pasadena |
| BERT WITT | Listed as co-director of PCA in the Los Angeles area. |
| JOHN CROMWELL | Screen director |
| EDWARD MOSK | Attorney and sponsor of the Beverly Hills Democratic Committee |
| ALBERT DEKKER | Screen actor, formerly State Assemblyman. |
| AUGUSTUS HAWKINS | State Assemblyman |
| GENE KELLY | Screen actor |

ROBERT W. KENNY was elected Chairman of the new organization, and SENIAL OSTROW, a Los Angeles business man, was elected Treasurer. This new organization on February 27, 1947, sent telegrams, signed by ROBERT W. KENNY, Chairman, to Senator SHERIDAN DOWNEY and Senator WILLIAM F. KNOWLAND urging Senate confirmation of DAVID LILIENTHAL as Chairman of the Atomic Energy Commission and denouncing the hearings on his fitness as a "most hysterical inquisition."

L A 100-15732

This organization has officially endorsed the following candidates for election to the City Council of Los Angeles at the primary elections to be held on April 1, 1947.

| | |
|---|---|
| LELAND S. WARBURTON | Incumbent |
| LESTER MacMILLAN | Assemblyman |
| PARLEY P. CHRISTENSEN | Incumbent |
| G. VERNON BENNETT | Incumbent |
| DOUGLAS D. BEHREND | Is a Major in the U.S. Army at present. Communists are very active in his behalf. |
| JOHN R. RODEN | Incumbent |
| GEORGE H. MOORE | Incumbent |

Info to air forces 9-3-48

All the above have reputedly followed the political line of the Communist Party, but none is known to be a Communist Party member.

On Saturday, March 15, 1947, the PAC will hold a meeting at the Hollywood Masonic Temple. The featured speaker will be:

| | |
|---|---|
| DR. HARLOW SHAPLEY | Scientist from Harvard University, |

whom they bill as "a distinguished scientist and citizen." Dr. SHAPLEY has a long record of cooperation with the Communist Party program in the United States.

On March 3, 1947, this organization established three additional units in the San Fernando Valley section. A meeting was held at the North Hollywood High School on this date. The principal speaker for the PAC was

| | |
|---|---|
| FRED RINALDO | A screen writer |

Other speakers were:

| | |
|---|---|
| RUSSELL L. McKNIGHT | Business Agent 683, IATSE |
| CARLETON MOSS | Writer (Negro) |
| RAPHAEL KONIGSBERG | Known Communist |
| WALTER J. TURNER | A.F. of L. Pressmen's Union |
| Dr. H. CLAUDE HUDSON | Negro dentist |

A slate of 130 persons, 26 of whom have known Communist Party membership records in the Los Angeles Bureau Office, have been placed in nomination by a committee to be elected as the Executive Board unless some of them decline the nomination. If the election has taken place, the results have not been announced. When the result of the balloting has been declared, the complete list will be reported.

EISLER, GERHART

Source "X" has reported that among a list of fifty names signed to a petition "gotton" out by the CIVIL RIGHTS CONGRESS in New York protesting against what it calls "the shameful persecution of the German anti-Fascist refugee, GERHART EISLER, the names of the following persons connected with the Hollywood motion picture industry appear:

| | | |
|---|---|---|
| | THOMAS MANN | A refugee from Germany who received his citizenship about one year ago. |
| | CAREY McWILLIAMS | Professional Communist front sponsor |
| | DOROTHY PARKER | Newspaper columnist |
| | GARSON KANIN | Writer (now back in Hollywood) |
| | DASHIELL HAMMETT | Writer |
| | ROCKWELL KENT | Artist |
| * | ELLIS E. PATTERSON | Ex-Congressman |
| | STELLA ADLER | Actress |
| * | JOHN HOWARD LAWSON | Screenwriter and Communist functionary. |

FEUCHTWANGER, LION

The Communist record of LION FEUCHTWANGER, who has just recently been made an American citizen, is long and conclusive, according to Source "X". A book he has written called "THE AMERICAN ENVOY" deals historically with the life of BENJAMIN FRANKLIN. This book is about to be purchased by the Motion Picture industry for a stated price of $250,000.

JOHN ROY CARLSON

Source "X" has reported that the latest effusion of this writer, the author of "UNDERCOVER" called the Plotters, has been purchased by MIKE TODD of Universal-International. It is reported that a picture is to be made from the book.

AMERICAN-RUSSIAN INSTITUTE

According to Source "X", this pro-Communist organization has now opened offices at 6607 Hollywood Boulevard. Those controlling the organization are the following:

| | | |
|---|---|---|
| | MRS. BELLE DUBNOFF | Executive Secretary |
| | DR. FRANCIS M. POTTENGER | Director - Sanitariums operator |
| | DR. DAVID APPLEMAN | Director |
| * | ALVAH BESSIE | Writer |
| | EDMUND W. COOKE | Director, Ex-Secretary to Mayor BOWRON |
| | DR. GEORGE M. DAY | Professor at Occidental College |

| | | |
|---|---|---|
| | DR. CLYDE K. EMERY | Professor at Occidental College |
| | THOMAS L. HARRIS | Head of National Council of American Soviet Relations. |
| | CONSTANTIN C. KORNEFF | Russian Relief |
| | DR. E. WILSON LYON | |
| | JEROME W. McNAIR | |
| | LEWIS MILESTONE | Motion Picture Director |
| | CORRINNE A. SEEDS | Teacher at U.C.L.A. |
| | DR. HAROLD U. SVERCRUP | Teacher at U. C.L.A. |
| * | CLARA R. WALDEN | Russian American Institute |
| * | MICHAEL A. WALDEN | Russian American Institute |

DOUGLAS, MELVYN

Source "X" reports that DOUGLAS is now acting as the Hollywood representative, for money-raising purposes, of the SOUTHERN CONFERENCE FOR HUMAN WELFARE, offices 808 Perdido Street, New Orleans, Louisiana. He is mailing out, under his own signature, letters soliciting funds for the organization. This S.C.H.W. is known to be a Communist controlled group and this fact was so stated by EARL BROWDER at a previous hearing on subversive activities in Washington, D.C.

HOLLYWOOD WRITERS MOBILIZATION

This organization has now gotten out another issue of the Hollywood Quarterly, jointly sponsored by the Hollywood Writers Mobilization and the University of California. There have been some changes in the Editorial staff. The staff at present is listed as follows:

| | | |
|---|---|---|
| | JOHN COLLIER | Writer |
| | SAMUEL T. FARQUAHAR | Co-Editor of Hollywood Quarterly |
| | FRANKLIN FEARING | Professor at U.C.L.A. |
| | JAMES HILTON | Writer |
| | KENNETH MacGOWAN | Director and U.C.L.A. teacher |
| | IRVING PICHEL | Director |
| * | ABRAHAM POLONSKY | Writer |
| | FRANKLIN P. ROLFE | Professor at U.C.L.A. |
| * | SYLVIA JARRICO, | Assistant Editor of Hollywood Quarterly is no longer listed. |
| * | JOHN HOWARD LAWSON | Is no longer listed as one of the editors. |

The name of HANS EISLER, brother of GERHART EISLER, still appears as a member of the Advisory Council. HANS EISLER recently made a public statement in which he said: "I admire GERHARDT EISLER, my brother, a great fighter against Fascism and reaction." This statement appeared in the Los Angeles TIMES dated February 7, 1947.

BRANDOM FILMS

Source "X" informs that the BRANDOM FILMS is a picture producing company with headquarters in New York City. This organization has been producing motion pictures for exhibition privately before labor unions, fraternal organizations and such. All such pictures are favorable to the Communist Party line.

In Daily VARIETY, the Hollywood trade paper of the motion picture industry of February 5, 1947, the following appears:

> "War Department civil affairs division has purchased color cartoon "BROTHERHOOD OF MAN" for re-orientation purposes in enemy country. PARE LORENTZ, film chief for this branch of the Army, kudoed the United Automobile Workers for sponsoring this picture, which was produced and distributed by BRANDOM FILMS."

VARIETY trade paper in the motion picture industry for August 19, 1946 stated that the War Department has given PARE LORENTZ, recently appointed Chief of the Film and Theaters Division of the Re-orientation Branch of the War Department Civil Affairs Division, a budget for the first 120 reels to begin his project, and has also allocated 2,000 projectors for distribution in Japan and Germany. The prospectus will be used in established school room programs and re-opening theaters in remote areas.

The two hundred million people in Japan, Korea, Austria and Germany will not be allowed to see any film that is not approved by the LORENTZ unit, and producers in occupied countries will not be allowed to make films until they have been certified and have an Army approved script.

The Film and Theaters Division which has been growing since V-J Day is presently making newsreel and educational subjects in confiscated studios in Vienna, Salzburg, Munich and Tokyo. They are soliciting local financing in addition to utilizing local talent and labor. LORENTZ will re-organize much of this operation under new departments.

LORENTZ received authorization to select a nucleus of 34 technicians who will begin expansion of the entire operation. The first production unit of 100 people will include film editors, cameramen, sound men, art directors and other technicians. Veterans will be given preference on all jobs open.

Five divisions have been made within the Film and Theater organizations, including a news reel unit, story unit, theater unit, European unit and Pacific unit.

~~- P E N D I N G -~~

L A 100-15732

## UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION,

At Los Angeles, California, will continue to observe the Communist infiltration of the Motion Picture Industry and report promptly on same.

A copy of this report is being sent New York as it is believed it contains information of value to that office.

L A 100-15732

INFORMANT SHEET

~~Confidential~~ 2040 7/15/77

Source "X" ~~CONF. INFT.~~ CNDI [redacted] U b7D

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 3/13/47 | 3/6,8-11/47 | JAMES G. FINDLAY MAW |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - R |

#243,827
S.9863 RED/DANG
11/24/92

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3/25/96 BY spatkowski

SYNOPSIS OF FACTS:

4-5-95 SPG-BUG/SPG BG A/100 6-11-87 C.N. 277,996

The general trend of the tactical line of the Communist Party is that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism and that all sympathizers, fellow travellers and followers of the Communist Party line penetrate all so-called "liberal" organizations to help create race and class divisions. The Conference of Studio Unions' strike continues and picketing of the Motion Picture studios is still in progress. Some parties are alleged to have beaten HERBERT K. SORRELL, the Communist leader of the C.S.U. and dumped him on the desert 150 miles away. Many people think this incident another one of SORRELL's "fake." A mass meeting was promoted by SORRELL and his friends demanding that the "kidnappers" of SORRELL be apprehended and punished. The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and the N.C.P.A.C. dissolved on February 11, 1947, and at same meeting leaders of these two organizations formed the Progressive Citizens of America. Certain persons calling themselves the "Civil Rights Congress" protested the "shameful prosecution of GERHART EISLER." LION FUECHWANGER has written a book, "THE AMERICAN ENVOY," dealing with the life of BENJAMIN FRANKLIN. A picture of JOHN LEROY CARLSON's book, "THE PLOTTERS" is to be filmed. The American Russian Institute has opened an office at 6607 Hollywood Boulevard. MELVYN DOUGLAS is raising money for the Southern Conference for Human Welfare. The Hollywood Writers Mobilization has issued another Hollywood Quarterly. The Brandon Films are being produced and exhibited under the direction of PARE LORENTZ.

-R-

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

02940 FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 4/11/47 | 4/9-11/47 | JAMES G. FINDLAY dml |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

The activities of the Communists and their sympathizers appear to be prevalent as at anytime in the past regardless of the nationwide attacks and exposures. ERIC JOHNSTON has asserted that Hollywood has defeated the "Reds" and that there is nothing serious about the Communist activities in the film industry. Communists and Communist Party line followers have been given high positions in the industry. DORE SCHARY, a faithful follower of the "Line," for many years, has been made director of production at R-K-O Studios. Also, several others have been given higher and more powerful positions with other producers. The Progressive Citizens of America, successor to the H.I.C.C.A.S.P., is now the most powerful and affective front for the Communist Party. Former State Attorney General ROBERT W. KENNY was the chairman of the local chapter. Former Congressman ELLIS E. PATTERSON is also taking an active part. This organization is making vigorous protests against the TRUMAN policy relating to Turkey and Greece. The candidates for office endorsed by the P.C.A. in the recent Primary for Councilmen and School Board members were defeated. The American Arts Committee for Palestine is a new Communist front which demands that displaced Jews be admitted to Palestine. The People's Educational Center has begun its Spring term with many new instructors. The Conference of Studio Unions is continuing the motion picture strike. The activities of the Hollywood Writers Mobilization are practically paralleling the work of the P.C.A. and the membership of the two are nearly identical. The Motion Picture Alliance is again becoming active and has instituted a series of forums. DARRYL ZANUCK is preparing

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to produce a picture, the title of which is "The Iron Curtain."

-R-

REFERENCE:

Bureau File No. 100-158745
Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated 3/13/47

DETAILS:

AT LOS ANGELES, CALIFORNIA:

A search of the files and interviews with informants revealed the following conditions in the motion picture industry.

COMMUNIST ACTIVITY IN MOTION PICTURE INDUSTRY

SOURCE A has informed that the activities of the Communists and sympathizers in the Hollywood motion picture industry have not been dampened to any noticeable extent by the nationwide attacks and exposures of the Communist Party and Communism and its international connections in the press, over the radio and by other means. The only noticeable effect is that those involved are more careful in their operations and more vehement in their denials of any connections with the Communist movement. However, there is no diminution of "front" activities all of which they cloak behind the terms "democratic" and "progressive."

With one slight exception, so far there has been no statement made, or stand taken, by the heads of the industry, the producers themselves, on this controversial question which now rages all over the United States. The one exception was a statement made by ERIC JOHNSTON, representing the motion picture industry, made before the House Un-American Committee in which he stated that Hollywood had defeated the Reds and that, by implication, there was nothing serious about the Communist penetration of the film industry.

SOURCE A has further informed that while the Communists have lost ground to some extent within the trade unions because of the failure of the strike of the Conference of Studio Unions, they have more than made up for this by having many of their sympathizers placed in higher executive positions, as directors, writers, actors and in some executive positions. The latter type of penetration is more insidious, however, because of the reputations and influence gained by those elevated in this manner. One outstanding example is the appointment of DORE SCHARY to be director of all production at R-K-O studios. Mr. SCHARY has followed the political line of

the Communist Party for many years, has engaged in, and supported, a multitude of Communist fronts and has been an influential tool of the Communists for years. His important position at the present time affords him complete protection against any charge by anyone that he has been so involved. This pattern is being followed closely at the present time, extending all through the industry and tending to make it as a whole somewhat sacred from any criticism of a definite or specific nature.

Other individuals of this type, according to SOURCE A, have been recently elevated to key positions in the industry. They are, in part, the following:

MacDougall, Ranald, made producer by Warner Bros.

Kurnitz, Harry, Associate Producer with MARY PICKFORD and LESTER COWAN

Kanin, Garson, producer with Universal-International

Caspary, Vera, long-term writer with Eagle-Lion

Sperling, Milton, producer, Warner Bros.

Kazan, Elia, director signed by Darryl Zanick, Twentieth Century-Fox

Traube, Shepard, signed as director for RKO

Rossen, Robert, director RKO

Herbert, F. Hugh, Director Twentieth Century-Fox

Koenig, Lester, Producer, Liberty Films, William Wyler Productions.

Kelly, Gene, MGM Studios announced that he will soon be made a director for that firm.

PROGRESSIVE CITIZENS OF AMERICA (Southern California Chapter)

This organization, according to SOURCE A, was formerly known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (H.I.C.C.A.S.P.) which in turn was the local branch of the national organization of the same name. The change in title was made on February 11, 1947, at a meeting held in the Embassy auditorium in Los Angeles, California. The aims and purposes of the new P.C.A. remain the same as those of the H.I.C.C.A.S.P. Only the name was changed. This is for deceptive purposes only.

This P.C.A. is the most powerful and effective force working as a front for the Communist Party in the Southern California area. The potency of the organization is mainly due to the clever use of the magic name "Hollywood."

The activities of this organization within the last thirty days are the following:

Circulation of protests against the proposed aid to Greece and Turkey in the present international crisis.

Open participation and endorsement of a meeting held in Los Angeles on March 19th, 1947 at which time the following persons and organizations were represented:

Robert W. Kenny, chairman of P.C.A. (local chapter)

*Ellis E. Patterson, Ex-Congressman, Co-Chairman of State Legislative Conference (Communist-dominated)

Reuben W. Borough, Ex-Los Angeles City employee and professional pamphleteer, Co-Chairman of State Legislative Conference (Communist-dominated)

*Nemmy Sparks, chairman of the Communist Party

*William R. Bidner, Director of Mobilization for Democracy and Chairman of the meeting.

Walter J. Turner, A.F. of L. Printing Pressmen's Union and recently candidate for Los Angeles Board of Education, endorsed by the Communist Party and followers.

Stanley Moffatt, follower of the C.P. line for years and local Justice of the Peace

Clarence Carlson, legislative director of the Railroad Brotherhoods.

Dr. H. Claude Hudson, Dentist, Negro candidate for the Los Angeles Board of Education endorsed by the Communist Party

Organizations officially represented in addition to the P.C.A. were:

National Lawyers Guild
Fifty local A.F. of L. Unions
Forty local C.I.O. unions
Twenty various Youth groups

Ten delegates from the Communist Party
Eighty two local Jewish organizations
Railroad Brotherhoods

The results of this meeting were:

Protest against President TRUMAN's policy of sending aid to Greece and Turkey.

Protests against any legislation to "hamstring" labor.

Protest against outlawing the Communist Party.

Confirmation of a message sent by the Communist Party of Los Angeles County to EUGENE DENNIS, National Secretary of the C.P., protesting the "persecution" of Communists.

Condensed report of this meeting was published in the Daily People's World of March 20, 1947.

Endorsement and sending of delegates *EARL ROBINSON and *DALTON TRUMBO to take part in a "cavalcade" of protest by Association of Veteran Home Buyers, a temporary paper organization formed under Communist direction. This "march" on Sacramento took place on Sunday, March 23, 1947. Other Hollywood personalities taking part in this venture were the following:

*Ben Ringldo - writer
*Carlton Moss - writer
YCL-John Garfield - actor
*Gale Sondergaard - actor
*Herbert Biberman - writer
*Robert Rossen - writer
Larry Adler - actor
Paul Draper - dancer

In the local City primary elections the P.C.A. endorsed all candidates supported by the combined Communist front groups. Itdid not, however, endorse the openly known Communist candidates such as LaRue McCormick and Elise Monjar, for obvious reasons, caution being uppermost.

On March 17, 1947, the P.C.A. held a meeting at which Dr. HARLOW SHAPLEY, Professor at Harvard University, was the principal speaker. This meeting followed the Communist Party line on foreign and local affairs. In addition to Dr. SHAPLEY, ROBERT W. KENNY, and PETER de LIMA appeared.

P.C.A. is preparing a propaganda campaign to publish HENRY WALLACE's speeches and other radio programs along the same lines and are now

raising the sum of $15,000 by open appeal for the purpose. Telegrams sent out signed by BERT WITT for the P.C.A. Board of Directors so state.

The national organization of P.C.A. is now publishing a monthly organ called The Progressive Citizen. This paper is being circulated by the Hollywood Chapter. Hollywood is represented on the staff of the publication by the following:

Herman Shumlin
Norman Corwin - radio commentator
John Cromwell - writer
Lillian Hellman - writer
Gene Kelly - actor
Frederic March - actor
Robert W. Kenny - Ex-State Attorney General
*Paul Robeson - Negro, singer and actor

On March 14, 1947, the P.C.A. sent out a circular to all members asking them to write or wire their Senators demanding they oppose President TRUMAN's plan for aid to Greece and Turkey. The plea is signed by ROBERT W. KENNY, chairman. On March 31, 1947, the P.C.A. took a full-page display advertisement in the Daily Variety, Hollywood Trade Publication, asking for $15,000 to keep HENRY WALLACE on the air and asking at the same time everyone demand that President TRUMAN cease his war mongering.

From the foregoing list of activities it can be seen that the Hollywood P.C.A. is the spearhead of Communist pressure tactics in the Southern California area.

AMERICAN ARTS COMMITTEE FOR PALESTINE

According to SOURCE A, this is a new organization formed, nation-wide in scope, for the purpose of pressuring the immigration of displaced Jews into Palestine. From the list of those active in the organization in Hollywood, it would appear to be under control of the Communist Party. Some of the individuals are the following:

Robert D. Andrews - writer
Laslo Benedek - writer
George Biddle - artist
*Henry Blankfort - writer
*William Blowitz - writer
Irving Brecher - writer
Vera Caspary - writer
Jerome Chodorov - writer
Harold Clurman - director
Norman Corwin - radio writer
John Cromwell - writer
*Jules Dassin - director
Phillip Dunne - writer

Howard Estabrook - writer
William J. Fadiman - RKO producer
(YCL) John Garfield - actor
Sheridan Gibney - producer
Frances Goodrich - writer
Albert Hackett - writer
E. Y. Harburg - writer of music
Don Hartman - producer
Rita Hayworth - actress
Lillian Hellman - writer
Paul Henreid - actor
*James Wong Howe - camera man
John Huston - actor
Sam Jaffee - actor's agent
Nunnally Johnson - writer
Garson Kanin - producer with Universal-International
Gene Kelly - actor
Emmett Lavery - writer
*Canada Lee - Negro, actor
Sol Lesser - producer
Sonya Levien - writer
Bela Lugosi - actor
Groucho Marx - actor
Lewis Milestone - director
Paul Muni - actor
*Dudley Nichols - writer
Arch Oboler - writer
Nat Perrin - writer
Irving Pichel - director
*Anne Revere - actress
Robert Riskin - writer
Allen Rivkin - writer
Edward G. Robinson - actor
*Robert Rossen - writer
Dore Schary - director
Allan Scott - writer
Herman Shumlin - producer
Frank Sinatra - singer
Leonard Spegelgass - writer
*Donald Ogden Stewart - writer
Irving Stone - writer
Joseph Szigeti - concert violinist
*Frank Tuttle - writer and director
Walter Wanger - producer
Franz Waxman - musician
Cornel Wilde - actor
William Wyler - director
Fred Zinneman - producer-M-G-M

L.A. 100-15732

PEOPLES EDUCATIONAL CENTER

SOURCE A has informed that this Communist school in Hollywood is now conducting its Spring "classes." Subjects are the usual ones of theory and tactics in such schools throughout the country. The current teachers are:

Milton Gottlieb, Screen Publicists Guild
*Maurice Howard, Screen Cartoonists Guild, Business Agent
*Helmer Bergman, IBEW Local 40, Studio Union
*Lloyd Van Dyke, United Electrical Workers, Local 1421
Sidney Davison, director of the school
Wallace Stark - free lance artist and teacher
*George Beller - Accountant, auditor and business manager
Neil Enochs - Chinese-American Bureau of Research; Editor of L.A. Chinese Review
*Carleton Moss - Negro, Author of "The Negro Soldier."
Jacob Alkow, local head of World Zionist Movement - lecturer
*Dr. Leo Bigelman - M.D. Lecturer on social, economic, and political questions
Dr. Frank C. Davis - formerly director of P.E.C., consulting psychologists
*Mrs. Lory Titelmann - writer
*Murray Abowitz - M.D.
Dr. Frederick Reynolds - Retired M.D.
Irving Pichel
*Herbert Biberman - writer
*Edward Dmytryk - director
*Robert Lees - writer
*William Blowitz - writer
Nat James - writer
*Guy Endore - writer
*John B. Sanford - screen writer
*Charles B. Millholland - writer
Minna Agins - Russian Refugee
Freda Minowitz

and many others lesser known

In addition to the foregoing this school is showing a series of propaganda films at the union hall of the Screen Cartoonists Guild, 6272 Yucca Street, Hollywood under the direction of the following Hollywood personages:

*Herbert Biberman - writer
*Edward Dmytryk - writer and director
Fritz Lang - director
Kenneth MacGowan - writer
Dudley Nichols - writer

These pictures are to be shown on Friday evenings beginning with April 18, 1947.

CONFERENCE OF STUDIO UNIONS

The strike called by this Communist-dominated block of A.F. of L. Studio Unions is now in its seventh month. According to SOURCE A, picket lines are still before the gates of the studios, but they are completely ineffective. Several unions have deserted the strike, namely, the Screen Analysis Guild, Building Service Employees and International Brotherhood of Electrical Workers, Local 40. This strike has been supported from the beginning by all elements reached by the influence of the Communist Party including CIO unions, some A.F. of L. Unions, Jewish Fraternal organizations, certain business organizations that sympathize with the Communist movement and many individuals in key spots in the motion picture industry.

There is no evidence so far of a settlement of the strike which is not over wages or hours, but is completely one for Communist control of the studio unions.

HOLLYWOOD WRITERS MOBILIZATION

The activities politically of this organization parallel those of the P.C.A. in that the members of the one are the members of the other, thus taking part in the same type of activity, according to SOURCE A.

The last "Forum" conducted by the H.W.M. was on March 12, 1947, at the Hollywood Masonic Temple, 6840 Hollywood Boulevard. The speakers at this meeting were:

*Dalton Trumbo - writer
Dr. Keith Sward - physician
Robert E. G. Harris* (L.A. Daily News editorial writer)
*Don Wheeldin - Negro, writer

The subject of the meeting was the question of Minority Groups, the unfairness of the press and radio towards "liberal" politics and politicans and the usual cryptic Communist line.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

This organization formed some years ago, according to SOURCE A, to fight the menace of subversive activities, principally Communist, in Hollywood is one now showing signs of activity. Several meetings have been held at the Ebel Club Theatre in Los Angeles and nationally-known speakers

have appeared. The first was EUGENE LYONS, followed by SIDNEY HOOK of Columbia University and on the evening of April 8, 1947, GEORGE MOORAD, a foreign correspondent during the war appeared. His subject dealt with the menace of Soviet Russia and Communism to the rest of the world. These meetings are not well attended, the average being about three hundred. The meetings are highly educational, but those to whom it should appeal in Hollywood are clearly apathetic.

Despite the attitude of the press and other informational processes now antagonistic to Communism on a national scale, Hollywood and the film industry still remain the key spots of contamination by this ideology. For some reason the industry itself, which after all bears a large share of the responsibility, seems to be secure from any censure generally. At least, the motion picture producers themselves have never reacted to this subject now occupying so much attention throughout the world.

An asterisk has been placed by the writer before certain names in this report. This indicates that said parties have Communist Party records in the Los Angeles Field Office which have heretofore been reported to the Bureau.

The "Daily Variety," trade paper of the motion picture business, for April 10, 1947 under the heading "20th To Do Anti-Red Picture," stated in part that "The Iron Curtain," an anti-Communist film inspired by J. EDGAR HOOVER's speech before the House Committee on Un-American Activities, March 26, 1947, will go into production at 20th Century Fox this Summer. This announcement was made by DARRYL ZANUCK April 9, 1947 and he also stated that the project is already under way as JASON JOY, studio contact man, and ANTHONY MUTO, chief of Washington Movietone News Bureau, are now doing preliminary work on the subject in the Nation's Capital. They will be joined by MARTIN BECKELEY, who will write the screen play.

It is stated that the picture will be based on findings of Royal Canadian Commission report of June 27, 1947, detailing facts relating to communications by public officials and others of confidential information to agents of a foreign power, with particular reference to the atom bomb. ZANUCK stated, "Russia will definitely be portrayed as that foreign power." ZANUCK further stated, "The studio will seek cooperation of the Canadian Government and Mr. HOOVER." He also stated that he had not discussed the matter with either the State Department or Motion Picture Producers Association. ZANUCK stated he thought it doubtful if State Department approval would be required. He stated: "The film will have no romantic angle."

- ~~PENDING~~ -

UNDEVELOPED LEAD

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will continue to observe the Communist Infiltration of the Motion Picture Industry and report promptly on same.

A copy of this report is being sent to the New York Field Division as it is believed that it contains information of value to that office.

L.A. 100-15732

SOURCE

~~CONFIDENTIAL~~

X CONF. INFT.

SOURCE A: CNDI [redacted]

b7D

BEST COPY AVAILABLE

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible]

FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 4/11/47 | 4/[illegible]-11/47 | J[illegible] O. [illegible] |

TITLE

[illegible]

CHARACTER OF CASE

[illegible]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/24/86 BY [illegible]
10-27-88 226,591 597 mpctns
SP12B70 4595

SYNOPSIS OF FACTS:

The activities of the Communists and their sympathizers appear to be prevalent as at anytime in the past despite of the nationwide attacks and exposures. It [illegible] was reported that Hollywood has defeated the "Reds" and that there is nothing serious [illegible] the Communist activities in the film industry. Communists and Communist Party line followers have been given high positions in the industry. [illegible] Y, a faithful follower of the "Line" for many years, has been made director of [illegible] at [illegible] Studios. Also, several others have been given higher and more powerful positions with other producers. The Progressive Citizens of America, successor to the [illegible], is now the most powerful and effective front for the Communist Party. Former State Attorney General [illegible] was the chairman of the local chapter, [illegible] Congressman [illegible] is also taking an active part. This organization is making vigorous protests against the [illegible] policy relating to Turkey and Greece. The candidates for office endorsed by the [illegible] in the recent primary for councilmen and school board members were defeated. The American Arts Committee for Palestine is a new Communist front which demands that [illegible] be admitted to Palestine. The Hollywood Anti-Nazi League has begun its [illegible] with many new instructors. The conference of studio [illegible] is continuing the motion picture strike. The activities of the Hollywood Film Council are practically paralleling the work of the [illegible] and the membership of the two are nearly identical. The Motion Picture Alliance is again becoming active and has instituted a series of [illegible]. [illegible] is [illegible]

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES | | | |
|---|---|---|---|---|---|
| | | | | [illegible] | |

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2 - [illegible] Angeles
3 - [illegible] Diego

FROM

# THE ATTORNEY GENERAL

TO

Official indicated below by check mark

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson

Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Solicitor General
Assistant to the Attorney General
Assistant Attorney General, Anti-Trust
Assistant Attorney General, Tax
Assistant Attorney General, Claims
Alien Enemy Control Section
Alien Property Section
Assistant Attorney General, Lands
Assistant Attorney General, Criminal
Assistant Solicitor General
Director, FBI ✓
Director of Prisons
Director, Office of Alien Property
Commissioner, Immigration and Naturalization
Liaison Officer, Immigration and Naturalization
Administrative Assistant
Division of Accounts
Division of Communications and Records
Division of Supplies
Pardon Attorney
Parole Board
Board of Immigration Appeals
Librarian
Director of Public Information

Mr. Morison
Mr. Darsey
Mr. Ford
Miss Kennedy
Mr. Hyatt
Mr. Coblenz
Mrs. Stewart
Miss O'Donnell
Miss McCarron
Miss Healy
Mrs. Kroll
Miss Adams
Miss Doyle
Miss Dennis
Mrs. Purvis

## MEMORANDUM

Mr. Tamm
AG wants to know if you think there is anything to this -
GMS

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-5-95 BY SP2 BTO/GM

Notati on reads:

"Mr. Tamm -

AG wants to know if you think there is anything to this.

GMS"

RECORDED & INDEXED

100-13754-152

F B I

31 MAY 9 1947

31 MAY 22 1947

The Attorney General

May 3, 1947

Director, FBI

RECORDED

JACK MOFFITT
Communist Activity in the
Motion Picture Industry

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 2-5-95 BY SP1 CBT

Reference is made to the memorandum with enclosures, dated April 5, 1947, received by you from Mr. Matthew J. Connelly, Secretary to the President, which you referred to me and asked if there was anything to the allegations made by Jack Moffitt concerning Communism in the motion picture industry.

As you will recall, Mr. F. Lowell Lawrance of San Francisco, addressed an undated letter to William M. Boyle, [redacted] in which Lawrance stated he had just received startling information regarding Communist domination of the motion picture industry from Jack Moffitt. The letter stated that Moffitt had documented records revealing that the Communists had a stranglehold on the motion picture industry and that Moffitt had turned his information over to the Los Angeles Office of the Federal Bureau of Investigation.

b6
b7C

With regard to the above data, I wish to advise that Jack Moffitt has furnished no documentary records to the Los Angeles Office and upon interview he advised that he had none. Moffitt related that he felt previous Congressional inquiries regarding the motion picture industry failed by not actually bringing out the propaganda existing in many completed films, and he for some time has wanted to bring this out. Moffitt indicated that his desire along these lines was intensified by Eric Johnston's recent statement indicating that no Red propaganda had reached the screen. Moffitt stated that following Johnston's statement he wrote his friend Lowell Lawrance, an ex-newspaperman, who he knew had a friend close to the President. He stated that he also wrote to Congressman Norris Poulson from California, outlining his desire to be called before the House Un-American Committee, to testify as to Communist propaganda in motion pictures. He indicated that he told these persons he could prove his point by analyzing films and drawing up documents showing Party line messages inserted in many pictures. Moffitt further related that he felt he was qualified to do this because he had for some time been a motion picture critic for Esquire magazine, and previously had worked for the Kansas City Star, in addition to working in various studios as a screen writer.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

JJC:deK

TIME
DATE
BY

It should be pointed out that many of Moffitt's Esquire reviews attacked the Communist messages in films.

The communication from Mr. Lawrance to Mr. William M. Boyle, received by you with the memorandum from Mr. Connelly, refers to a Dr. David Brotman who recently arrived in Hollywood on a fund raising mission among Hollywood intellectuals to solicit funds to oppose President Truman's re-election. The latter also reflects that a fund of $40,000 has been raised by known Hollywood Communists to finance Henry Wallace's radio speeches.

With regard to Dr. David Brotman or Bratman of Chicago, Mrs. Ralke, who is active in Republican politics in Beverly Hills, told Moffitt that Bratman is now practicing in Beverly Hills and is raising funds for some left-wing political cause, but knew nothing more definite. Mrs. Ralke has advised that a friend of a friend of hers was in Bratman's office after President Truman's speech on Greece, and heard the Doctor talking by phone with some Congressman in Chicago, criticizing the President saying that they would have to get him out and that he had raised $3,000,000 for that purpose.

No information was available in the Los Angeles area indicating that Communists were financing the speeches of Henry Wallace, except through contributions made by Communists who are active within the Progressive Citizens of America. This organization, according to a report received in March of 1947, was collecting funds to sponsor 15-minute nation-wide broadcasts commencing March 31, 1947 from New York's Madison Square Garden, at a cost of approximately $3,500 each.

The original enclosures received with your request are being returned herewith.

Enclosures

FROM

DQ-7

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

Mr. Tolson ( )
Mr. E. A. Tamm ( )
Mr. Clegg ( )
Mr. Glavin ( )
Mr. Ladd (✓)
Mr. Nichols ( )
Mr. Rosen ( )
Mr. Tracy ( )
Mr. Carson ( )
Mr. Gurnea ( )
Mr. Harbo ( )
Mr. Hendon ( )
Mr. Nease ( )
Miss Gandy ( )
( )

See Me ( )
Note and Return ( )
For Your Recommendation ( )
What are the facts? ( )
Remarks:

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-5-90 BY SP1 OBrien

RECEIVED-TA
F B I
U.S. DEPT. OF JUSTICE

APR 16 9 54 AM '47

APR 16 11 28 AM '47

RECEIVED-LADO
F B I
U S. DEPT OF JUSTICE

CC - 151

FEDERAL BUREAU OF INVEST
UNITED STATES DEPARTMENT OF JUSTICE

---

CODE UNDERLINED (URGENT)

TO: COMMUNICATIONS SECTION. SAC LOSANGELES APRIL 18, 1947

RECORDED 100-138754-153

Transmit the following message to:

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY: IS-C. F. LOWELL LAWRANCE ROOM THREE TWO TWO A FORTY-FIVE HYDE STREET SANFRANCISCO RECENTLY ADDRESSED UNDATED LETTER TO WILLIAM M. BOYLE ONE NAUGHT TWO NINE VERMONT AVENUE WASHINGTON, D.C. WHICH STATED HE HAD JUST RECEIVED STARTLING INFORMATION REGARDING COMMUNIST DOMINATION OF MOTION PICTURE INDUSTRY FROM JACK MOFFITT. LETTER STATED MOFFITT HAS DOCUMENTED RECORDS REVEALING STRANGLE HOLD COMMUNIST HAVE ON THE INDUSTRY AND THAT MOFFITT HAD TURNED OVER HIS INFORMATION TO THE FBI IN LOSANGELES. LETTER FURTHER STATES DR. DAVID BROTMAN, A PARTY AGENT FROM CHICAGO, RECENTLY ARRIVED IN HOLLYWOOD ON A FUND RAISING MISSION AMONG HOLLYWOOD INTELLECTUALS TO SOLICIT FUND TO OPPOSE TRUMAN'S RE-ELECTION AND ALSO THAT A FUND OF FORTY THOUSAND DOLLARS HAD BEEN RAISED BY KNOWN HOLLYWOOD COMMUNISTS TO FINANCE HENRY WALLACE'S RADIO SPEECHES. PRESUMABLY LAWRANCE'S SOURCE OF INFORMATION WAS MOFFITT. LAWRANCE WAS SEEKING TO HAVE MOFFITT AND ADOLPH MENOUR CALLED TO WASHINGTON TO FURNISH THEIR INFORMATION ON COMMUNIST DOMINATION OF HOLLYWOOD TO APPROPRIATE GOVERNMENTAL AUTHORITIES. THIS LETTER WAS REFERRED TO THE WHITE HOUSE, SUBSEQUENTLY TO THE ATTORNEY GENERAL AND THEN TO THE BUREAU FOR AN EXPRESSION AS TO TRUTH OF ALLEGATIONS MADE. REVIEW OF BUREAU FILES DISCLOSES MENTION OF MOFFITT IN CAPTIONED CASE BUT NO SIGNIFICANT INFORMATION REGARDING HIM. IN REPORT OF SA FRED G. DUPUIS DATED NOVEMBER FOUR NINETEEN FORTY-FIVE AT LOS ANGELES IN CASE ENTITLED JOHN GARFIELD: IS-C, THERE IS SET OUT STATEMENT OF MOFFITT IN HOLLYWOOD REVIEW CRITICIZING INSERTION OF PARTY LINE DIALOGUE IN MOTION PICTURE PRIDE OF THE MARINES. A BRIEF SUMMARY INFORMATION FURNISHED BY MOFFITT ON MARCH TWENTY-EIGHT NINETEEN FORTY SEVEN CONCERNING CONTRIBUTIONS SOLICITED FOR THE PROGRESSIVE CITIZENS OF AMERICA IS

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

SENT VIA _____ M Per _____

IN

APR 18 6 12 PM '47
RADIO COMMUNICATIONS

OUT

APR 19 8 43 AM '47
RADIO COMMUNICATIONS

CC - 120

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
---

TO: COMMUNICATIONS SECTION. SAC LOSANGELES APRIL 18, 1947

Transmit the following message to:

PAGE TWO

OUT IN YOUR LETTER OF MARCH TWENTY NINE ENTITLED PROGRESSIVE CITIZENS OF AMERICA, SOUTHERN CALIFORNIA CHAPTER: IS-C. YOU ARE INSTRUCTED TO SUTEL ANY INFORMATION FURNISHED YOUR OFFICE BY MOFFITT ALONG LINES SET OUT IN LAWRANCE'S LETTER. INCLUDE ANY INFORMATION RECEIVED FROM OTHER SOURCES REGARDING ACTIVITIES OF DAVID BROTMAN OR FINANCING OF WALLACE'S SPEECHES BY HOLLYWOOD COMMUNISTS. IF NO CONTACT HAD BY YOUR OFFICE WITH MOFFITT AS INDICATED IN LAWRANCE'S LETTER MOFFITT SHOULD BE INTERVIEWED UNLESS FOR REASONS KNOWN TO YOUR OFFICE THIS ACTION NOT ADVISABLE. REPLY IMMEDIATELY IN ORDER THAT INQUIRY FROM ATTORNEY GENERAL MAY BE ANSWERED.

HOOVER

CHD:TD

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

SENT VIA Teletype 4-18-47 10:00 P M Per

APR 18 6 12 PM '47
RADIO COMMUNICATIONS

OUT

APR 19 8 43 AM '47
RADIO COMMUNICATIONS

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

## DECODED COPY

WASH FROM LOSA 8 19 8-05 PM AAH
DIRECTOR URGENT

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY IS-C. REURTEL APRIL 18. JACK MOFFITT HAS FURNISHED NO DOCUMENTARY RECORDS TO THIS OFFICE AND HAS NONE. HE ADVISED TODAY HE FELT PREVIOUS CONGRESSIONAL INQUIRIES REGARDING THE MOTION PICTURE INDUSTRY FAILED BY NOT ACTUALLY BRINGING OUT THE PROPAGANDA EXISTING IN MANY COMPLETED FILMS, AND HE FOR SOME TIME HAS WANTED TO BRING THIS OUT, WHICH DESIRE WAS INTENSIFIED BY ERIC JOHNSTON'S RECENT STATEMENT NO RED PROPAGANDA HAD REACHED SCREEN. ACCORDINGLY, HE WROTE HIS FRIEND LOWELL LAWRENCE ANDEX NEWSPAPER MAN WHOM HE KNEW HAD A FRIEND CLOSE TO TRUMAN, AND HE ALSO WROTE TO CONGRESSMAN NORRIS POULSON OUTLINING HIS DESIRE TO BE CALLED BEFORE THE HOUSE UN-AMERICAN COMMITTEE TO TESTIFY AS TO CO PROPAGANDA IN PICTURES. HE TOLD THESE PERSONS HE COULD PROVE HIS POINT BY ANALYZING FILMS AND DRAWING UP DOCUMENTS SHOWING PARTY LINE MESSAGES INSERTED IN MANY PICTURES MOFFITT FEELS QUALIFIED TO DO THIS BECAUSE HE HAS FOR SOME TIME BEEN MOTION PICTURE CRITIC FOR ESQUIRE MAGAZINE AND PREVIOUSLY WORKED FOR THE KANSAS CITY STAR IN ADDITION TO WORKING IN VARIOUS STUDIOS AS A SCREENWRITER. MANY OF HIS ESQUIRE REVIEWS HAVE ATTACKED COMMUNIST MESSAGES IN FILMS. RE DR. DAVID BRATMAN OR BROTMAN OF CHICAGO, A MRS. RALKE WHO IS ACTIVE IN REPUBLICAN POLITICS IN BEVERLY HILLS, TOLD HIM BRATMAN IS NOW PRACTICING IN BH AND RAISING FUNDS FOR SOME LEFT WING POLITICAL CAUSE, BUT KNEW NOTHING MORE DEFINITE. MRS. RALKE SAYS A FRIEND OF A FRIEND OF HERS WAS IN BRATMAN'S OFFICE AFTER TRUMAN SPEECH ON GREECE, AND HEARD THE DOCTOR TALKING BY PHONE WITH SOME CONGRESSMAN IN CHICAGO, CRITICIZING THE PRESIDENT, SAYING THEY WOULD HAVE TO GET HIM OUT AND THAT HE HAD RAISED THREE MILLION DOLLARS FOR THAT PURPOSE. NO INFORMATION AVAILABLE HERE IN ADDITION TO MY LET MARCH 29 REGARDING COMMUNISTS FINANCING WALLACE SPEECHES EXCEPT THROUGH CONTRIBUTIONS OF THOSE CP MEMBERS WHO ARE ACTIVE IN THE PCA THIS AREA.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-5-78 BY SP2 [illegible] per release

100-138754-153

RECEIVED: 4-20-47 12-35 AM EST HOOD IMRT

RECORDED & INDEXED

31 MAY 9 1947

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

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RECEIVED DIRECTOR
U.S. DEPT. OF JUSTICE
APR 20 5 37 AM '47

OUT
APR 20 2 01 AM '47
RADIO COMMUNICATIONS

RECEIVED
APR 21 2 05 PM
INTERNAL SECURITY
F B I

RECEIVED-LADD
APR 21 9 12 AM '47
F B I

RECEIVED-LADD
APR 21 10 23 AM '47
F B I
U.S. DEPT. OF JUSTICE

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

0009401

TO : The Director

DATE: May 13, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION, MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Miss Holmes
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6-25-87 BY SP2 STL/PTP

4-6-95 SP2 STL/PTP

With reference to the teletype from the Los Angeles Office setting forth a summary of the information and which they request approval to furnish to the House Committee on Un-American Activities which Committee is conducting hearings in Los Angeles, I wish to advise that in a number of instances information is set forth by the Los Angeles Office using actual CPA and CP membership numbers of the individuals. This information, of course, was obtained thru a discreet examination of the records maintained by Elizabeth Benson who is a Section Organizer of the CP in that area and who is the custodian of such records. It is felt that such information may not be of embarrassment to the Bureau, however, approval will be granted to the Los Angeles Office to use such material if you agree and it is suggested that Mr. Hood be advised that such material can be used if in his opinion such information will not be an embarrassment to the Bureau.

In connection with the information on hand relative to Hanns Eisler, there is a statement contained in the write-up that he spent nine years in Germany where he is alleged to have had Communist membership. Such information was obtained by the Los Angeles Office thru a confidential examination of Hanns Eisler but such information could, of course, be reported to the Bureau through other sources and it is felt that no embarrassment will result by permitting the use of such information.

Also in the same write-up Russian language newspapers in Moscow are quoted which were obtained thru the same source. However, it being newspapers, it is felt that such material as far as the Committee is concerned could be obtained by the Bureau from a number of sources.

In connection with the write-up relative to Edward Dmytryk, it is noted that one of the organizations with which he was associated is called "Communist for a Far Eastern Policy." This is incorrect and should read "Committee for a Far Eastern Policy."

In connection with the information submitted on Fritz Kortner, the phrase "suspected Soviet Agent" is used and it is believed advisable to change the reference therein to "Communist and Soviet sympathizers."

100-138754-154

Also in the write-up on Peter Lorre, the phrase "suspected Russian agent" is used and again it is believed that such a phrase should be omitted which will not reflect materially from the information being submitted to the Committee.

With reference to the information prepared by the Los Angeles Office on Bert Brecht, the phrase "reported Soviet agent and alleged Ogpu agent" is used.

JCS:TD

EX-70

RECEIVED
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U.S. DEPT OF JUSTICE

RECEIVED
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U.S. DEPT OF JUSTICE

0009402

The Director

It is felt that it would be more advisable to use the phrase "Russian sympathizer" in these instances.

It is believed that Mr. Hood's suggestion that the Committee be furnished with the names of certain Communists and non-Communists who may have information concerning infiltration of the motion picture industry should be approved, but that Mr. Hood should be instructed to divide the list into two parts, one part listing the non-Communists who would probably be friendly and cooperative witnesses and the other part listing individuals who because of their connection with the Communist movement would probably be hostile and unfriendly witnesses.

Attached hereto is a teletype to the Los Angeles Office pointing out the suggested changes and, of course, advising Mr. Hood to inform the Committee that such information is being furnished solely for their confidential information and that under no circumstances should the source of this material ever be revealed.

5/13

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 5/12/47 | 5/3,6,9,10,12/47 | JAMES G. FINDLAY |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Progressive Citizens of America, Hollywood Chapter, has become the principal Communist Front in the Los Angeles area. It is headed by ROBERT W. KENNY, former State Attorney General. A sub-Committee of the House Un-American Committee arrived in Los Angeles May 9th and has stated that it is going into the Communist matters fully. ELLIOTT ROOSEVELT made an appearance here on April 18th and HENRY A. WALLACE is to appear on May 19th in furtherance of the activities of the P.C.A. KENNY is also carrying on the activities of the Mobilization for Democracy and Civil Rights Congress and has held some "protest" and "defy" meetings. The Conference of Studio Unions is still carrying on the studio strikes but a large number of convictions have resulted in these strike prosecutions, which has resulted in violence being reduced to a minimum. Four of the producers are now preparing to make a picture dealing with the "Canada spy trials" and the "iron curtain". The Motion Picture Alliance has employed Dr. JOHN R. LECHNER as its Executive Director. In his first appearance in this position he named ten so-called "propaganda" pictures, resulting in a vigorous protest by SAM GOLDWYN and others.

G.I.R.-9

SEC B/a/TMR 6/4/87 # 277,996

- P -

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3 - Los Angeles

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LA File #100-15732

Reference: Bureau file no. 100-158743.

Report of Special Agent JAMES G. FINDLAY, Los Angeles, dated 4/11/47.

Details: AT LOS ANGELES, CALIFORNIA

Interviews with Informants and an examination of the files reveal the following:

COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY

Source A advises that the activities of the Communist Party and its sympathizers are continuing along the same lines as in the past several months. However, on May 9, 1947, three members of the House Un-American Activities Committee and its Chief Investigator arrived in Los Angeles and announced that it would conduct a thorough investigation of alleged Communist activities and propaganda in the Motion Picture Industry.

This threatened investigation has caused the Communist forces to line up against the Committee and begin their usual methods of antagonism and "mud slinging" in an effort to discredit the Committee and the investigation.

The principal Front Organization engaged in the campaign is the Progressive Citizens of America, Hollywood Chapter. As usual the Communist members of that Front are the leaders.

In addition to the above, the forthcoming visit of HENRY A. WALLACE, on May 19, 1947, is occupying the spotlight and is receiving the combined efforts of the Communist Party and its front organizations in advertising and popularizing this appearance of WALLACE on the Pacific Coast.

Despite all the recent adverse publicity, nation-wide in its scope, directed at the subversive activities of the Communists in the United States, there appears to be little or no change in their attitude and they seem to be confident that their program and activities will be permitted to continue without serious obstacles.

HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

Source A has informed that members of this Committee arrived in Hollywood on May 8th, 1947, amid a great fanfare of press releases and headlines. The Committee states that it will get to the bottom of the Red issue in the studios and that specificallyit is here to investigate the activities of HANNS EISLER, the brother of GERHART EISLER, now under indictment as a foreign agent, at Washington, D. C. Hearings are to be conducted in secret at the Biltmore

Hotel in downtown Los Angeles. The Committee is composed of the following:

J. PARNELL THOMAS, Representative from New Jersey, Chairman
JOHN McDOWELL, Representative, Pennsylvania
JOHN WOOD, Representative, Georgia
ROBERT STRIPLING, Chief Investigator

PROGRESSIVE CITIZENS OF AMERICA, HOLLYWOOD CHAPTER

This organization will sponsor a mass meeting in honor of HENRY A. WALLACE, who will be the main speaker at the Gilmore Stadium, Los Angeles, on the evening of May 19, 1947. The meeting was originally scheduled to be held at the Hollywood Bowl, but the Directors of the Bowl cancelled the meeting on the grounds that it would be a controversial one. The Gilmore Stadium was then secured.

Notices were sent out by the P.C.A. under the signature of BONNIE CLAIRE, coordinator for the WALLACE meeting. Miss CLAIRE's Communist record is conclusive. In addition to the sponsorship of Mr. WALLACE, the P.A.C. has mailed out from its headquarters innumerable pieces of literature supporting the stand of Mr. WALLACE in his attack on the foreign policy of the United States in the European sector, particularly in the matter of aid to Greece and Turkey.

On April 18, 1947, this organization sponsored a meeting of like nature at the Shrine Auditorium in Los Angeles. The main speaker at this meeting was ELLIOTT ROOSEVELT. He took the same political stand as the P.C.A. on all matters and most vehemently defended HENRY A. WALLACE's political utterances, all of which coincided with the position of the Communist Party of the United States on these questions.

Other speakers at the meeting were the following:

ROLLIN McNITT, Chairman of the Los Angeles Democratic Central Committee
ROBERT W. KENNY, Chairman of the P.C.A. and formerly State Attorney General
BERT WITT, Executive Secretary of the P.C.A.

The Hollywood Chapter of the Progressive Citizens of America was one of the sponsors of a C.I.O. mass meeting held on the steps of the Los Angeles City Hall on the morning of April 26, 1947, to protest certain labor legislation and many other things not to the liking of the Communist Party. The list of organizations sponsoring this meeting were:

American Youth for Democracy
American Veterans Committee
International Workers Order

LA File #100-15732

National Negro Congress
United Negro and Allied Veterans
National Assn. for Advancement of Colored People
Veterans of Foreign Wars (several posts)

Speakers at the meeting, attended by approximately 6,000 persons, were the following:

* PHILLIP M. CONNELLY, Secretary-Treasurer, L.A.I.U.C.
MORRIS ZUSSMAN, President of the State C.I.O.
IRWIN DE SHETLER, Regional Director of the C.I.O.
ALBERT LUNCEFORD, CHAIRMAN, President, L.A.I.U.C.
GEORGE B. ROBERTS, Director of the N.C.P.A.C.
* HERBERT K. SORRELL, Communist leader of C.S.U.
CARL B. HEAD, Labor leader
ROBERT W. KENNY, Attorney and formerly State Attorney General
Dr. H. CLAUDE HUDSON, Negro Dentist, F.E.P.C.
Father GEORGE H. DUNNE, Loyola University teacher
DAN MARSHALL, Catholic Interracial Group
MICHAEL FANNING, Postmaster of Los Angeles (sat on platform)
HELEN GAHAGAN DOUGLAS, Congresswoman, sent a telegram of sympathy with the objectives of the mass meeting.

Source A further advised that the Hollywood Progressive Citizens of American joined with the Mobilization for Democracy and Civil Rights Congress in protesting against the refusal of the City authorities of Peoria, Illinois, and Albany, New York, to permit PAUL ROBESON to speak in the Public Schools. This protest was sent April 29, 1947.

The Hollywood Progressive Citizens of America sponsored a "Youth Pilgrimage" to the City of Sacramento to protest the activities of the Joint Legislative Committee on Un-American Activities of the State of California (Tenney Committee) in its investigation of Communists.

Other organizations sponsoring and taking part in the demonstration were the following:

American Youth for Democracy
Junior Hadassah (Jewish Youth Group)
Hillell Young Progressives of America (Jewish organization)
American Veterans Committee
Los Angeles Youth Council
Fellowship Church
CIO UOPWA
CIO Marine Cooks and Stewards

On May 9, 1947, the Hollywood Progressive Citizens of America issued an ultimatum printed in the Daily Variety, Hollywood trade publication, protesting the investigation by the House Committee and defending the supposed rights of the Communist Party of the United States. In addition to this, they protested any censure of the following persons, which censure they term a "gag" on free speech, etc.:

HENRY A. WALLACE
* PAUL ROBESON
WILLIAM SHIRER, pro-Communist commentator on radio
NORMAN CORWIN, writer of radio scripts "One World".
Dr. HARLOW SHAPLEY, Atom bomb scientist, so-called

This defy was signed by the following persons:

ROBERT W. KENNY, Chairman
Mrs. WILLIAM DIETERLE, Secretary
ROBERT S. MORRIS, JR., Treasurer

and the following Vice-Chairmen:

JOHN CROMWELL, Writer
EDWARD MOSK, Attorney
HOWARD KOCH, Writer
Dr. LINUS PAULING, Professor at Cal-Tech (worked on Atomic Bomb)
LENA HORNE, Negress singer and actress
SENIEL OSTROW, Manufacturer (Seeley Mattress Co.)
GENE KELLY, Actor

In addition to the above, the signatures of 99 members of the Executive Council of the organization appeared on the defy.

CONFERENCE OF STUDIO UNIONS

Source A also advised that this Communist controlled block of studio unions still remains on strike and maintains picket lines before the studios. This strike is now in its eighth month. The Motion Picture Producers are attempting to bargain with the strikers but so far nothing has resulted. The usual forces influenced by the Communist movement still support the strike.

ANTI-RUSSIAN PICTURES

Four of the major studios, MGM, Warners, 20th Century-Fox and

Columbia have announced that each will make a picture based on the Canada Spy Trials. In fact, it seems that all four studios are quarrelling among themselves as to which will be permitted to use the title "Iron Curtain".

Further than these announcements, nothing has been done so far as is known.

EDWARD CHODOROV

This gentleman who has a long record of Communist activity both in Hollywood and New York has signed a contract with MGM Studios as a producer. This was announced on May 5, 1947.

MOTION PICTURE ALLIANCE

Source further advised that this anti-Communist organization formed some four years ago, held a meeting on April 29, 1947, at which Dr. JOHN R. LECHNER, the recently selected Executive Director of the organization, mentioned a list of pictures in which there was Communist propaganda. Dr. LECHNER also suggested a boycott on pictures of this type in which Communists were employed. This statement raised a storm of protest and the producers, speaking through SAMUEL GOLDWYN, took violent issue through the press with the Motion Picture Alliance and the Chairman of its Executive Board, RALPH CLARE, stating the organization was irresponsible, as was Mr. LECHNER and CLARE. This tirade was published in the Hollywood Reporter of May 7th. Inasmuch as the members of this organization, most of them highly paid as writers, directors, etc. work for the Producers, it is more than likely that the death knell of the Motion Picture Alliance has been sounded.

The ten motion pictures which LECHNER asserted contained propaganda are the following:

The Best Years of Our Lives
Boomerang
Margie
The Strange Love of Martha Ivers
A medal for Benny
The Searching Wind
Watch on the Rhine
Pride of the Marines
North Star
Mission to Moscow

LECHNER further stated that the Screen Writers Guild contains

a large number of Communists and fellow travellers. He named JOHN HOWARD LAWSON as having come here to show how to inject Red propaganda into pictures. LECHNER was introduced by BORDEN CHASE, who outlined a program of ostracism for industry Communist and in turn introduced WILLIAM H. CHAMBERLIN, noted foreign correspondent, who has resided twelve years in Russia. CHAMBERLIN told the large audience he advocated a policy of close cooperation between the United States and States not yet under Soviet influence or control.

The outcome of the present investigative inquiry by the House Committee will determine the character of the future activity of the Hollywood Communists. However, it appears from the attitude of the Communist elements and the motion picture producers that there is not a great deal to fear from the result of the investigation.

An asterisk has been placed before some names in this report which is used to indicate that the Communist connections of these individuals have heretofore been reported to the Bureau.

P E N D I N G

LA File #100-15732

UNDEVELOPED LEAD

THE LOS ANGELES DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue to observe the activities of the Communists in the motion picture industry, and will report information of interest to this investigation.

A copy of this report is being furnished to the New York Office as it is believed that it contains information of value to that office.

LA File #100-15732

SOURCE

A CNDI [redacted] b7D

~~CONF. INFT.~~

BEST COPY AVAILABLE

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT [illegible]

FILE NO. [illegible]

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| [illegible] | 5/12/47 | [illegible] | [illegible] |

| TITLE | CHARACTER OF CASE |
|---|---|
| [illegible] | [illegible] |

SYNOPSIS OF FACTS:

[illegible]

SAC BJA/TAR 6/4/87 #277,996

6/12/86 SP. TMAC/BSK
FCR #86-53 SP12BTJ6cm
4-6-95

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES | | |
|---|---|---|---|---|
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COPIES OF THIS REPORT

[illegible]
1 - [illegible] (Inf.)
1 - [illegible], Los Angeles
3 - Los Angeles

Personal

321 West 29

New York City

60584

May 17th/47

Cor

My dear Mr Hoover:

Motion Picture Industry

Knowing that your field of endeavor covers all phases of criminology:— the enclosed 'cutting' (from a (scurrilous New York Fascist tabloid) may be of interest.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP2 [illegible]

Gracious me! The picture is sure enough calculated to scare the 'weak-minded'; and we have a number of such 'birds' in Congress — who like children — are afraid of 'Bogey-Man' — which some people know, do not exist! (4)

These 'goofy' representations should vacation in London's Hyde Park near the 'soap-box orators' and learn how futile their efforts — have accomplished over a century!

RECORDED & INDEXED 68 100-138754-156 FBI MAY 22 1947

Sincerely

Edward Peller — No Acknowledgment 5/19/47

Communication

— why all this fiasco!

Yours sincerely
P. Finch Mortlock
P. FINCH MORTLOCK

P.S. Incidentally, I trust that your salary has been adequately adjusted satisfactorily for the splendid service rendered!

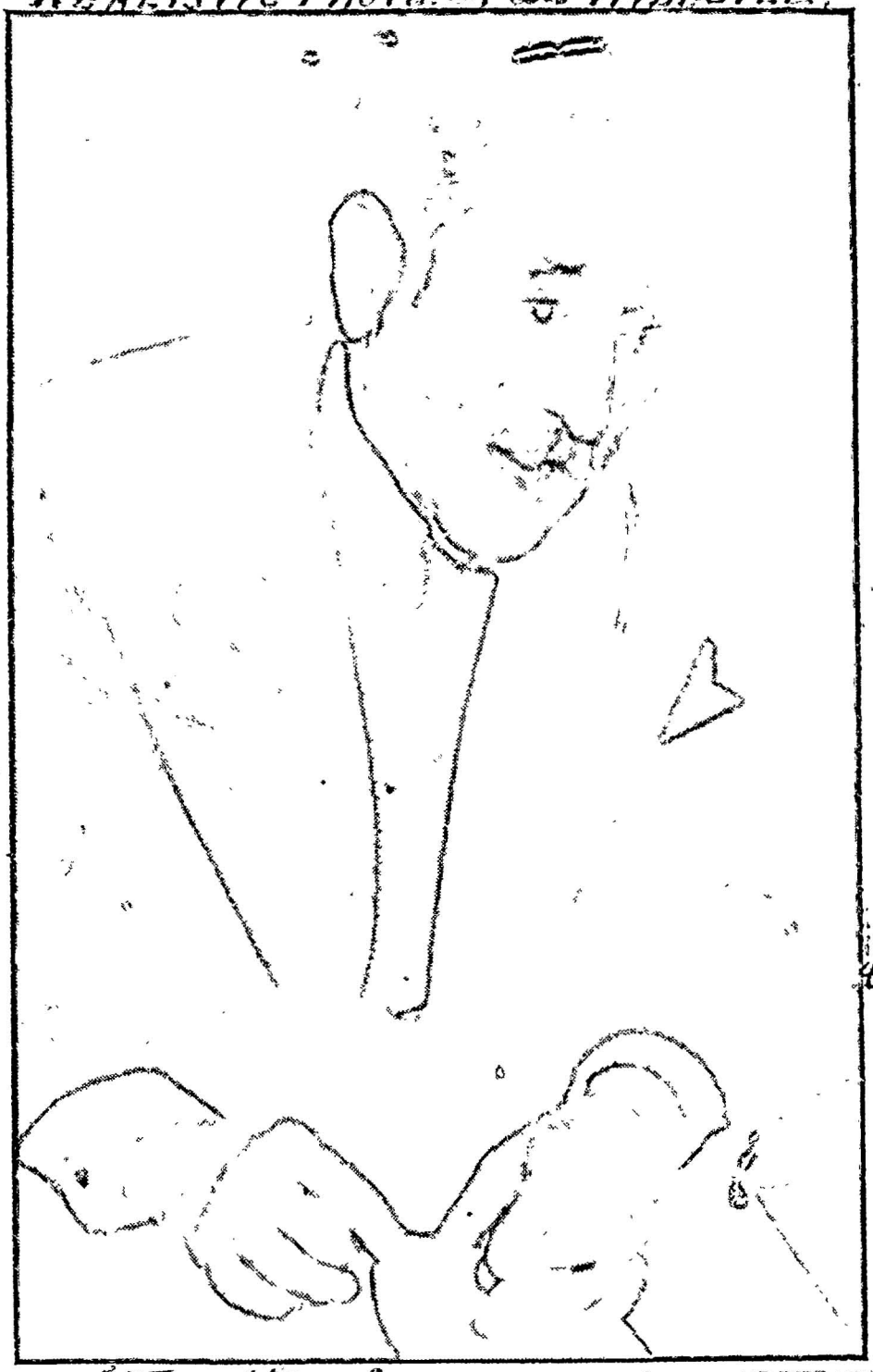
RECEIVED
MR. JONES
MAY 29 12 19 PM '47

MAY 19 4 09 PM '47 INTERNAL SECURITY
RECEIVED
F. B. I.
F B I
DEPT. OF JUSTICE
DEPT. OF JUSTICE

Pl. 5-15

60585

PUBLICITY SEEKING ? Story on
REALISTIC PHOTO. of an IMBECILE!



(AP WIREphoto)

SUAVE Adolphe Menjou warns against 'masters in Moscow'

(Story and Other Photo on Page 5)

60585

G.I.R.

4-6-55 SPOKESMAN

**FILMS' 'PAUL REVER**

Declaring "I want to
Paul Revere who so
alarm," dapper
Menjou testified befo
House Committee
American Activities m
in the film capital, that
wood is one of main
of Communism in Am

156

00-6

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

5-1-47

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Jones
Mr. Pennington
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

While the attached clipping does not bear your notation it is thought that this might be a copy of the column you are interested in locating.

gan

note particularly the portion underscored in red.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12-BTJ6CM

Don't lose this.
I am getting more concerned about handling of clippings that contain pertinent material.

RECORDED
&
INDEXED

100-138754-157
F B I
19 JUN 5 1947

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61 JUN 14 1947.

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# And Now the Editorial Will Make Its Debut— On U. S. Movie Screens

By Richard L. Coe

THE MOVIES are about to have their own editorial pages—like newspapers and magazines.

These one-reelers will be sponsored by the Motion Picture Association of America—the Johnston office. Although they may appear once every two months at first, the plan is to release them once a month. Theater managers throughout the Nation will be able to show them, or not, as they choose.

ERIC JOHNSTON

The first of these shorts is expected to be ready in June. Its subject will be production and how cooperation between management and labor in this country will raise our standard of living.

Other topics which may be discussed in future releases include foreign trade, universal military training and this country's role in the Middle East.

In discussing the film industry's precedent-shattering move, Eric Johnston told this reporter that the aim will be "to illuminate, not plug for, any particular facet of a public question."

These shorts will be different from such individual company releases as the "March of Time" and "This Is America" series in that they will represent the viewpoint of MPA, the advisory body to which the most important producing companies belong.

"What about the people in the industry who do not agree with your interpretation of public questions?" we asked Johnston. "Surely you cannot hope to take a stand that will satisfy all the many political complexions of film-makers."

"Nor," he answered, "do newspapers or magazines in their editorials satisfy all the political views of all their employes. Surely there must be people on the staff of *The Post* who do not see eye to eye with all its editorials."

Another series Johnston's organization is planning will be on the film-makers themselves. "We will try to explain how Hollywood operates and to give recognition to all the many crafts which take part in making pictures."

"You know," Johnston continued, "most of the workers in Hollywood are on an assembly line. They are concerned with a very small segment of the completed picture. It is almost the same with some of them as if they were working on the nuts and bolts of an assembly line—as Charlie Chaplin illustrated graphically in his 'Modern Times.'"

### *Commie Influence*

Of our projected series on Hollywood we hope to make all the people of Hollywood—and the world—recognize the importance of their teamwork. In its entirety this will be a public relations program."

Johnston recently completed his testimony before the House UnAmerican Activities Committee after a trip to Hollywood, where he had conferred with studio and union heads.

"As for there being Communist influence in the movies," he said, "such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Worker—as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commies than I am. They have a right to their convictions, and while some of them may be critical, they have a perfect right to be.

### *Wrath in Yugoslavia*

"We have been told we should make movies attacking communism, but those who make such statements forget that movies attacking something are not successful. That is something we are going to avoid in our editorial pages. It is far more dynamic to illuminate a subject and let audiences draw their own conclusions. That is what the finest newspaper editorials do.

"The fact that 'The Grapes of Wrath' is being shown in Yugoslavia as an accurate picture of American life is, of course, too bad. Always when American films are sought for exhibition by countries critical of our system they are pictures showing us in the poorest light.

"Our policy is not to discourage such films as 'The Grapes of Wrath,' or even their exportation. But it is our policy to insist that for every critical film sent to foreign countries, they also take the same number of pictures which show the United States in a favorable light.

### *Social Awareness*

"The movies," he said, "are not like the limited New York stage, which can afford to portray unpleasant facts. The movies are made to appeal to millions as an entertainment for them and their children. When I take my children to the movies I don't want them to see characters which may be real, but certainly are not healthy. And I think that's how the great majority of our people feel.

"Nor would it be possible, as you suggest, to make films that will appeal to only a small section of the public. Costs of movie-making prohibit that and we are not geared to presenting pictures in an 'Adult Only Classification,' as is done in Great Britain.

"But there is, in Hollywood," he concluded, "an increasing awareness of the films' social responsibility as a mass medium. That is what we will be expressing in editorials. They will be giving adult appraisals of current questions which are not necessarily to be found in the mass of films."

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-75 BY SP12 [illegible]

APR 13 1947

WASHINGTON POST

Page 1 L

ENCLOSURE

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Jones
Mr. Pennington
Mr. Quinn Tamm
Mr. Leas
Miss Gandy

G. I. R. 9

RECORDED & INDEXED

510 South Spring Street, Room 900
Los Angeles 13, California
May 14, 1947

Motion Picture Industry

Director, FBI

RE: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

Dear Sir:

Reference is made to my letter of May 12th, my teletype of May 12th and to Bureau teletype of May 13th concerning the request of Chairman J. PARNELL THOMAS of the Committee for information concerning certain individuals in the Hollywood area.

Complying with Bureau instructions, memoranda were prepared and at 6:15 P.M. on May 13th, after I had personally talked to Congressman THOMAS, Mr. ELLSWORTH and I delivered to ROBERT STRIPLING, Chief Investigator of the Committee, the originals of memoranda on the following individuals:

BERT BRECHT
EDWARD DMYTRYK
HANNS EISLER
PAUL HENREID & LISL HENREID
REGINA KAUS
FRITZ KORTNER & JOHANNA KORTNER
PETER LORRE
ROBERT ADRIAN SCOTT
SALKA VIERTEL

ALL INFO CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP18 BJG/cm

A memorandum was also delivered to Mr. STRIPLING Re: COMMUNIST ACTIVITIES IN HOLLYWOOD.

For the Bureau's records, I am enclosing two copies of these memoranda.

Mr. THOMAS and Mr. STRIPLING appeared to be very friendly and appreciative of this cooperation afforded them. They advised that on May 14th they would be receiving testimony from ROBERT TAYLOR, motion picture actor, RICHARD ARLEN, MRS. LEILA ROGERS and JACK WARNER.

RECORDED

Very truly yours,

100-136754-157X

F B I

R. B. HOOD, SAC

JCE:AB
62-2768
Encs. 20

ORIGINAL COPY FILED IN

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: May 27, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Candy

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-85 BY SP1 BW GUM

I Communist Infiltration of Labor Groups
II Communist Infiltration of Intellectual Groups
III Communist Party Members in Hollywood
IV Communist Influence in Current Motion Pictures
V Soviet Activities in Hollywood
VI Communist Infiltration of RKO Studios
VII Investigation of Communist Activity in the Motion Picture Industry by the Committee on Un-American Activities, House of Representatives
VIII Miscellaneous

The new material added to bring this running memorandum up to date will be found in the following sections:

Section I, page 71
Section II, pages 119 through 121
Section VII, pages 18 through 24
Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with screen actress Ida Lupino. During this interview, Lupino offered her services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

JJC:mae

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INDEXED 29 6 1947

ENCL BEHIND FILE

EX-42

COPY DESTROYED 6-5-78 #920

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June 5, 1947

URGENT
CODED

RECORDED

100-12754-158

SAC, LOS ANGELES

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY. REUTEL JUNE FOUR, NINETEEN FORTY-SEVEN. BUREAU INSTRUCTS YOUR OFFICE TO SUBMIT WITHIN TEN DAYS CURRENT UP-TO-DATE LIST OF KNOWN COMMUNISTS WHO ARE ACTIVE IN THE MOTION PICTURE INDUSTRY AS OBTAINED BY YOUR OFFICE IN MAY OF NINETEEN FORTY-SEVEN. IT IS IMPERATIVE THAT THESE INSTRUCTIONS BE FOLLOWED.

HOOVER

JJC:vj

G. I. R. -5

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP1-BTOCM

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendenhall
Mr. Pennington
Mr. Quinn Tolson
Tele. Room
Mr. Nease
Miss Gandy

8:38 PM

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

DECODED COPY

WASH FROM LOSA 1 R 4 9:05 PM

DIRECTOR URGENT

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY, INTERNAL SECURITY C. REURTEL THIS DATE. OFFICERS CONFERENCE STUDIO UNION ARE HERBERT K. SORRELL, PRESIDENT, D.T. WAYNE, VICE PRESIDENT, CARL HEAD, SECRETARY TREASURER. ED GILBERT AND CARL HEAD TOGETHER COMPOSE EDITORIAL COMMITTEE. OFFICERS OF HOLLYWOOD WRITERS MOBILIZATION IN EXECUTIVE COUNCIL WHICH IS GOVERNING BODY ARE HOWARD KOCH, CHAIRMAN, FRANKLIN FEARING, FIRST VICE CHAIRMAN, SAM MOORE, SECOND VICE CHAIRMAN, JOHN HOUSEMAN, THIRD CHAIRMAN, ABRAHAM L. POLONSKY, SECRETARY, CHUCK JONES, TREASURER, PAULINE LAUBERFINN, EXECUTIVE SECRETARY. CP MEMBERSHIP IN HOLLYWOOD AS REFLECTED IN REPORT OF SPECIAL AGENT ROBERT W. HOLLMAN, LOS ANGELES MARCH 13 LAST ENTITLED COMMUNIST PARTY UNITED STATES OF AMERICA DISTRICT 13, WAS COMPILED BY REVIEW OF FILES FROM INFORMATION FURNISHED BY INFORMANT(S) AND HIGHLY CONFIDENTIAL SOURCE(S). SOME OF THIS INFORMATION DATES BACK TO 1943. DATA DO NOT REFLECT 1946 COMMUNIST PARTY REGISTRATION FIGURES. HOWEVER, LOS ANGELES COUNTY COMMUNIST PARTY RECORDS OBTAINED DURING MAY 1947 REFLECT LARGE PERCENTAGE OF COMMUNIST PARTY MEMBERSHIP ACTIVE IN MOTION PICTURE INDUSTRY. THIS INFORMATION WILL BE MADE AVAILABLE TO BUREAU AS SOON AS CORRELATED AND IT IS FELT THIS CAN BE DONE WITHIN THIRTY DAYS.

RECEIVED 6-5-47 1:55 AM EDST MM

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-85 BY SP2 BTJ/GC
Per release

RECORDED & INDEXED

100-138754-158

15 JUN 6 1947

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

JJC:WJJ

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC - 150

URGENT

JUNE 4, 1947

TO: COMMUNICATIONS SECTION.

SAC, LOS ANGELES

Transmit the following message to:

CODE UNDERLINED PORTIONS

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY, IS C. FURNISH BUREAU BY RETURN TELETYPE WITH NAMES OF OFFICERS OF CONFERENCE OF STUDIO UNIONS AND HOLLYWOOD WRITERS MOBILIZATION. ALSO ADVISE DATE COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD WAS OBTAINED AS SET FORTH IN REPORT OF SPECIAL AGENT ROBERT W. HOLLMAN AT LOS ANGELES DATED MARCH THIRTEEN, FORTY SEVEN, ENTITLED CP, USA, DISTRICT THIRTEEN. ALSO, IF THE FIGURES REFLECT NINETEEN FORTY SEVEN CP REGISTRATION WHICH WAS COMPLETED IN NOVEMBER AND DECEMBER NINETEEN FORTY SIX.

HOOVER

G.I.R. 5

100 - 138754 - 161

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP12BTJ

RECORDED EX-43

JUN 4 12 22 PM '47

SENT VIA Teletype 6.4.47 1:50 P.M. Per

JUN 13 1947

100-138754-159,160

CHANGED TO

100-351352-1,2

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12BTJGM

STANDARD FORM NO. 64

Office Memorandum · UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: June 6, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY
Internal Security (C)

As of possible interest to the Bureau, I am enclosing two news clippings which appeared in the Los Angeles press of June 5, 1947 relative to an address made by ERIC JOHNSON, President of the Motion Picture Association, to the Screen Writers Guild.

Mr. Tolson
Mr. E. A. Tamm
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Tele. Room
Mr. Holloman
Mr. Nease
Miss Gandy

RECEIVED

100-138754-162

RHM:AB
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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-55 BY SP2 [illegible]

LOS ANGELES EXAMINER
DATED 6/5/47

# Eric Johnson Rips Reds in Talk to Film Writers

Eric Johnston, president of the Motion Picture Association and a visitor to Soviet Russia since end of the war, lashed out against Communism in a talk made before the Screen Writers Guild.

Text of the talk, made in private on Tuesday night, was released yesterday.

"I don't like American Communists," Johnston told the group. "They are a disruptive force in American Government, American industry and American labor. They would destroy all that we have achieved.

"Bluntly, I think American Communists are treasonable and subversive. They are potential foreign agents—they are dupes and suckers for the 14 men who sit in the Kremlin and pull the strings which make Communists toe the party line everywhere.

"I want to explode the myth that Communists are radical. The are radical only when it is in the interest of Soviet foreign policy that they be radical. They swing slavishly from left to right as the pendulum swings in the Kremlin.

"Let me make it clear that I do not mean to imply that an American citizen has no right to advocate a collectivist form of society for America, if he so desires. That's his privilege under our Constitution. But there is no constitutional immunity for sedition, subversion or treason.

"I want to see it become a joke to be a Communist in America. I want it to be fashionable to radiate conviction and pride in our democratic capitalism.

"We ought to ridicule the so-called intellectuals who have made a good living denouncing those who believe in the American system as having economic halitosis and political b. o.

"Hollywood can take the lead."

Commencing the first lap of a speaking tour, Johnston will leave Hollywood tonight via plane for Milwaukee.

Johnston will address the Young Republican Club in that city on Saturday, and then fly back to Spokane, Wash., to deliver the commencement address at Washington State College on June 16. He will then sail from New York for Brussels on June 22.

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DATE 4-6-95 BY SP/2 BTW

100-13271-162

ENCLOSURE

LOS ANGELES TIMES
DATED 6/5/47

# Eric Johnston Assails U.S. Reds as Traitors

Denunciation of American Communists as "traitors, subversives and dupes of the Kremlin," expressed in an off-the-record talk to 200 members of the Screen Writers' Guild by Eric Johnston, president of the Association of Motion Picture Producers and Distributors, was made public yesterday by consent of Johnston and Guild officials.

Hollywood, Johnston told the writers, many of whom have been prominent in leftist activities, should set the pace for making more Americans proud of their own institutions and principles—including capitalism.

**Asks Ridicule of Reds**

Instead of accepting pro-Communist leanings and associations as "fashionable," he said, "I want to see it become a joke to be a Communist in America. We ought to ridicule the so-called intellectuals who have made a good living denouncing those who believe in the American system as having economic halitosis and political b.o."

Urging a "new crusading spirit that will fight reaction in America whether it is from the phony left or the foolish right," the top spokesman for the motion-picture industry—in a first appearance before the screen writers' group—prefaced his remarks with an explanation that his best friends had warned him against the dangers of becoming a target for the keenest verbal sharpshooters and most profound intellects and facile tongues of Hollywood."

**Johnston Holds Own**

In a two-hour session of question and answers, according to writers who were present at the unusual proceedings, Johnston managed to hold his own, although some of the "verbal sharpshooters" who disagreed with his position on American Reds subjected him to aggressive cross-examination.

After an analysis of the capitalist system, which, despite inequities and imperfections, he described as "the best I know," Johnston waded into the menace of Communism in this country.

**Would Destroy Gains**

"I don't like American Communists," he said. "They are a disruptive force in American government, industry and labor. They would destroy all that we have gained in years of effort.

"Bluntly, I think American Communists are treasonable and subversive. They are potential foreign agents—they are dupes and suckers for the 14 men who sit in the Kremlin and pull strings which make Communists toe the party line everywhere.

"I want to explode the myth that Communists are radicals. They are radical only when it is in the interest of Soviet foreign policy that they be radical. They swing slavishly from left to right as the pendulum swings in the Kremlin.

"Let me make it clear that I do not mean to imply that an American citizen has no right to advocate a collectivist form of society for America if he so desires. That's his privilege under our Constitution; but there is no constitutional immunity for sedition, subversion or treason.

"The American Communist of today has no more claim to our democratic tolerance than the German Bund or the Ku Klux Klan."

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DATE 4-6-95 BY SP1 6BJG/W

100-138954-16 ENCLOSURE

DECLASSIFICATION AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 08-01-2019 BY: [redacted]

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b7C

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: June 11, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file 100-158745

G. I. R. -5

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP1 [illegible]

Re Butel June 5, 1947.

The information contained in this memorandum was assembled and compiled by Special Agents JAMES G. FINDLAY, GEORGE D. THOMSON, BERNARD M. PTACEK, and FRED G. DUPUIS.

By way of preliminary explanation concerning the compilation of Communist Party members in the motion picture industry which is attached hereto, the following is set forth.

The report of Special Agent ROBERT W. HOLLMAN dated at Los Angeles on March 13, 1947 in the case entitled "COMMUNIST PARTY, USA, District 13, Los Angeles Field Division; INTERNAL SECURITY - C", Los Angeles file 100-1763, furnished to the Bureau at its request a list of all Communist Party members who are employed in the motion picture industry. That list contained 298 names and was based primarily upon information secured from CNDI [redacted] over a period of years, up to and including many individuals who registered as members of the party for the year 1946, which registration took place in the fall of 1945. b7D

CONF. INFT.

The information furnished by CNDI [redacted] was based primarily upon records maintained by ELIZABETH GLENN, who handled organization and membership work for what the party termed its "cultural people" employed in the motion picture and radio industries. CNDI [redacted] has not been able to gain access to these records since ELIZABETH GLENN discontinued handling this work. b7D

CONF. INFT.

On May 25, 1947, CNDI [redacted] made available the complete records of the Los Angeles County Communist Party as maintained by LILLIAN ALEXANDER. Previously CNDI [redacted] had advised the records maintained by ALEXANDER were the "complete county records", according to information obtained from reliable functionaries of the county organization. b7D

CONF. INFT.

ENCLOSURE BEHIND FILE

The agents preparing this memorandum have carefully analyzed the records made available by CNDI [redacted] and it has been possible to identify approximately 355 Communist Party members who are employed in the motion picture industry. In most instances the records themselves indicate the member's affiliation with a Hollywood union or trade position and in several instances the records include the notation "M. P.", which apparently means "motion pictures". In addition, it is known there are approximately thirty Communist clubs in the Hollywood Section of the party, and it has been possible to establish with reasonable certainty which of these clubs are b7D

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composed of people employed in the motion picture industry. Therefore, some individuals whose names appear on the records made available by CNDI [redacted] but without any identifying data other than the club to which they have been assigned have been included in the attached list on the premise that they are members of a club which was organized on the basis that its members would be people employed in the industry. b7D

It is considered important to note that when the list of Communis Party members made available by CNDI [redacted] as set forth in the report of Special Agent HOLLMAN is compared with the list of Communist Party members employed in the industry as made available by CNDI [redacted] on May 25, there are only 29 names that appear on both lists. It is felt this fact indicate the list forwarded the Bureau on March 13, 1947, was an accurate list of th cultural sub-section of the Hollywood Section of the Los Angeles Communist Party, albeit the information was roughly one year old; and that the list of members presently compiled from the information furnished by CNDI [redacted] is an accurate list of the members of the industrial sub-section of the Hollywood Section, Los Angeles County Communist Party. This is further borne out by the fact that reliable informants have reported the Hollywood Section of the party is currently sub-divided into three sub-sections, known as community, industrial and cultural. b7D

It may further be assumed from these facts that the county organization does not maintain detailed records of the members of the cultural sub-section of the Hollywood Section of the party. In this regard it should be recalled that several years ago CNDI [redacted] reported a conversation between ELIZABETH GLENN, representing Hollywood cultural people, and MAX SILVE who was then Secretary-Treasurer of the county organization, at which time SILVER conceded it was not absolutely necessary that GLENN make available to him the membership records of the cultural people, but that the county would be satisfied merely with a total and the names of clubs so as to know they had such a section and some people in it. b7D

HONE

However, the attached list does include several people who are indicated as being assigned to the cultural sub-section and has made possible the identifying of approximately 50 cultural people new to this area. In most instances this record appears regarding an individual who has trans in or out of this section or who has recruited someone assigned to section.

In forwarding the attached list to the Bureau, it should be poin out that for the Bureau to have a complete list of all individuals know the Los Angeles Office to be members of the Communist Party and employe

the motion picture industry, it would be necessary to refer to the list furnished on March 13, 1947, previously referred to, and to the attached list. The 29 individuals who appeared on the previous list as being members of the cultural sub-section and whose names appear on the attached list have an asterisk (*) placed before them. From the two lists it will be noted there are approximately 624 Communist Party members known to this office who are employed in the motion picture industry, not including spouses of party members so employed, those in the radio industry, or those who reside in the Hollywood area and belong to the community sub-section of the Hollywood Section, Los Angeles County Communist Party.

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Attachment - 1
(AMSD)

DECLASSIFICATION AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 08-01-2019 BY: [redacted]

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Los Angeles 13, California
June 12, 1947

~~SECRET~~
~~CONFIDENTIAL~~

DIRECTOR, FBI

AIRMAIL - SPECIAL DELIVERY

RE: SODAC, LOS ANGELES
INTERNAL SECURITY - R

Dear Sir:

Reference is made to your teletype of June 5, 1947 requesting an up to date report on Soviet activity regarding the motion picture industry.

On February 14, 1947 CNDI [redacted] reported that LOU HARRIS, Hollywood Producer and known member of the Communist Party, visited the Los Angeles Russian Vice Consulate and while there talked with EUGENE TUMANTZEV, Vice Consul, for approximately one hour. The tenor of HARRIS' conversation was to the effect that writers in the motion picture industry generally, and at Paramount particularly, were not permitted by the producers to convey progressive ideas in their stories. Much of the conversation dealt with HARRIS' desire to obtain a visa to visit Russia while making a business trip to France in the near future. Later in the conversation however, it appeared that HARRIS had handed to TUMANTZEV a document or paper of some kind and while doing so HARRIS stated "It is a list of what they are doing. It is not too important. This document is the only one in town; no one else has one. Would you like to look it over now? I promised to return it to JACK. You may be able to get the letter from him or from SHIRLEY KOPLOY." b7D

The JACK mentioned in this conversation is believed to be JOHN HOWARD LAWSON, close associate of HARRIS and leader of the Communist movement in the motion picture industry. The SHIRLEY KOPLOY mentioned is the Secretary of the American Russian Institute in Los Angeles.

HARRIS and TUMANTZEV then began a discussion concerning current motion pictures in which HARRIS praised the picture "The Best Years of Our Lives". HARRIS then mentioned a picture "Song of the South", stating that the writer of this picture, MORTON ——, had special ability and could not be questioned politically. TUMANTZEV then asked why MORTON —— did not produce better things, and HARRIS replied that the producers would not let him; that they were interested only in sex. (It may be noted that the screen play for "Song of the South" was written by three individuals, DALTON REYMOND, MAURICE RAPF, and MORTON GRANT. MORTON GRANT is a Hollywood writer and known member of the Communist Party in Los Angeles and is undoubtedly the individual being referred to by HARRIS in his conversation.)

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Exempt from GDS, Category 2-3
Date of Declassification Indefinite

Declassified by 4-6-95
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EX-16

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DIRECTOR, FBI JUNE 12, 1947

Re: SODAC, LOS ANGELES
INTERNAL SECURITY - R

~~SECRET~~

In view of the fact that TUMANTZEV at times asked HARRIS to repeat certain statements during the above mentioned conversation, it is felt that he may have been taking notes. S

Since SHIRLEY KOPLOY is employed in the offices of the American Russian Institute, Los Angeles, a highly confidential informant was persuaded to furnish this office with the Institute's files on April 7, 1947. Two documents were found therein relating to the motion picture industry. One of these dealt with the various departments in the U. S. motion picture studios and their functions, and was evidently drawn up for the purpose of comparing the efficiency of the U. S. motion picture studios with those of the Soviet. The other was a treatise proposing the formation of a motion picture industry research foundation which would function under the direct jurisdiction of the Motion Picture Producers Association and would be financed by the member companies on an assessment basis in the same ratio as such companies are now assessed for other Association activities. The foundation would have as a purpose the offsetting of rising costs in the industry and the enhancing of entertainment values. The treatise then ma[illegible] suggestions under section divisions for lighting, photography, film impro[illegible] ment, sound and electronics and construction materials. It is not known whether either of these documents is identical with that shown to TUMAN[illegible] by HARRIS. S

On March 7, 1947 the Russian color film "The Stone Flower" wa[illegible] shown at the Laurel Theater prior to its public showing, as a favor to TUMANTZEV. CNDI [redacted] and CNDI [redacted] advised that among the mar[illegible] individuals invited personally by TUMANTZEV before the showing were in[illegible] the following individuals who are connected with the Hollywood film ind[illegible]

EDWARD G. ROBINSON, Actor
BORIS MORROS, Producer
MICHAEL CURTIZ, Director
CHARLES CHAPLIN, Producer and Actor
ORSON WELLS, Producer, Writer, Director and Actor
* JOHN HOWARD LAWSON, Writer
* ALBERT MALTZ, Writer
JOHN GARFIELD, Actor
* DALTON TRUMBO, Writer
* JAMES WONG HOWE, Chinese cameraman
* ALVAH BESSIE, Writer
* EDWARD DMYTRIK, Director
WILLIAM DIETERLE, Director
* JOHN WEXLEY, Writer
* LOU HARRIS, Producer

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DIRECTOR, FBI

JUNE 12, 1947

Re: SODAC, LOS ANGELES
INTERNAL SECURITY - R

~~SECRET~~

ALEX KNOX, Actor
* ROBERT ROSSON, Writer
* SIDNEY BUCKMAN, Producer and Director
WALTER WANGER, Producer
ANATOL LITVAK, Director
LION FEUCHTWANGER, Writer
LEWIS MILESTONE, Director
* LESTER COLE, Writer
GREGORY RATOFF, Director
SOPHIE LEVEIN HOVEY, Writer
ROBERT LORD, Producer

(* Those mentioned above with an asterisk appearing before the name are known members of the Communist Party in Los Angeles and are subjects of either Security Matter - C or Internal Security - C cases.)

LION FEUCHTWANGER and WILLIAM DIETERLE, formerly active with the Free German Movement in the Los Angeles area, are subjects of Internal Security - R cases. The other individuals above are for the most part liberals who have lent their support to a number of Communist Party front organizations.

CNDI [redacted] advised that at 10:10 A.M. on March 8, 1947 JULIAN BRODETSKY conversed with TUMANTZEV stating that he wished to come to the Vice Consulate to talk about the "mailing of violin strings". JULIAN BRODETSKY, a free lance musician in Hollywood, has been in frequent contact with the Soviet Vice Consulate in Los Angeles. TUMANTZEV suggested that he drop by in half an hour. S b7D

CNDI [redacted] advised that at 10:55 A.M. on the same date he heard an unknown man conversing with EUGENE TUMANTZEV at the Vice Consulate. From the little that could be distinguished from the conversation it could be gathered that the visitor had applied for a visa to the U.S.S.R. and was most anxious to get there. He could not understand the delay and wondered if he should send a telegram. TUMANTZEV suggested that he do so, stating that the fact that he had not received an answer as yet did not mean that he would be refused. The visitor asserted that he felt he could no longer live in the United States for he was no longer interested in the material things. He felt that he had something creative to produce and could not work under the conditions existing in this country. From his conversation it was evident that he was either a composer or a performer. He declared that the only thing he asked of the Soviet Union is to give him a year's time and a room in which to work and his work would appear on the concert stage. He later mentioned something about having a library worth three or four thousand dollars and talked concerning manuscripts and students. He also mentioned that he had negatives which could be reproduced in large numbers. S b7D



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DIRECTOR, FBI JUNE 12, 1947

Re: SODAC, LOS ANGELES
INTERNAL SECURITY - R

SECRET

From the nature of the above conversation and because of the time element it is believed that the above unknown individual was JULIAN BRODETSKY.

The following information, unless otherwise stated, was furnished by CNDI [redacted] (S) b7D

Mrs. ALEXANDER KORDA invited Mr. and Mrs. EUGENE TUMANTZEV and Mr. and Mrs. IVAN GANIN (former Secretary of the Los Angeles Vice Consulate) to her home for dinner on the night of March 11, 1947. ALEX KORDA is a very well known Hollywood director. S

On April 17, 1947 YOLANDA CHEN, in conversation with TUMANTZEV, suggested that they meet in the near future with JAMES WONG HOWE and at this time TUMANTZEV furnished CHEN with HOWE's telephone number. YOLANDA CHEN is a Chinese Soviet Camerawoman and sister of SYLVIA CHEN, alias Mrs. JAY LEYDA; Both SYLVIA CHEN and her husband are subjects of a pending Internal Security - R case in the Los Angeles Division. S

On April 18, 1947 SHIRLEY KOPLOY advised TUMANTZEV that Mr. and Mrs. ALBERT MALTZ were giving a cocktail party for the group of Soviet Agriculturists who were at that time visiting in Southern California and they wished to be sure that the Agriculturists would attend. TUMANTZEV asserted that he would make sure to have them at the reception. KOPLOY was making reference to M. A. KAPTZINEL, A. A. GOGIBERIDZE, and M. V. TABLIASHVILI, who at the time were ostensibly studying citrus and other southland crops in the Los Angeles region. Mr. ALBERT MALTZ, as mentioned hereinbefore, is a Hollywood writer and member of the Communist Party. S

Special Agent WILLIAM BYRNE of this office observed the Russian Vice Consulates car park at the MALTZ residence on the night of April 19, 1947 and observed three individuals enter the MALTZ residence, however it could not be determined if TUMANTZEV was one of the three. S

On April 21, 1947 SAM GOLDBLATT, who has recently changed his name to SAM GILBERT, conversed with TUMANTZEV, advising that he would make arrangements to have JAMES WONG HOWE see TUMANTZEV. TUMANTZEV replied that he would take care of it himself. GOLDBLATT also stated that he wanted TUMANTZEV to meet an individual who is mixed up in politics in Pasadena. TUMANTZEV expressed willingness, although the individual's name was at no time mentioned. S

GOLDBLATT, who was formerly employed in the Film Library of 20th Century Fox Studios, is now a co-owner of a 16 mm. distributing company in Los Angeles. He is the subject of an Internal Security - R case in Los Angeles.



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DIRECTOR, FBI JUNE 12, 1947

Re: SODAC, LOS ANGELES
INTERNAL SECURITY - R

On May 21, 1947 TUMANTZEV conversed with an individual who was later identified as ALBERT MALTZ. TUMANTZEV remarked that it had been a long time since he had seen MALTZ and stated that he wished to meet with him. He then told MALTZ that his address had been changed; that he now resided at [redacted] from the old building. They agreed to meet at the Hollywood Roosevelt Hotel the following afternoon at 2:30 P.M. This exact conversation is being set out for the reason that if TUMANTZEV accompanied any of the Russian Agriculturists to the MALTZ home, as stated hereinbefore, this conversation would seem to be double-talk and might have been an effort to hide MALTZ' identity. S

b7D

Special Agents DONALD ALDRICH and HAROLD DODGE of this office observed the meeting between TUMANTZEV and MALTZ on May 22, 1947. They conversed with each other while walking back and forth on Hollywood Boulevard and while doing so TUMANTZEV from time to time looked behind him as though attempting to determine if he was being surveilled. S

When TUMANTZEV and MALTZ separated at approximately 3:30 P.M. MALTZ drove to the office of the Screen Writers Guild in Hollywood, remained in his car in front of the office for approximately ten minutes and then approached the office building. As he reached the door he stopped and looked carefully in all directions and evidently noted the car driven by the Agents approximately one-half block away. It is not known if he was taking just normal precautions or if he actually noted the surveillance, but instead of going directly into the office building he walked across the street then down a block, crossed back across the street and then returned to the Screen Writers Guild office at which time he entered. S

On May 26, 1947 at 10:47 A.M. TUMANTZEV attempted unsuccessfully to get in touch with LEWIS MILESTONE who at the time was working at Republic Studios. He left a message for MILESTONE to call him. At 11:07 A.M. on the same date TUMANTZEV attempted to get in touch with JOHN WEXLEY but was advised by WEXLEY's daughter that he was out of town and would not return for about ten days. At 11:10 A.M. TUMANTZEV made an appointment with CHARLIE CHAPLIN to see him immediately at CHARLIE's house. At 4:08 P.M. LEWIS MILESTONE spoke with TUMANTZEV in Russian. Although the context of this conversation was furnished to this office by CNDI [redacted] it has not yet been translated from Russian to English. The Bureau will be advised by separate letter when this translation is obtained, however it is significant to note that on the same day and at the same time TUMANTZEV was exceptionally anxious to talk to someone connected with the motion picture industry. S

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DATE 08-01-2019 BY: [redacted]

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DIRECTOR, FBI

JUNE 12, 1947

Re: SODAC, LOS ANGELES
INTERNAL SECURITY - R

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The above information summarizes all Los Angeles Soviet activity regarding the motion picture industry from February 1, 1947. Activity prior to that date appears in the SODAC reports submitted by this office.

Very truly yours,

R. B. HOOD,
SAC

WLB:cmf
100-5955

cc: San Francisco
New York
Washington Field

~~SECRET~~

June 24, 1947

60586

MEMORANDUM FOR MR. TOLSON
MR. TAMM
MR. LADD
MR. NICHOLS

At the request of Congressman J. Parnell Thomas I saw him in my office this afternoon.

The Congressman stated that he believed that there had been much better relations between the Un-American Affairs Activities Committee and this Bureau than had previously existed, but he believed that the Committee should work even closer with the Bureau than it had in the past. He stated that his Committee was preparing to initiate inquiries into the penetration of subversive elements into the motion picture industry for which Hearings are tentatively scheduled for next September. He stated he was having difficulty in developing the necessary information in this situation, not because of the unavailability of the information, but more so because of the pressure exerted on individuals who are desirous of being helpful to the Committee. He referred to a Mr. Loff itt who is a motion picture critic for Esquire Magazine and who originally was willing to handle a portion of the investigations for the Committee but who has advised Congressman Thomas that by reason of the pressure brought upon Esquire Magazine and himself he would be unable to handle the investigations but would be perfectly willing to appear and testify as a witness. The Congressman stated also that Mr. Stedman, formerly with the Committee and now living in Los Angeles, had also been called upon to direct certain portions of the investigation but that he was now threatened with a nervous breakdown and was unable to assume the duties anticipated.

The Congressman inquired of me as to the record of Mr. H. A. Smith of [redacted] telephone Trinity 7491, who he said was a former Agent in the Bureau. I checked our files and then called Assistant SAC Ellsworth of Los Angeles and verified the fact that Mr. Smith's record was satisfactory. I gathered from what the Congressman said that he intends to employ Mr. Smith.

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The Congressman also inquired about a former Agent whose specific name he did not have, but whose name he thought was either Hillman, Hellman or Kellman. A check of our files failed to disclose anyone with these names and likewise a check by me with Mr. Ellsworth failed to disclose any such person as having formerly been employed in the Bureau.

Mr. Tolson
Mr. A. H. Belmont
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

SENT FROM D. O.
TIME 10 30 AM
DATE 6/25
BY:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 4-6-95 [illegible]

OCT 9 1947

60587

The Congressman stated that he knew, of course, that our files were confidential but that he likewise knew of our vast knowledge of subversive activities and he had reason to know that our Los Angeles Office had a pretty complete picture of the motion picture setup insofar as the subversive elements were concerned. He stated he would greatly appreciate it if entirely off the record and with absolute assurance that it would not pass beyond him as Chairman of the Committee, I could arrange for leads and information of value to the Committee to be furnished to the Committee. He suggested that since he had contact with this Bureau through Mr. Nichols, Mr. Nichols might be designated to be the contact with him.

I told the Congressman that of course we wanted to be as helpful to the Committee as we could but that the Bureau could not be publicly drawn into the investigation nor be called to appear in it in any capacity. The Congressman assured me faithfully that he understood that and would never embarrass the Bureau to that extent. I told him that I would be perfectly willing to have Mr. Nichols designated to be the contact with him and to review our files to see what help we might be able to be to the Committee insofar as submitting leads and material that might be used as a basis of interrogation.

The Congressman stated that one of the first persons they wanted to inquire about would be Charles Chaplin.

There is in process of preparation, as I understand it, in the Security Division an over-all memorandum upon the motion picture situation and I would like to have this very promptly expedited in order that we can then determine what information may be made available to Congressman Thomas through Mr. Nichols of this Bureau.

I am, of course, most desirous of being as helpful to this Committee as I can. We will not be able to disclose the confidential sources of our information and no doubt in some instances by reason of the extreme confidential character of information received we may not be able to disclose some of the information we have, but I do think that it is long overdue for the Communist infiltration in Hollywood to be exposed, and as there is no medium at the present time through which this Bureau can bring that about on its own motion I think it is entirely proper and desirable that we assist the Committee of Congress that is intent upon bringing to light the true facts in the situation.

Very truly yours,

John Edgar Hoover
Director

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Miss Gandy

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FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

~~COLLYER, ULL~~

URGENT

JUNE 24, 1947

TO: COMMUNICATIONS SECTION.

SAC - LOS ANGELES

60388

Transmit the following message to:

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, IS-C.

BUREAU DESIRES YOUR OFFICE FURNISH THE LAST KNOWN DATE OF MEMBERSHIP OF INDIVIDUALS LISTED AS MEMBERS OF CP IN REPORT OF SA ROBERT W. HOLLMAN AT L.A. DATED MARCH THIRTEEN LAST ENTITLED CP-USA, DISTRICT THIRTEEN, AS WELL AS COMPLETE AND EXACT SOURCE OF INFORMATION ON EACH INDIVIDUAL LISTED, I.E. IF BLACKBAG JOB, DATE, PLACE AND AGENTS PARTICIPATING. BUREAU DESIRES TO BE ADVISED SPECIFICALLY HOW AND THROUGH WHAT SOURCES IT IS KNOWN THAT THE INFORMATION MADE AVAILABLE BY [redacted] ON b7D MAY TWENTY-EIGHT LAST IS THE COMPLETE RECORDS OF THE LOS ANGELES COUNTY CP AS OF THAT DATE. FURTHER ADVISE HOW IT WAS DETERMINED WHICH CLUES ARE COMPOSED OF INDIVIDUALS EMPLOYED IN THE MOTION PICTURE INDUSTRY. THIS INFORMATION SHOULD BE FURNISHED TO THE BUREAU NO LATER THAN FRIDAY, JUNE TWENTY-SEVEN.

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DATE 4-6-93 BY 8012 BNJ/GWM

JUN 24 7 21 PM '47
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G. I. R. -5

HOOVER

RECORDED

100-138754-166

EX-40

15 JUN 25 1947

JJC:mpd

Tolson
S. A. Tam
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Egan
Gurnea
Harbo
Hendon
Pennington
Quinn Tam
Mease
Sandy

TELETYPE

JUNE 24, 1947

SENT VIA _____ 9:22 P M Per _____

Mr. D. M. Ladd

J. P. Coyne

60589

REQUEST OF HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES FOR A CHECK OF BUREAU FILES ON 40 INDIVIDUALS IDENTIFIED WITH THE MOVING PICTURE INDUSTRY

The handling of the captioned request has finally been completed. There are attached tickler copies of the memoranda prepared in conjunction with the request. For your information these memoranda which are attached in the order indicated relate to the following subjects:

1. BESSIE, Alvah Cecil
2. BIBERMAN, Herbert Joseph
3. BOHNEN, Roman Aloys
4. BROMBERG, Joseph Edward
5. COLE, Lester
6. CORWIN, Norman
7. CROMWELL, John
8. DEKKER, Albert
9. DIETERLE, William
10. DUNNE, Philip
11. GARFIELD, John
12. GORSON, Don
13. HOUSEMAN, John
14. KAHN, Gordon
15. KIERS, Jeff
16. KOCH, Howard
17. LARDNER, Ring Wilmer, Jr.
18. LAVERY, Emmet Godfrey
19. LAWSON, John Howard
20. MALTZ, Albert
21. MARCH, Frederic
22. McKINNEY, Ruth
23. MILESTONE, Lewis
24. MOORE, Sam
25. MORLEY, Karen
26. ODETS, Clifford
27. OMNITZ, Samuel Badisch
28. PARKS, Sam Klugman Lawrence
29. POMERANCE, Mortimer William
30. REVERE, Anne
31. ROBINSON, Edward G.
32. RISKIN, Robert
33. ROSSON, Robert
34. SALT, Waldo
35. SIDNEY, Sylvia
36. SORRELL, Herbert K.
37. STAPP, John James
38. STEWART, Donald Ogden
39. TRUMBO, Dalton
40. TUTTLE, Frank

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

JPC:TD

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58 JUL 8 1947

ORIGINAL COPY FILED IN

Federal Bureau of Investigation
United States Department of Justice
New York, New York

April 25, 1947

CONFIDENTIAL

Director, FBI

ATTENTION: Mr. E. A. Tamm

RE: [redacted]

Dear Sir:

Confidential Informant [redacted] was interviewed by Special Agent William J. McCarthy, Jr. on April 18 and April 21, 1947. b7D

On April 18th, [redacted] was interviewed concerning two matters in connection with the case entitled "COMMUNIST PARTY, USA - BRIEF; INTERNAL SECURITY - C". The first matter concerned ADAM LAPIN's membership in the Communist Party. [redacted] advised that ADAM LAPIN was the Washington correspondent for the "Daily Worker" for six years prior to 1945. In 1945 he came to New York and became a member of the Editorial Board of the "Daily Worker". He is a member of the Communist Party and has been for many years. His wife EVE is also a member of the Party. LAPIN could not be on the Editorial Board of the "Daily Worker" unless he was a Communist. He has attended National Committee meetings and Political Committee meetings as an observer. He would not be invited unless he was a trusted member. He is close to EUGENE DENNIS and the latter considers him a valuable man. LAPIN developed many contacts while in Washington and the Party found it hard to replace him. [redacted] believes that LAPIN engaged in conspiratorial work with DENNIS, in addition to his duties as a correspondent. He bases this on the fact that LAPIN was so close to DENNIS, and further that DENNIS kept him in Washington for some time after he, LAPIN, was transferred to New York. b7D

LAPIN is also friendly with PHILLIP JAFFE, who was involved in the AMERASIA case. LAPIN discussed transferring his Party membership from Washington to New York in 1945 when he joined the "Daily Worker" staff in New York. The discussion took place in the presence of [redacted] and WILLIAM BROWDER. Others were also present, but [redacted] could not recall them. b7D

WJM:RMJ
62-8988

The second matter concerned the significance of the article "Patriotism", which originally appeared in "New Times" in October, 1945, and was reprinted in "Political Affairs" in October, 1945. The Bureau presented three questions in connection with this article: (1) The reception of the article at National Headquarters and the identity and comments of persons who commented on the article; (2) The significance of the article being reprinted in "Political Affairs"; and (3) The significance of the article in relation to the DUCLOS article.

[redacted] advised that when the article was received at the "Daily Worker", which was probably in the Summer of 1945, there was a good deal of discussion about it, and the article made an impression on [redacted]. However, the only discussion he could recall at this time was a conversation with V. J. JEROME, who advised [redacted] that the article was important and should be played up in the "Daily Worker", and further it should be used as source material. [redacted] stated that JEROME indicated in his directive to [redacted] that pressure was being put on him, JEROME, by some higher authority, possibly the "C.I. rep" BERGER, who is GERHART EISLER, and the Political Committee, to play up the article. b7D

The printing of the article in "Political Affairs" was significant in that this one article was picked out of the many that appeared in "New Times" for reprint. It was printed in "Political Affairs" in order to reach more people.

The article was important in light of the DUCLOS article since this article was written to prepare Communists for the period ahead when they could expect their patriotism to be attacked and when the patriotism of their organization "The World Federation of Trade Unions" would be attacked. At the time the article was written, which was immediately after the DUCLOS article, the patriotism of Communists was not being attacked; hence, this preparation for an attack on their patriotism meant that there was to be a change in the Party line and the war of nerves against the United States was to be on.

[redacted] advised that the article brings out the idea that the Soviet Union is the motherland of all workers and the best patriot is the one who is patriotic to the motherland. b7D

The above information on LAPIN and the article "Patriotism" was furnished to the Bureau by teletype dated April 18, 1947.

[redacted] also advised that he expected to some day go before the Un-American Activities Committee in Washington and testify concerning DENNIS and his activities with the Office of Strategic Services and other Government agencies. Also, he wished to identify Miss Y., who is RUBY WEIL, and who worked with [redacted] and RICHARDS of the Russian Secret Police, and who eventually introduced SYLVIA AGELOFF to FRANK JACSON, who subsequently killed TROTSKY. He stated further he expected to testify concerning the Communist Party connections of certain Hollywood people, as follows: b7D

CHARLIE CHAPLIN: [redacted] advised that CHAPLIN may or may not be a member of the Communist Party. However, he is extremely cooperative and is to some extent controlled by the Party. He will always go along with the Party. He has helped the Party financially. [redacted] advised that he felt that CHAPLIN financially aided the West Coast Communist daily. [redacted] added that this paper could not be self-supporting and had to be assisted. b7D

JAMES CAGNEY: [redacted] stated that CAGNEY was at one time a member of the Communist Party, but that he turned "yellow" and dropped out. b7D

EDWARD G. ROBINSON: [redacted] advised that ROBINSON was a member of the Party and was always very cooperative.

JOHN HOWARD LAWSON: [redacted] advised that LAWSON was a Hollywood writer and was one of the key individuals in the handling of Communist Party work among the Hollywood set. He is a member of the Party. b7D

FREDERIC MARCH: [redacted] advised that MARCH was a member of the Party, and has been cooperative for many years. He stated that on one occasion a few years ago MARCH was criticized for his acting in the "Daily Worker". MARCH was upset about this and through someone, possibly V. J. JEROME, MARCH sent word to the "Daily Worker" that he didn't mind criticism generally, but he didn't like criticism when it came from those who represented the world in which he believes. According to [redacted] the individual who conveyed MARCH's message advised that MARCH had tears in his eyes when he sent the message. b7D

FLORENCE ELDREDGE, wife of FREDERIC MARCH: [redacted] advised that she was a member of the Communist Party and had cooperated for many

b7D

On April 21, 1947, [redacted] was interviewed relative to MILTON HOWARD, also known as MILTON HALPERN, of the Editorial Board of the "Daily Worker". The Bureau desired information relative to the Communist Party membership of HOWARD. [redacted] advised that HOWARD was a member of the Communist Party. He added he knew this for the following reasons: He handled HOWARD's draft exemption request and in handling this it was necessary to know whether or not HOWARD was a Party member. He recalled that HOWARD had been active with the Communists before joining the Party and had held out for some time before actually becoming a member. He believed that HOWARD joined the Party about seven or eight years ago. [redacted] further pointed out that HOWARD was a member of the Editorial Board of the "Daily Worker" and in this capacity he attended National Committee meetings and Political Committee meetings and he had to be a Communist. He further pointed out that all members of the editorial staff of the "Daily Worker" had to be approved by Headquarters. This approval, during the period that [redacted] was connected with the "Daily Worker", came from either BROWDER, DENNIS or STACHEL. He added that Headquarters would only approve trusted members of the Party. [redacted] also recalled that in discussions at the "Daily Worker" he had heard several members, whom he cannot recall, state that HOWARD was a Party member. [redacted] also added that HOWARD's wife, FRIEDA HOWARD, was a member of the Party and at one time was active in the Medical Section of the Party, working among doctors.

b7D

b7D

The information on HOWARD's membership in the Party was furnished the Bureau by teletype dated April 21, 1947.

b7D

On April 21, 1947, [redacted] also advised that he had decided to reveal the identity of Miss I. (RUBY WEIL) at his next public lecture, which was to be at a Catholic labor school in Newark on Friday, April 25, 1947. He stated that he originally desired to protect RUBY WEIL, because he felt that she was an innocent victim of the Russians. He stated that although he has not changed his policy in regard to protecting innocent persons, he feels now that RUBY is probably being required to remain silent as a result of duress, and for this reason he feels it would be better to identify her. He only suspected duress but did not actually know of any.

b7D

[redacted] also advised that he had commenced writing a series of ten articles, one to appear each week in the "Catholic News" and all diocesan weeklies. The first article, which appeared in the "Catholic News", dated April 19, 1947, is being forwarded to the Bureau with this letter.

NY 62-3988
Letter - Director

One copy of this letter is being sent to the Los Angeles because of its interest in some of the individuals named in this

Very truly yours,

Edward Scheidt

EDWARD SCHEIDT
SAC

Encl. (1)

cc-Los Angeles
cc-NY Files 100-31752
100-85387
100-80918
100-69192
100-31551

# Louis Budenz Calls Encyclical Of Pope Pius XI Biggest Expose Of Communism Ever Published

(Continued From Page One)

during the past year because of the astounding fidelity with which it reproduces the Communist "movement" as it exists and is lived by one who is an active Red. Those who have not been Communists cannot appreciate its full degree of accuracy. If they are to combat Red fascism effectively, however, they must come to understand that Encyclical in exactly what it conveys.

Pius XI's momentous declaration was written, though, for world-wide distribution. It could not be a book and could not go into minor details. Each sentence had to be economically constructed and in each sentence is packed a whole chapter describing Communist activities and purposes.

What is required above all, then, is a footnoting of this message to mankind, so that its every vital word will become vivid in the minds of current-day Americans. I welcome the opportunity which the Catholic Press has given me to make a beginning in this direction. From out of my experiences as a Communist leader, and in many episodes which I have witnessed in the Communist underground, the tremendous import of what Pius XI says can be more fully grasped.

How many people appreciate, for instance, what is meant when the Pope says that communism is a "diabolical" conspiracy? That is a word not lightly chosen by His Holiness. If the Communist activities—"directed from a common center," as the Pope says—are "diabolical," then they will have to be combatted in a much more intelligent and prayerful way than is sometimes the case.

Pius XI recognizes this with crystal clarity. It is not only the aim of Communism which is of the essence of evil but also its methods. "Insidious deceits," "trickery of various forms," "perfidy and hypocrisy" are some of the terms by which he so correctly characterizes their acts.

### Agents Confuse Issues

The very diabolical quality of the constant deceit employed by the Communists makes it more difficult to expose thoroughly their crimes. If anyone begins to throw real light on the darkness of the Communist underground, the Reds immediately call upon their agents in the non-Communist press and organizations to berate and discredit the truths which are being told. Beyond that, any measures will be taken—even to the point of perjury and forgery—to break down in the public mind the full effect of such revelations.

Let me draw a moment on my own experiences in confirmation. The evidence of the conspiratorial character of the American Communist Party, as disclosed in my book This Is My Story, has been called "the most damaging ever put on paper." And yet, that is only a small part of what can be told and should be told. The rest of the indictment will have to be drawn up with the greatest of care, since the Communist conspiracy will resort to every device to concoct alleged flaws, and to call upon fellow-travelers in the current daily press to falsify and [illegible]

perjury has been effective.

### Moved Cautiously

Even in those instances where specific and sweeping revelations were made by me—as in the case of Gerhart Eisler, representative of the Communist International—the utmost caution had to be my guide. From the beginning I knew that Edwards, the Moscow representative here from 1933 to 1938, was Eisler. But I had to phrase my charge to that effect with the maximum of caution, for fear that the Reds would forge documents showing that Eisler had been in Kamchatka or Canton at that time.

With the friends whom I knew the Communists had had in the State Department, I had no assurance that the perjured passports on which Eisler had traveled back and forth had not been destroyed. It is providential that my charges were so quickly backed up by the appearance of the documents which demonstrated the widespread perjury and forgery used on his passports.

And yet, so truly diabolical are Communist methods that these conclusive proofs of criminal conspiracy have not fazed them at all. They are unloosing a new campaign of falsehoods, designed to deceive the American people as to what Eisler is and what he has done.

If we really mean to fight communism, we can afford to learn the exact details of this Eisler case and tell it in every corner of America. It graphically presents the full depravity of Communist methods—to the event of cynically using false American citizenship to forward Moscow's plots against America.

Pius XI has prepared us for such trickery by his warnings in "Divini Redemptoris." Against such organized perfidy, we shall have to bring into play organized alertness—knowing exactly what the Communist movement is, how it proceeds, and upon that knowledge giving it no rest in bringing its trickery concretely into the light of day.

## The Aim

"Before they (these articles) are over with, I shall have indicated pretty well how communism can be fought concretely.

"I find that Catholics are quite good, of course, in understanding the general menace of communism. They are rather naive, though, in detecting how Communist propaganda is carried on and in ferreting out the deceit of the Communists.

"I hope, in this series, to show two big general things: 1. That this is a conspiracy which has to be fought seriously and continuously and intelligently; 2. That the deceit of the Communists has to be matched by Catholic alertness (and indeed patriotic American alertness) to how it operates.

"The whole warfare on communism has been too general and too remote." Excerpts from a letter by Mr. Budenz submitting the first articles in this series.

CC - 16

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

URGENT

JULY 7, 1947

TO: COMMUNICATIONS SECTION.

SAC, NEW YORK

60591

Transmit the following message to:

CONF. INFT.

[redacted] REURLET APRIL TWENTY-FIVE, LAST, WHEREIN YOU ADVISED THAT [redacted] HAS IDENTIFIED EDWARD G. ROBINSON AS A MEMBER OF THE COMMUNIST PARTY. BUREAU DESIRES THAT [redacted] BE REINTERVIEWED IN AN ATTEMPT TO OBTAIN ANY ADDITIONAL CORROBORATING EVIDENCE TO SUBSTANTIATE HIS REMARK.

b7D

HOOVER

JJC:cdm

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1 [illegible]

RECORDED & INDEXED

100-138754-168

EX-16

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JUL 7 4 36 PM '47

RECEIVED & RADIO

COPIES DESTROYED 1/16/59 R-251

SENT VIA _____ _____ M Per _____

MOTION PICTURE INDUSTRY

BEST COPY AVAILABLE

SAC, Los Angeles

60593

July 2, 1947

Director, FBI

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

Reference is made to the conversation between Mr. D. M. Ladd and Assistant Special Agent in Charge J. C. Ellsworth on June 30, 1947, concerning the captioned matter.

To further confirm the instructions issued to your office at the time of the referenced telephone call, the Bureau desires to instruct your office that immediate consideration be given to the possibility of utilizing other Communist informants in the Los Angeles Field Division for the obtaining of information on the captioned subject matter.

The Bureau is well aware of the valuable information submitted to your office by Confidential Informant [redacted] but the Bureau is desirous of corroborating the data submitted by this source. Specifically, the Bureau is interested in ascertaining the general background of the Communist movement in Hollywood within the Motion Picture Industry, and also the method of operation used by the Communists in the Motion Picture Industry, that is, how do the Communists function in the labor unions, particularly the Conference of Studio Unions. The Bureau also is interested in ascertaining the local and national connections between the cultural groups, such as the Hollywood Writers Mobilization, and the Communist Party, as well as the Communist activity through such front organizations as the Progressive Citizens of America. b7D

If your office does not deem it advisable to utilize other Communist informants, every effort should be made to establish additional informants within the Motion Picture Industry to obtain the desired coverage.

The Bureau also desires that available informants be utilized in the analyzing of some of the current motion pictures with the following objectives: Determine the Communist connections with the production of instant motion pictures, the Communist propaganda injected into the picture, the script, or the scenes, and the excluding or withholding of any anti-Communist statements or scenes from being made a part of the picture.

The Bureau also desires that you submit background information and all Communist connections of the individuals who were indicted with Herbert K. Sorrell November 22, 1946, in Los Angeles for felonious conspiracy in connection with the motion picture strike. These individuals were listed in a letter from your office dated January 27, 1947, captioned, "Communist Infiltration into the Conference of Studio Unions, Internal Security - C."

RECORDED & INDEXED 100-13815

The report of Special Agent James G. Findley at Los Angeles, California, dated November 8, 1946, entitled, "Communist Infiltration of the Motion Picture Industry, Internal Security - C", reflects that an alliance was being set up between the Conference of Studio Unions and a new bloc of unions known as the Council of Radio Unions. The Bureau desires that your office advise as to the extent of this alliance and the purposes therefor.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hurter
Mr. Koscoe
Mr. Lohr
Mr. Pennington
Mr. Quinn Tamm
Mr. W. R. Wilson
Miss Gandy

JJC:WMJ

100-[illegible]-169

60594

As you know, the House Committee on Un-American Activities intends to hold extensive hearings on the Communist infiltration of the Motion Picture Industry in Washington, D. C., during September of this year. It is, therefore, of utmost necessity that this matter be given preferred attention and the Bureau promptly advised.

Your office is instructed to be extremely watchful of all current developments in the Motion Picture Industry during the next sixty days and to promptly report all significant information to the Bureau.

BEST COPY AVAILABLE

PERSONAL ATTENTION

SAC, New York

60595 July 2, 1947

Director, FBI

Attention: Mr. A. H. Belmont

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

In view of the pending hearings to be conducted in Washington, D. C., by the House Committee on Un-American Activities concerning Communist infiltration into the Motion Picture Industry, the Bureau desires that you immediately arrange to have Louis Budenz interviewed for all information which he may possess concerning the captioned matter.

Specifically, the Bureau desires that Mr. Budenz be questioned relative to the instructions issued by Communist Party Headquarters concerning the infiltration of the Motion Picture Industry and the dissemination of Communist propaganda through motion pictures. The Bureau is in receipt of information from the Los Angeles Office through a confidential informant that in the spring of 1935, a directive came down in mimeographed form from the top structure of the Communist Party instructing them to intensify and concentrate their activities on the Motion Picture Industry. The directive is said to have emphasized the fact that the Communists should try to capture the labor unions and to penetrate the so-called intellectual groups.

It is requested that Mr. Budenz be questioned concerning these instructions in an effort to see if he can elaborate on them or corroborate them.

The Bureau is desirous of ascertaining how the Communists functioned in the Motion Picture Industry and whether or not their work was directed by the local Party leaders or through National Headquarters. He should be questioned concerning the Communist activity in the Screen Writers Guild. Specifically, he should be questioned concerning the objective of the Communists in the Screen Writers Guild and their modus operandi. Similarly, he should be questioned concerning the Hollywood Writers Mobilization and the Conference of Studio Unions. Budenz should be questioned concerning the Communist affiliations of Herbert K. Sorrell, leader of the Conference of Studio Unions, Waldo Salt, and Dalton Trumbo, both screen writers. He should be asked, in addition, who in his opinion are the leading functionaries of the Communist Party in the Motion Picture Industry.

100-138754-170

The Bureau desires that this interview be most thorough and that all available information concerning Communist activities in the Motion Picture Industry in the possession of Mr. Budenz be obtained. This data should be correlated and submitted to the Bureau no later than July 25, 1947.

WMJ

RECORDED & INDEXED

100-138754

F B I

68 JUL 15 1947

EX-40

SAC Los Angeles

July 2, 1947

PERSONAL ATTENTION

Director, FBI

COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60596

Reference is made to your letter to the Bureau dated June 11, 1947 captioned as above.

Attached to the referenced letter you forwarded a list of "Communist Party Members Employed in the Motion Picture Industry - Los Angeles - June 11, 1947", as obtained through Confidential Informant CHDI [redacted] on May 25, 1947. A review of this list at the Seat of Government has been made and it is found that the information set out concerning many of the individuals listed as Communists is entirely inadequate. b7D

The Bureau must know, for example, how your office knows that Alice Adams, member of the Hollywood Industrial Club, is a member of the Communist Party, employed in the Motion Picture Industry. It is necessary that factual information be set out to substantiate the opinion of the agents compiling this list who analyzed the information obtained through [redacted] b7D

As a further example, Dorothy Babb is listed as a member of the "London" Club, under which appears in parenthesis the word "dropped" and showing her occupation as a writer. The Bureau desires to know whether or not this individual was dropped from the "London" Club and is no longer a member of the Communist Party or has she assumed membership in another Club or maintains a membership at large status.

Naomi Bass is referred to under the heading Club as being a "Guest". The Bureau desires to know whether or not this individual is a guest in that she is a visitor to Hollywood or whether she is a member of the Guest Club and how your office knows that she is employed in the Motion Picture Industry.

It is further noted that following the name of Frances Berkman under Occupation, there appears the following information: "Wife of studio worker". Again it is desired that your office clarify why the wife of a studio worker is listed on a list captioned Communist Party Members Employed in the Motion Picture Industry.

Throughout the entire list similar confusing, misleading and non-factual statements appear under the head "Club" and "Occupation" which must be completely clarified. For example, if an individual is a member of the Precisor 16th CD Club, the Bureau desires to know whether or not that is the

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JUL 15 1947

EX-40

name of a club and the significance of the initials "CD" and why an individual belonging to that club is employed in the motion picture industry.

Similarly, if an individual is listed as a member of the J. Brown Club or the O (naught) Club, if these again are clubs and how it is known that individuals who are members of these clubs are likewise employed in the motion picture industry.

Likewise, where a member or an individual is listed as a member of the Fox Club, the Bureau desires to know whether the Fox Club is within the Twentieth Century Fox Studios or a separate unit of the Communist Party.

Again it is noted that under the heading of Club such information appears as A/2, Hollywood, YCL, Southpaw, Mary, Ward, Flam, Cultural, Hollywood Industrial, CP Book #49925, etc. The usage of these words or phrases under the heading of Club should be completely clarified so that the Bureau knows whether or not each of these items listed under the heading Club are Communist Party units or Clubs or whether the data set forth is used to identify the individual as a member of the Communist Party in Hollywood.

Under the caption of Occupation numerous abbreviations are used such as SOEG - AFL, Musician #47, AFL, etc. The full and complete name of the union or other occupational affiliation of the individual should be set out and abbreviations should be eliminated.

As you are undoubtedly aware, the Un-American Activities Committee of the House of Representatives is planning to hold hearings in September of this year concerning the Communist infiltration into the Motion Picture Industry at which time the Bureau may be called upon to furnish certain information concerning the extent of Communist penetration into the Motion Picture Industry, as well as the general operations of the Communist Party in that field. Consequently, I feel that the Bureau must have a most accurate knowledge of the Communist Party membership in the Motion Picture Industry. Such a knowledge can only be based upon fact, not upon that which apparently is correct or which is assumed with a reasonable degree of certainty. I am therefore instructing you to personally supervise the preparation of a new list of known Communist Party members, their occupations and clubs, if known, from the data obtained through [redacted] on May 25, 1947. b7D

I must again insist that every precaution be taken in the preparation of this list to eliminate error and to submit a factual document to the Bureau on the members of the Communist Party in the Hollywood Motion Picture Industry. This data should be in the Bureau no later than August 1, 1947.

Los Angeles, California
June 30, 1947

Director, FBI

60598

RE: HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

Dear Sir:

Former Special Agent H. A. SMITH, who is now practicing law in this city, has advised me that he received a telephone call from Chairman THOMAS of the House Un-American Activities Committee with reference to his taking over an investigation into the Committee's inquiry into Communism in the Motion Picture Industry, and subsequently he received a telegram on June 26th from ROBERT E. STRIPLING, Chief Investigator for the Committee, inviting him to Washington, D. C. to attend a conference with the Committee on July 18th next.

SMITH stated he will accept the invitation to come to Washington and he would like very much to have a conference with Mr. Hoover on July 17th prior to his meeting with the Committee. SMITH advised me that he would not accept this position at all if the Bureau did not feel that it was a good thing for him to do and if he could not call on the Bureau for some support and assistance. He is extremely anxious that the Bureau be satisfied with any arrangement he might have with the Committee. I suggested to him that he direct a letter to Mr. Hoover advising that he would be in Washington on July 17th and request an appointment.

The Bureau's records will reflect that SMITH was on Special assignment under Assistant Director E. J. Connelley at San Francisco in connection with the Harry Bridges investigation and he, therefore, had at that time a rather comprehensive picture of many phases of the Communist program and he is aware of the problems and pitfalls of such an investigation. SMITH is not, I believe, seeking any kind of glory for himself in connection with any work for the Committee and it is believed that a most satisfactory working arrangement could be effected between him and the Bureau.

Very truly yours,

R. B. HOOD, SAC.

:AB
AIR MAIL

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1B-BTG/cm

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eral Bureau of Investigation

United States Department of Justice
Los Angeles 13, California
June 28, 1947

~~STRICTLY CONFIDENTIAL~~

AIRMAIL - SPECIAL DELIVERY

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 7-14-88 BY SP3 ac/ga

DIRECTOR, FBI

Re: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. 100-[illegible]

Dear Sir:

Rebutel June 24, 1947; report of SA ROBERT W. HOLLMAN dated March 14, 1947 in the case entitled COMMUNIST PARTY, USA, District 13, Los Angeles Field Division, INTERNAL SECURITY - C, Bureau File No. 100-3-25; and letter to Bureau from Los Angeles dated June 11, 1947.

The information contained in the report of Special Agent HOLLMAN as to the Communist Party members employed in the motion picture industry was based primarily upon information furnished by CNDI [redacted], which symbol was applied to "black bag jobs" performed on several occasions which resulted in access to records maintained by ELIZABETH LEACH GLENN. In order that the Bureau may have a clear picture of all the information obtained through this source over a period of years, reference should first be made to the report of SA JOHN R. VICARS, Los Angeles, California, dated February 16, 1944 in the case entitled COMMUNIST PARTY, USA, District Number 13, Los Angeles Field Division, INTERNAL SECURITY - C, Bureau File Number 100-3-23. That report was predicated upon information submitted by CNDI [redacted] on November 16, 1943 which was the first time that official records of membership of the Communist Party in the cultural field in Los Angeles and Hollywood were obtained. b7D b7D

At that time all the Party's cultural people in the Hollywood area were assigned to what was known as the Northwest Section of the Party, Hollywood being in the northwest portion of Los Angeles. On that occasion, as on most of the subsequent occasions, the records referred to the members generally by first name and last initial, in a few instances by initials only, and in still fewer instances full names were set forth. The manner in which the identifications were made in that report is explained in the report, briefly it being through CNDI [redacted] coupled with physical surveillances by Bureau Agents. A majority of the names set forth in the report of SA HOLLMAN on March 13, 1947, referred to above, appeared in the records as obtained in 1943. b7D

The records obtained on that date established the 1943 Communist Party, USA membership of the people listed. On that occasion the records were found at 1227 North Crescent Heights Boulevard, Los Angeles, California, and

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were maintained jointly by MARJORIE POTTS and ELIZABETH GLENN.

The next occasion on which the records of the Northwest Section, that is the cultural section of the Party, were obtained was on August 31, 1944. On this occasion ELIZABETH GLENN, during the course of a physcial surveillance, was observed moving what appeared to be records of the Northwest Section from 1227 Crescent Heights, and on that day she had all the material with her in her automobile. Therefore on the evening of August 31, 1944 CNDI [redacted] was again employed and the records secured from GLENN's unlocked car were photographed and replaced. The Agents participating on this occasion were JOHN R. VICARS, DAVID A. McCULLOCH, FRED G. DUPUIS, and former SA's ROBERT W. HOLLMAN and SIMON LOCHER. The records obtained on this occasion contained the names of functionaries and members of the Northwest Section broken down branch by branch or club by club. After each individual's name was given the 1943 and 1944 Communist Party, USA membership book numbers issued the individual. b7D

The next occasion on which the cultural records were secured was on January 8, 1945. On this occasion the records were again obtained by a "black bag job", utilizing the services of CNDI [redacted] who provided access to the residence of ELIZABETH GLENN, an apartment house at [redacted] The Agents participating on this occasion were JOHN R. VICARS, DAVID A. McCULLOCH, FRED DUPUIS, and former SA ROBERT W. HOLLMAN. b6 b7C b7D

In December, 1945 the Northwest Section of the Communist Party, Los Angeles was technically disbanded and reorganized, and the members were reassigned to one of approximately thirteen cultural and miscellaneous clubs. The records obtained on this occasion were considered particularly helpful for the reason that a majority of the names appearing therein were complete; that is, first name and last initial was not used.

Through the services of CNDI [redacted] the records of ELIZABETH GLENN were again photographed on January 16, 1945 in the course of a "black bag job", the participating Agents at that time being DAVID A. McCULLOCH, PAUL W. GIBBS and FRED G. DUPUIS. On this occasion the records again were obtained at [redacted] The final lists of assignments to the cultural groups referred to in the records obtained on January 8, 1945 were again photographed, together with considerable other information. These records contained the functionaries and club by club breakdown of the cultural people of the Party in Hollywood, and established membership in the Communist Political Association. Also set forth was a lengthy list of new recruits, together with the name of the person who recruited them. The 1944 CPA membership cards were shown. b6 b7C b7D

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On February 26, 1945 through the same source and at the same place, the records were again photographed by Special Agents JOHN R. VICARS and FRED G. DUPUIS and former SA ROBERT W. HOLLMAN. On this occasion the 1945 CPA membership card number of the individuals was shown and full names and addresses were secured in most instances. Of particular significance on this occasion was the fact that 1945 CPA registration cards were secured which supplied certain background data on the individual subjects' addresses, sex, occupation, district where employed, Union affiliation, and whether the individual subscribed to the People's Daily World.

As the Bureau is aware, the Communist Political Association was dissolved in the Fall of 1945 and the Party undertook to register its members for the year 1946 in the Communist Party, USA.

On November 19, 1945 during the course of the registration, again through the services of CNDI [redacted] former SA ROBERT W. HOLLMAN and SA FRED G. DUPUIS photographed the registration cards for membership in the Communist Party, USA for the year 1946. It should be noted that by this time the Party generally had inaugurated more strict security methods and on this occasion the registration cards were much less susceptible to identification, since in the space where the name was to be indicated some clubs had actually cut out such section; other clubs had indicated the person's name by a number and numbered their members in sequence, for example, from 1 to 49; other clubs had inserted initials to which there appeared to be no rhyme or reason and were obviously false. However, there were lists of names, giving the first name and last initial, which accompanied each stack of registration cards, and it was possible to determine accurately the identity of a substantial number of members registered for the year 1946.

b6
b7C
b7D

This was the last occasion on which access was had to the records of the Cultural Section of the Party in Hollywood as such, and shortly thereafter ELIZABETH GLENN relinquished her position as Organizer for the Cultural Group and took the position of Financial Director for the Communist Party in Los Angeles County. At the present time it is not definitely known just what records are maintained or who has them, although investigation to determine this is actively being carried on.

It should be borne in mind that to supplement the above sources the Los Angeles Office had the services of certain technical informants and physical surveillances.

To fully answer the Bureau teletype of reference which desired to know the exact source on each individual listed in the report of SA HOLLMAN

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on March 13, 1947, the names contained therein are being set forth again at this time and after each name will appear an X to indicate on just which of the various occasions CNDI [redacted] was used that such individual's name appeared in the records of ELIZABETH GLENN. b7D

To facilitate the preparation of this tabulation the records obtained on August 31, 1944 are being referred to as Source I, those obtained on January 8, 1945 as Source II, those obtained on January 16, 1945 as Source III, those on February 26, 1945 as Source IV, and those on November 19, 1945 as Source V. A column for Source VI is being set up which will be used when the person's membership was determined through the individual informant indicated thereunder.

In checking the list set forth in Agent HOLLMAN's report a few errors were noted as follow: MIKE BENOFF referred to on Page 7 should be MAC BENOFF; GEORGE BURNSON, on the same page, is most frequently referred to in the records as GEORGE BERNSON; VIRGINIA BIERTEL is actually VIRGINIA VIERTEL; PHOEBE BRAND is also known as PHOEBE BARNOVSKY. On page 8, the correct spelling should be MORRIS BARNOVSKY instead of BARNOVSHY; also, HELEN CORB on that page appears to be identical with HELEN BEVERLY; also, DOROTHY COMINGORE is identical with LINDA COLLINS, the wife of RICHARD COLLINS. On the same page, ALFRED D'AGLE appears in the records photographed as ALFRED LAIGLE. On page 9, JUNE FOREY should be spelled FORAY. On the same page, JACK GULFORD should be spelled JACK GUILFORD. On page 10, ROY MAYER appears in many places in the records photographed as RAY MAYER. On page 11, BARBARA and HENRY MYERS are quite frequently referred to in the records as BAREARA and HENRY MYERS; also IRVING RAVITCH should be RAVETCH; also DAVID ROBSON is more commonly known as DAVID ROBISON. On page 12 GEORGE F. THOMAS should be GEORGE H. THOMAS. On page 13, ALEXANDER WALDON is also quite frequently spelled WALDEN. It should also be noted that three names appeared in former SA HOLLMAN's report for which a documentary source of Party membership cannot be found. Two of these appear to have been inserted through inadvertence, they being MARK DAVID and SOREINO SMITH. No reference to either of these individuals of any type appears in the indices of the Los Angeles Office. The third name in question is that of MILTON MERLIN. MERLIN has a long record of activity in Communist front organizations and participation in forums with known Communist Party members, but a search of the records referred to in this letter fails to specifically identify him as a Party member.

With further reference to the list set forth in the report of former SA HOLLMAN, it should be definitely pointed out that the place of employment indicated should be used very advisedly inasmuch as individuals in the industry change assignments very frequently and no assumption should be made that the place of employment is current.

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It will also be noted from the foregoing that the latest positive record of Party membership on the part of individuals listed is for those who registered as members for the year 1946 which is indicated under column V in the following tabulation. Virtually all of them had a record of membership during the year 1945. The list, with an indication of the source is set forth as follows:

| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| ADLER, LULLA, aka Lulla Rosenfeld | X | X | X | X | | |
| ALBERT, DORIS | X | | X | X | X | |
| ALBERT, SAM | X | X | X | X | X | |
| ALEXANDER, MURIEL | X | X | X | X | | |
| ALLEN, DEDE | | | | | X | |
| ALTMAN, MISCHA | X | X | X | X | | |
| ATLAS, DOROTHY | X | X | X | X | | |
| ATLAS, LEOPOLD | X | X | X | X | X | |
| AUBREY, WILL | X | X | X | X | | |
| BABB, DOROTHY | X | X | X | X | X | (1947) b7D |
| BABB, SONORA | X | X | X | X | X | |
| BACKUS, GEORGIA, aka Mrs. Herman Alexander | X | X | X | X | X | |
| BARZMAN, BEN | X | X | X | X | X | |
| BARZMAN, NORMA | X | X | X | X | X | |
| BAUMFELD, FRANCES | X | | X | | | (1947) |
| BEARD, CECIL | X | | X | | | (1947) |
| BECK, GEORGE | X | X | X | X | | |
| BELA, NICHOLAS | X | X | X | X | | |
| BENGAL, BEN | X | X | X | X | | |
| BENOFF, MAC | X | | X | | | |
| BERCOVICI, FRANCES | | X | X | X | X | |
| BERCOVICI, LEONARDO | | X | X | X | X | |
| BERGMAN, HELMAR | | | | | | |
| BERKELEY, MARTIN | X | X | X | X | | |
| BERNSON, GEORGE | | X | X | X | | |
| BERRY, GLADYS | X | X | X | X | | |
| BERRY, JACK | X | X | X | X | | |
| BESSIE, ALVAH | X | X | X | X | X | |
| BESSIE, HELEN | X | X | X | X | | |
| BEVERLY, HELEN, aka Helen Cobb | X | | X | X | | |
| BIBERMAN, EDWARD | X | | X | | X | |
| BIBERMAN, HERBERT | X | X | X | X | X | |
| VIERTEL, VIRGINIA | | X | | | X | |

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| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| BIRNKRANT, ARTHUR | X | X | X | X | X | |
| BIRQUIST, LILLIAN | X | X | X | X | X | |
| BLANCHARD, ROBERT | X | | X | | | [redacted] b7D |
| BLANKFORT, HENRY | X | X | X | X | X | (1947) |
| BLOCH, KALMON | | X | X | X | | |
| BLOWITZ, BILL | X | X | X | X | | |
| BOHNEN, ROMAN | X | X | X | X | | |
| BORDAGES, ASA | X | | | | | |
| BORETZ, ALLEN | X | X | X | X | | |
| BOXER, HERMAN | X | X | X | X | X | |
| BRAND, PHOEBE, aka Phoebe Carnovsky | X | X | X | X | X | |
| BRAUN, IRWIN | X | X | X | X | X | (1947) |
| BRIDGES, DOROTHY | X | X | X | X | X | |
| BRIDGES, LLOYD | X | X | X | X | X | |
| BROMBERG, JOSEPH | X | X | X | X | X | |
| BRONSON, WALTER | | | | | X | |
| BROWDA, MAURICE | | X | X | X | | |
| BROWN, VIRGINIA | X | X | X | X | | |
| BUCHMAN, HAROLD | X | X | X | X | X | |
| BUCHMAN, SIDNEY | | X | X | X | X | |
| BURNS, JESSIE | X | | X | | | |
| BURROWS, ABRAHAM | X | X | X | X | X | (1947) |
| BURTON, FRANK | | | | | X | |
| BURTON, VAL | | X | X | X | X | |
| BUTLER, HUGO | X | X | X | X | | |
| BUTLER, JEAN | X | X | | X | | |
| CARNOVSKY, MORRIS | X | | X | X | X | |
| CARO, JACOBINO | X | | X | | | |
| CARTER, GEORGE | | | | X | | |
| CHAMBERLAIN, HOWARD | | | | | | [redacted] b7D (1947) |
| CHANIN, GERRY, aka Gerry Schlein | X | X | X | | | |
| CHAPMAN, CLARISE | X | | X | | X | |
| CHAPMAN, THOMAS | X | | X | | X | |
| CHRISTLIEB, DON | X | X | X | X | | |
| CLARK, MAURICE | X | X | X | X | X | |
| COBB, HELEN (Helen Beverly) | X | X | X | X | X | |
| COBB, LEE | X | | | | X | |
| COLE, LESTER | X | X | X | X | X | |
| COLES, NAT | | | X | X | | |
| COLLINS, LINDA | X | X | X | X | | |
| COLLINS, RICHARD | X | X | X | X | | |
| COLLIS, JAMES | X | X | X | X | X | |
| COMINGORE, DOROTHY (Linda Collins) | X | X | X | X | | |

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| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| COMPINSKY, DOROTHY | | | | | X | |
| COMPINSKY, MANUEL | | | | | X | |
| COREY, GEORGE | | X | X | X | X | |
| DAGGETT, CHARLES | | | X | X | | |
| DAIGLE, ALFRED | X | | X | X | | |
| DE SILVA, HOWARD | X | X | | X | | |
| DASSIN, JULES | X | | X | X | | |
| DI FIORE, LINA | X | X | X | | X | |
| DIMSDALE, HOWARD | X | X | X | X | X | |
| DMYTRYK, EDWARD | | X | X | X | X | |
| ELISCU, EDWARD | X | X | X | X | X | |
| ELLIOTT, FAITH | X | | X | | X | |
| ELLIS, MARY JO | X | X | X | X | | |
| ENDORE, GUY | X | X | X | X | X | |
| ENFIELD, CYRIL | X | X | X | X | X | |
| ENGLANDER, MARGARET | X | X | X | X | X | [redacted] (1947) b7D |
| EYCK, JEAN VAN | | | | | | (1944) |
| EYCK, PETER VAN | | | | | | (1944) |
| FARAGOH, ELIZABETH | | X | X | X | X | |
| FARMER, VIRGINIA | X | X | X | X | | |
| FEHER, MILTON | X | X | X | X | | |
| FLEISCHMAN, STEVE | | X | X | X | X | |
| FLETCHER, BLAIR | | | X | | | |
| FLEURY, ROGER | | | | | | (1944) |
| FORAY, JUNE | X | X | X | X | X | |
| FRANK, ANNE RAY | X | X | X | | X | |
| FROELICH, ANNE, aka Mrs. Philip Taylor | X | X | X | X | | |
| FULLER, LESTER | X | X | X | X | X | |
| GIBSON, JULIE | X | X | X | X | X | |
| GILBERT, JODY | X | X | X | X | X | |
| GLASS, NED | X | X | X | X | | |
| GOFF, LLOYD | | | | | | [redacted] b7D (1947) |
| GOLDBERG, MARTHA | X | X | X | X | | |
| GOLDBLATT, HARRIET | X | | X | X | | |
| GORDON, BERNARD | X | | X | | X | |
| GORDON, DON | X | | X | | X | |
| GORNEY, JAY | X | X | X | X | X | |
| GORNEY, SANDRA | X | X | X | X | X | |
| GRAFF, FREDDY | X | X | X | X | | |
| GRANT, DAVID | | | | | | [redacted] (1945) b7D |
| GRANT, MORTON | X | X | X | X | X | |

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| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| GRAU, GILBERT | X | X | X | X | | |
| GREEN, ANN, aka Ann Koch | X | X | X | X | X | |
| GRENNARD, ELLIOT | | X | X | X | X | |
| GRUMES, ALBERT | | | | | | [redacted] (1944) b7D |
| GUILFORD, JACK | X | | X | X | | |
| HAMMER, AL | X | X | X | X | X | |
| HAMMER, BEA | X | X | X | X | X | |
| HARPER, ANNETTE | X | X | X | X | X | |
| HARRIS, LOUIS | X | X | X | X | X | |
| HOLLAND, TOM | | X | X | X | | |
| HORNE, VICTORIA | | X | X | X | X | |
| HOVEY, CONSTANCE | | X | X | X | X | |
| HOVEY, SERGE | | X | X | X | X | |
| HOVEY, TAMARA | | X | X | X | X | |
| HUBLEY, CLAUDIA | X | | X | | | |
| IDRISS, RAMIZ | X | | X | X | | (1947) |
| INGRAM, REX | X | X | X | X | | (1947) |
| JACKSON, JOHN | | | X | X | | |
| JAMES, DAN | X | | X | | X | |
| JAMES, LILLITH | X | | X | | X | |
| JARRICO, PAUL | X | X | X | X | | |
| JASPER, HELEN | X | | X | | | |
| KADISH, BEN | X | X | X | X | X | |
| KAHN, GORDON | X | X | X | X | X | |
| KATZ, HELEN | | X | X | X | | |
| KERWIN, JEANNE | | X | X | X | | (1947) |
| KILLIAN, VICTOR | X | X | X | X | X | |
| KING, DON | X | X | X | X | | |
| KRAFT, HYMAN | X | X | X | X | X | |
| LAMAR, TRUMAN | | | | | | [redacted] b7D (1947) |
| LANG, DAVID | | | X | | X | |
| LARDNER, RING Jr. | X | X | X | X | X | |
| LAWSON, JOHN HOWARD | X | X | X | X | X | |
| LAWRENCE, MARC | X | X | X | X | X | |
| LEE, CANADA | X | | | | | |
| LEES, ROBERT | X | X | X | X | X | |
| LENNERT, ISABEL | X | X | X | X | X | |
| LESSNER, HERBERT | X | X | X | X | | |
| LEVY, MELVIN | X | X | X | X | X | |
| LEWIS, HERBERT CLYDE | | X | X | X | X | |
| LEYDA, JAY | X | | | | | |

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| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| LLOYD, NORMAN | | X | X | X | X | |
| LOGAN, HUMPHREY | | | | | | [redacted] (1947) b7D |
| MC HUGH, KITTY | X | X | X | X | | |
| MC NEIL, ALLAN D. | | | | | | [redacted] (1947) |
| MC VEIGH, PAUL | X | X | X | X | X | |
| MAES, SIMONE | | | X | | | (1947) b7D |
| MAHLER, LILLIE | X | X | X | X | | |
| MALTZ, ALBERT | X | X | X | X | X | |
| MANOFF, ARNOLD | X | X | X | X | X | (1947) |
| MARLOWE, BRIAN | X | X | X | X | X | |
| MASON, ESTA | | X | X | X | | |
| MATTISON, MATHEW | | | | | | [redacted] (1947) b7D |
| MAYER, RAY | | X | X | X | | |
| MEADOW, LEON | | | | | X | |
| MELTZER, SAUL LOUIS | | | | | | (1943) b7D |
| MILLER, JOHN | X | X | X | X | X | (1947) |
| MILLER, PATRICIA | X | X | X | X | X | (1947) |
| MILLHOLLAND, CHARLES | X | X | X | X | X | |
| MISCHEL, FLORENCE | X | X | X | X | X | |
| MISCHEL, JOSEPH | X | X | X | X | X | |
| MORGAN, JOE | | | | | | (1946) |
| MOORE, IRVING | | X | X | X | X | (1947) |
| MORLEY, KAREN aka Karen Vicor | | X | X | X | X | |
| MOSS, JACK | X | X | X | X | X | |
| MYERS, AL | X | X | X | X | | |
| MEYERS, BARBARA | X | | X | | | |
| MEYERS, HENRY | X | X | X | X | | |
| NELSON, RUTH | X | X | X | X | | |
| NICHOLAS, GERALDINE | X | X | X | X | X | |
| OFFNER, HERBERT | X | X | X | X | | |
| ORNITZ, SAM | X | X | X | X | X | |
| PALEY, STANLEY | | X | X | X | | |
| PARKS, LARRY | X | X | X | X | X | |
| PERLIN, PAUL | X | | X | | | (1947) |
| PHILIPS, PEGGY | | X | X | X | | |
| PINE, IES | | | | X | X | |
| POLONSKY, ABRAHAM | | | | | X | |
| PRAGER, STANLEY | X | X | X | X | X | |
| PRIVEL, LUCIEN | X | X | X | X | X | |
| RAPF, MAURICE | X | X | X | X | X | |

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| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| RAVETCH, IRVING | | X | X | X | | |
| REID, ARNOLD | | | | | X | |
| REVERE, ANNE | X | X | X | X | X | |
| REYNOLDS, JACK | X | | X | | | [redacted] (1947) b7D |
| RICHARDS, ROBERT L. | | X | X | X | | |
| RICHARDSON, CAROLYN | | X | X | X | | |
| RICHARDSON, MELONIE | | X | X | X | | |
| RICHARDSON, WILLIAM L. | | X | X | X | | |
| RINALDO, FREDERIC | X | | X | | | (1947) |
| RIPPS, HARRY | X | | X | | | (1947) |
| RIVER, JOERNEY | | X | X | X | | |
| RIVER, W. L. | X | | | | X | |
| ROBINSON, EARL | X | X | X | X | | |
| ROBINSON, JERRY | | X | X | X | X | |
| ROBISON, DAVID | X | | X | X | | |
| ROLFE, ED | X | X | X | X | X | |
| ROMANO, AMELIA | X | X | X | X | X | |
| ROTH, ESTHER | X | X | X | X | X | |
| ROTH, HENRY | X | X | X | X | X | |
| ROSSEN, ROBERT | X | | X | | X | |
| ROTSTEIN, HERMAN | X | X | X | X | | |
| RUDNICK, STELLA | | X | X | X | X | |
| RUSKIN, SHIMEN | X | X | X | X | X | |
| SALT, WALDO | X | X | X | X | | |
| SAMUELS, MURRAY | X | X | X | X | | |
| SANDELL, BEA | X | X | | X | | |
| SANDELL, GEORGE | | X | X | X | | |
| SANFORD, JOHN | X | X | X | X | X | |
| SANFORD, MARGUERITE | X | X | X | X | | |
| SAUL, OSCAR | X | X | X | X | | |
| SCHAFTEL, GEORGE | | | X | X | | |
| SCHOENFELD, BENARD | | | | | X | |
| SCHUELBERG, VIRGINIA | X | | X | X | | |
| SCOTT, ADRIAN | X | X | X | X | X | |
| SELIC, LEONARD | X | X | X | | | |
| SELIERS, KAY | | X | X | X | | |
| SELVIN, MIN | X | | X | | | |
| SHAW, BEN | X | X | X | X | X | |
| SHORE, WILMA | X | X | X | X | X | |
| SHORT, ROBIN | X | X | X | X | | |
| SIEGEL, SAM | | X | X | X | X | |
| SKLAR, GEORGE | X | X | X | X | | |

Director, FBI

June 28, 1947

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60609

| NAME | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| SMITH, ART | X | X | X | X | | [redacted] |
| SMITH, EDWARD, was Israel Malensky | X | X | X | | | (1947) b7D |
| SMITH, HAROLD | X | X | X | X | X | (1947) |
| SMITH, MILTON | X | X | X | X | | |
| SOLOMON, LOUIS | X | X | X | X | X | |
| SONDERGAARD, GALE, aka Mrs. Herbert Biberman | X | X | X | X | X | |
| SPENCER, HELEN M. | X | | X | | | |
| SPENCER, RAY | X | X | X | X | X | |
| STEELE, DOROTHY | | | | | X | |
| STEVENSON, PHILIP | | X | X | X | X | |
| STRAUSS, THEODORE | | | | | X | |
| SULLIVAN, GLENDA | X | | X | | | |
| TAFFEL, BESS | X | X | X | X | X | |
| TANNER, HARRY | | X | X | X | | |
| TARCAI, MARY | X | X | X | X | X | |
| TARLOFF, FRANK | X | X | X | X | X | |
| THERY, JACQUES | | | | | | (1947) [redacted] |
| THOMAS, GEORGE H. | X | X | X | X | | (1947) |
| TOWBIN, CYRIL, | X | X | X | X | X | |
| TOWNSEND, LEO | X | X | X | X | X | |
| TRABUE, MARION | | | X | | | |
| TREE, DOROTHY | X | X | X | X | X | |
| TRIVERS, PAUL | X | X | X | X | X | |
| TRUMBO, DALTON | X | X | X | X | X | |
| TUTTLE, FRANK | X | X | X | X | X | |
| TUTTLE, KAREN | X | X | X | X | | |
| URIS, MICHAEL | X | X | X | X | X | |
| VILLARD, PAUL | X | X | X | X | | |
| VINCENT, MARK | | | X | | | |
| VIRGO, JEAN | X | X | X | X | X | |
| VIRGO, PETER | X | X | X | X | X | |
| WALDEN, ALEXANDER | X | X | X | X | X | |
| WALPER, NORMAN | | X | X | X | X | |
| WARE, EUGENE | | X | X | X | | |
| WASHINGTON, NORMA | | X | X | X | | |
| WATTS, WILLIAM | X | X | X | X | | |
| WEBER, JOHN MRS. | X | X | X | X | | |
| WEIL, RICHARD | | X | X | X | | |
| WEINER, HERMAN | | | X | X | | [redacted] (1947) b7D |
| WEXLEY, JOHN | X | | X | | X | |
| WHITMAN, ERNEST | | X | X | X | | |
| WHITNEY, LYNN | X | X | X | X | X | |
| WILCOX, PAMELA | | X | X | X | X | |
| WINCHELL, PRENTISS | | X | X | X | X | |
| WINTERS, BEA | X | | X | | | (1947) |
| YARIS, BUDDY | X | X | X | X | X | |
| YURDEN, CLAY | | | X | X | X | |

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Director, FBI

Re: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

June 28, 1947

60610

The Bureau teletype of June 24, 1947 further requested that the Bureau be advised specifically how it was known the information made available by CNDI [redacted] on May 28th was the complete record of the Los Angeles Communist Party at that time. b7D

This conclusion is based upon information secured from CNDI [redacted] a functionary of the Los Angeles County Communist Party, who handles membership for the Southside Section, one of the eight sections in Los Angeles County. This informant has advised that in meetings of Section Organizers at which the procedures for handling membership were discussed with HAROLD ROBERTS, the County Membership Director, it was explained that HAROLD ROBERTS was responsible for membership and that LILLIAN ALEXANDER was his technical assistant and succeeded ANNE BYLER who previously held the position. The [redacted] technical assistant, according to the informant, is the worker who does the actual bookkeeping routines regarding records. It was also pointed out to that whenever descrepancies arose as to the section or club to which any individual party member in Los Angeles County was assigned, which frequently happened, the record of the person's membership and place of assignment could readily be straightened out by contacting LILLIAN ALEXANDER since she would have a master record for each of the various sections. b7D

CONF. INFT.

Also, [redacted] participated in a meeting at which it was stated LILLIAN ALEXANDER and HAROLD ROBERTS, the Membership Director, would confer with the person handling membership in each of the 8 sections of the Party to go over the section records and straighten out any conflicts that may exist with the County records. b7D

All of the above was corroborated to a certain extent through physical surveillance of ANNE BYLER and LILLIAN ALEXANDER.

Through [redacted] and additional surveillances it is also known that an elaborate program for handling transfer cards, membership applications, and assignment cards was set up in Los Angeles County whereby certain trusted Party members were selected to contact the various sections to make deliveries and pickups of this material at designated points and be responsible for the material reaching HAROLD ROBERTS, who in turn would arrange for it to reach LILLIAN ALEXANDER. b7D

During conversations with LILLIAN ALEXANDER CNDI [redacted] received the very definite impression that LILLIAN handled all of the records for the entire County, although naturally this was not a matter of specific discussion as [redacted] had no legitimate reason for inquiring about it but did have occasion to see the records for a few minutes and notice that several pages referring to Hollywood were included. b7D

Director, FBI June 28, 1947

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60611

CONF. INFT. Because of this it was felt that when the "black bag job", known as CNDI [redacted] was ultimately consummated there was a possibility that records of the membership of the cultural people in the Party in Hollywood might also appear, however, as explained in my letter of June 11, 1947, it would appear that the records maintained by LILLIAN ALEXANDER were kept for the entire Los Angeles County area, including all eight sections, but that as to the Hollywood Section she had a record of only the industrial people in the motion picture industry and people living in the Hollywood community. b7D

The third question asked by the Bureau was how it was determined which clubs are composed of individuals employed in the motion picture industry.

CONF. INFT.

In this regard CNDI [redacted] has very frequently furnished the mimeographed bulletin put out by the Party in Los Angeles announcing the program and results of the subscription drive for the Daily People's World. The party in these publications lists each of the eight sections and the clubs comprising the section and then sets forth the clubs quotas, subscriptions obtained, etc. This bulletin, which is obtained periodically by [redacted], has included the Hollywood Section and has on occasion indicated clubs in the Hollywood Section varying from a total of eighteen to thirtyfive, indicating there is an almost constant shuffling and reorganizing of clubs and the names thereof in the Hollywood area. b7D

This fact is further corroborated by CNDI [redacted], a member of the Hollywood Section, who knows that names of some clubs have been changed. [redacted] could both state positively that the Hollywood Section contained approximately thirty clubs which were broken down into three sub-sections, cultural, industrial and community. b7D

CONF. INFT.

In addition, CNDI [redacted] as an active functionary in the community sub-section, was able to state which of the clubs were community clubs. As a result it was concluded that the remaining clubs were either industrial or cultural, and information submitted by [redacted] established that the industrial and cultural clubs were formed solely to include in their membership people employed in the motion picture and radio industries. b7D

These facts were further corroborated in the material photographed through the services of [redacted] on May 28th for one exhibit was found which listed thirteen clubs, the names of which it was noted had previously appeared on the People's World bulletins and also opposite seven of these clubs was the letter "C", which it is felt quite conclusively means cultural, and opposite five of these clubs was the letter "I" which it b7D

Director, FBI

June 28, 1947

RE: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60612

is believed represents industrial. The thirteenth club had the designation "N" by it, this being the "Hollywood Professional Club" which club is known by [redacted] to be attached to the community sub-section. It is believed therefore that the letter "N" indicates community clubs and the letter "C" cultural clubs, and the letter "I" industrial clubs. b7D

To further substantiate this, the records themselves contain names of many individuals with a notation indicating the club to which they are assigned. Almost without exception, where the individual's occupation was given as a writer, for example, it was indicated he was assigned to the Sam Adams Club. It is therefore felt it is reasonable to conclude the Sam Adams Club is a cultural club in the industry. Just to cite one more example of this, opposite the names of many members whose occupations were given as radio industry was a notation that they were assigned to the Peri Club, and some others to the Webbs Club. A more specific illustration could also be made in the case of cartoonists. A record of membership for several individuals whose occupation was given as cartoonist were found, and without exception these individuals were assigned to the Art Young Club.

The Los Angeles Office is in the process of preparing a summary report on the "Cultural Section" of the Communist Party in Los Angeles County which will embody all the information available to establish the membership of these people. A majority of the people who have been identified as members of the Cultural Section have been the subjects of individual case files.

Very truly yours,

R. B. HOOD,
Special Agent in Charge

FGD:cmf
100-15732
cc: 100-18874

Federal Bureau of Investigation

United States Department of Justice
New York, New York

July 25, 1947

~~CONFIDENTIAL~~

Director, FBI

Re: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/14/92 BY SP2 Cl/Cn

Dear Sir:

In accordance with your request set forth in letter to this office dated July 2, 1947, under the above caption, Confidential Informant [redacted] was interviewed on July 18, 1947 by Special Agents William J. McCarthy and Daniel F. Garde, and again on July 21, 1947 by Special Agent Garde. b7D

DECLASSIFIED BY SP2 Tap/DD ON 1/9/85 CA 87-999

GENERAL COMMENTS ON INFILTRATION OF THE INDUSTRY

[redacted] advises that infiltration of the motion picture industry was very definitely one of the programs of the Communist Party during the period of his membership therein. He does not recall ever having seen the directive containing instructions to intensify activity in the motion picture industry, which was mentioned in your letter and which allegedly came down from the top structure of the Communist Party in the spring of 1935. He points out that it was not until October, 1935 that he was assigned to the Daily Worker building where he for the first time had access to such official documents. He asserts, however, recalling that from the time of his assignment to the Daily Worker in 1935, that there was a very definite emphasis in the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. Although he recalls at this time only a few definite instances of such activity which shall be mentioned below, he declares that various aspects of this program were frequently discussed by officials at Party headquarters and at the Daily Worker. It was generally understood at the Communist Party National Office that the program was of particular importance as it provided an excellent means of molding or influencing public opinion, and the various activities of Communist officials in that connection were of such a scale that the informant regarded the day to day manifestations of their interest thereto as casually as he would have regarded any other routine activities of the other important Communist Party programs.

RECORDED & INDEXED

The Communist Party's interest in the motion picture industry, according to [redacted] has not been entirely divorced from other interests on the West Coast, particularly West Coast shipping. There has been sort of a link between the activities of HARRY BRIDGES and the Communist infiltration program. b7D

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100-50870

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in Hollywood. BRIDGES was well acquainted with the Hollywood program and was well acquainted with many of the Hollywood crowd; the one helped the other to their mutual advantage.

During the period of the Communist Party's concentrated interest in the movie industry, both EARL BROWDER and WILLIAM Z. FOSTER made trips to San Francisco and presumably to Los Angeles in connection with the Communist Party's interest on the West Coast which included, of course, its interest in the motion picture industry. The informant could not recall the dates or even the years during which these trips were made. He added that it is his understanding that WILLIAM SCHNEIDERMAN, who had quite a bit of authority in Communist Party matters on the West Coast was, of course, active in the program of winning influence in the motion picture industry, although he could not recall any specific documents or comments responsible for his having that impression.

Informant states that sometime following the period during which the actor JAMES CAGNEY was the subject of much publicity as being mixed up in Communist activity, V. J. JEROME made a trip to the West Coast, at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. JEROME re-organized the Hollywood branch of the Communist Party, separating the top-ranking stars and big name personalities from the lesser lights and rank and file membership. This was done for the protection of the professional set who felt that they were exposing themselves unnecessarily to adverse publicity by being openly associated with non-professionals, who, having less to lose, were too prone to boast of their Communist connections and their acquaintanceship (sometimes made possible through Party activity) with prominent Hollywood people in the same breath. The latter situation was regarded as undesirable as it prevented some of the professionals being as active as they would otherwise have been. JEROME established the separate Communist Party branch in Hollywood for the professional people only, which resulted in bringing more professional people into the Party. [redacted] could not recall just when it was that JEROME made the above-mentioned trip to Hollywood, but indicated it could be approximately located in time by referring to records of the period during which CAGNEY was under attack by the press for being a Communist. b7D

[redacted] states that he frequently sat in on meetings of the Daily Worker's Cultural Committee, during which the Party's program in Hollywood was discussed. This committee met once a week in the Daily Worker office. Its membership included ALEXANDER TRACHTENBERG, who because of his position, had considerable to do with the program; JOSEPH FIELDS; LIONEL BERMAN and ROBERT REED. Informant advises that BERMAN, head of the Cultural Committee, has been in constant contact with Hollywood and has played an important part in the program. He added that BERMAN recently married LOUISE BRANSTON, which now affords him with an even closer contact with the West Coast personalities. BERMAN has been frequently consulted as to the advisability of the Communist Party

pushing or promoting this or that script or production, although the Party has not always followed his advice. The informant distinctly recalls BERMAN having distinctly discussed at one of the Cultural Committee meetings, held probably during 1943 or 1944, plans for the formation of the Independent Citizens Committee of the Arts and Sciences. During this talk BERMAN discussed the desirability of various individuals he considered fit to be made leaders of the ICC. BERMAN, informant distinctly recalls, mentioned EDWARD G. ROBINSON as one of the people that could be relied upon. He also discussed the pros and cons of having JOHN DAVIDSON made chairman of the ICC. Although the informant does not at this time recall the names mentioned, he remembers that BERMAN also mentioned other Hollywood personalities who could be trusted. He states that BERMAN was successful in using well known Hollywood people to further Communist Party aims, FREDERICK MARCH being one of the persons who came under his influence.

As a further specific instance of the interest of the Communist Party in Hollywood, informant recalls V. J. JEROME having told him of a change that had been made in the handling of Communist Party money coming from Hollywood, whereby the "center" (The National Office of the Communist Party) took over the collection of funds from that area. The step was taken because it was felt that up to that time the West Coast was receiving too large a share of the money coming from the Hollywood branch when compared with the whole national set up. [redacted] b7D could not recall when JEROME told him of this, but remembers his having advised that the individual who collected Communist Party funds in Hollywood, by virtue of the new arrangement, became directly responsible to the National Office in New York City.

Included in the general plan to infiltrate the movie industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. By mobilizing the Communist Party in back of a particular picture to its liking, management was put on notice that it could expect big support to make the picture a success. Such pictures were boasted on a big scale, tremendous publicity being afforded by the efforts of the Communists. For example, the Party worked particularly hard to promote "Mission To Moscow" and "North Star". Informant recalls sitting in on meetings at National Headquarters, at which publicity campaigns were planned, to push the picture "Mission To Moscow". Although not recalling the contents of any specific directive, he remembers that there were directives issued from Communist Party headquarters containing instructions for the backing and ballyhooing of such motion pictures as "Mission To Moscow". The informant remarked that the whole program was somewhat mixed up with getting help for the promotion of such pictures from the New Deal machinery. For example, he stated somewhere along the line, Congressman SABATH was used in the furtherance of one of the promotion schemes although he could not recall the details.

ADAPHJI

The informant believes the first real impetus to the infiltration of the movie industry program was the sending of JOHN HOWARD LAWSON to Hollywood

about 1941 or earlier. [redacted] is satisfied that LAWSON, who was already a fairly successful playwright, in addition to having personal reasons for going to the Coast, also went for the specific purpose of doing Party work. At the time of leaving New York for the West Coast, LAWSON was a Communist Party member. Although in the early thirties, he was introduced to the informant by Dr. HARRY W. LAIDLER (Socialist) as a Socialist. The informant states that he is quite sure that LAWSON was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized and promoting the Communist Party influence in the motion picture industry. The informant recalls that following LAWSON's arrival in California almost any Communist who could write would be sent by the National Office to be put under LAWSON's wing. [redacted] learned that LAWSON had the Party send him authors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. Informant regards LAWSON's efforts as very successful. In fact, he states the whole Communist program of infiltrating the movie industry was most successful. b7D b7D

Among the writers who were sent out to Hollywood on LAWSON's influence were ALFRED MALTZ, ALVAH BESSIE, DALTON TRUMBO, MICHAEL BLANKFORT and others whose names he could not bring to mind. All of these individuals mentioned above were known by informant to be Communists. MALTZ when in New York was the husband of MARGARET LARKIN (daughter of JIM LARKIN who went to jail with BEN GITLOW). BESSIE had been a writer for "New Masses". BLANKFORT immediately before leaving for California engaged in a lengthy conference with the informant, talking at length about his plans. In addition to having his own personal reasons for wanting to go to Hollywood, it is the informant's belief that BLANKFORT was also to be involved in some program in California, with EMMETT LAVERY, to work on winning Catholics over to the Communist Party in the Hollywood area. BLANKFORT was the author of "The Big Yankee", a biography of General CARLSON.

DOROTHY PARKER, who was a valuable alliance of the Party, if not a card holding Party member, and DONALD OGDEN STUART, were very active in cooperating with LAWSON in the program. STUART became a sort of chairman of the Hollywood branch of the Communist Party, although informant is not sure if he held that exact title. Somewhat prior to the time of LAWSON's West Coast activity, LIONEL STANDER was the equivalent to the Secretary of the Hollywood branch.

THE SCREEN WRITERS GUILD

This organization, according to [redacted] was completely controlled, "body and soul", by the Communist Party. Communists either organized the Guild or were a big factor in its organization. While others may have participated b7D

in the formation in its earlier stages, the Communists definitely took over the control of the organization. The development of the Guild was part of the program to infiltrate the movie industry and to dictate policies to the industry. Informant states that EMMETT LAVERY, who was supposed to be a well known Catholic, was made president of the Guild. It was felt by the Party that because of his being known as a Catholic, LAVERY could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, LAVERY was regarded by Party leaders at National Headquarters as a loyal and faithful follower of the Communist Party lines. Informant remarked that LAVERY may not have been as much under the influence and control of the Communists at the outset of his connection with the Guild as he became later on. He may have eventually become an actual Communist, according to [redacted] although he could not be sure of this. Informant advises that in any case Communist leaders were well aware of LAVERY's weaknesses and made very good use of him in connection with instant program. [redacted] recalls hearing the Screen Writers Guild and its activities discussed by Party leaders, and remembers discussions by the Cultural Committee in which it was agreed that control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he states, was to obtain better conditions for its members and to further the Communist Party's potential information influencing public opinion. After it was fully organized, the Party used the Guild in many ways, including for the purpose of "pulling the leg of management". In accordance with the Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect". The informant explained that he meant by this that management and influential Hollywood persons were forced into line to avoid criticism. So-called "experts" within the Guild, by belittling and harping along certain lines were effective in isolating persons who opposed the Party's lines or were at least successful in destroying their effectiveness. The informant knows from reports seen by him at the Daily Worker at Party headquarters, that at the time he left the Party the Guild was as completely under the Party's control as was the IWO.

b7D

[redacted] recalls HANS EISLER having made some remark to him at Party headquarters to the effect that he, EISLER, was planning to go to Hollywood through the efforts of JOHN HOWARD LAWSON. He further recalls seeing reports reflecting that the Guild had arranged to have PAUL ROBESON appear in several productions.

b7D

HOLLYWOOD WRITERS MOBILIZATION

The informant has heard of the HOLLYWOOD WRITERS MOBILIZATION, but does not recall in what connection, and does not know enough about the organization to make any comments at this time.

CONFERENCE OF STUDIO UNIONS

[redacted] recalls hearing Party leaders discuss the CONFERENCE OF STUDIO UNIONS. It is his impression that this organization was not necessarily a Communist organization, although the Communists having recognized in it an opportunity for furthering their own purposes, did have a hand in its activities. To what extent that organization was dominated or infiltrated by Communists, informant did not know. It is the informant's belief that the CONFERENCE OF STUDIO UNIONS was formed as the result of friction and quarrels within A.F. of L unions on the West Coast. b7D

HERBERT K. SORRELL

[redacted] states that SORRELL, if not an actual Communist Party member, was very close to the Party. SORRELL was discussed at headquarters by Party officials and had the confidence of the Party. He was supposed to carry out the Party's directives. Informant's source for his knowledge of SORRELL, he states to be a number of reports coming from the West Coast to STATCHEL, which the informant saw at Party headquarters and at the Daily Worker. He comments that reports relating to SORRELL were couched in such vague terms, that it was never clear to the informant whether SORRELL was an actual Communist or whether he was a non-Communist who was acting under someone else's influence or pressure. It was his impression that SORRELL did not go out to the West Coast until sometime after the Communist infiltration of the movie industry had been well under way; he suggests that it was perhaps in 1943 or 1944. b7D

WALDO SALT

[redacted] did not know of WALDO SALT. b7D

DALTON TRUMBO

Informant described DALTON TRUMBO as "a half-baked author"; a Communist writer, who at one time wrote articles for the Daily Worker. These articles may have been written by TRUMBO under another name. The informant advises that TRUMBO's work was played up and featured at the Daily Worker inasmuch as TRUMBO was a very enthusiastic Communist Party member.

LEADING COMMUNIST PARTY FUNCTIONARIES AND SYMPATHIZERS IN THE MOTION PICTURE INDUSTRY

The informant advised that he was satisfied that the following Hollywood personalities, all active in the infiltration program, are Communist Party members: EDWARD G. ROBINSON, PAUL ROBESON, FREDERICK MARCH, DOROTHY PARKER (was at one time a Communist), DONALD OGDEN STUART, RUTH McKINNEY, ~~ALFRED HALTZ~~, ALVAH BESSIE, DALTON TRUMBO, MILLEN BRAND, and MICHAEL BLANKFORT. ~~JAMES CAGNEY~~ he states was at one time a Communist, but dropped out a number of ~~years ago~~.

July 25, 1947

In addition to persons mentioned heretofore in this communication, [redacted] named the following persons as being in his opinion, individuals of Communist background or sympathizers, who have been prominent in the program of infiltrating the motion picture industry. In those cases where the informant knew of a particular individual having been a Communist, the fact will be indicated. b7D

| | |
|---|---|
| MILLEN BRAND | Communist. Informant not sure BRAND has actually been in Hollywood, but asserts he has definitely been mixed up with the Communist set in the motion picture industry. |
| RICHARD BRANSTEN | Communist. Known personally by informant. Believed to have gone to Hollywood more or less lately, that is, during 1946 or 1947. |
| BARTLEY CRUM | If not a card carrying Communist Party member, follows the Party line and does what the Party wants him to do. Author of "Behind The Silk Curtain". |
| PHIL CONNELLY | Very close to the Communists in Hollywood. Was State Secretary of the CIO and supposedly a Catholic. |
| NORMAN CORWIN | So close to the Communist Party it would be difficult to say that he is not a member. Spoken of in laudatory terms by Party officials and mentioned over and over again in connection with the program of infiltrating the motion picture industry. CORWIN is a script writer. |
| JOHN GARFIELD | Movie actor. A Communist. |
| LILLIAN HELLMAN | Communist. |
| GENE KELLY | Producer. Informant has heard his name mentioned favorably at Party headquarters. Does not know if he is a Party member. |
| ROBERT KENNEY | Was State Attorney General. It is informant's impression that he was a Communist. Informant states that KENNEY has been a leader in the Progressive Citizens of America, which he describes as a Communist front in the Los Angeles area. |

July 25, 1947

| | |
|---|---|
| ALFRED KREYMBOURG | Poet. Informant was not sure this individual has ever actually been in Hollywood. States that he fits into the picture somewhere in connection with the infiltration of the industry. He has a fatherly influence on Communist writers and coaches them before they go to Hollywood. |
| RUTH McKINNEY | Communist. Author of "My Sister Eileen"; now married to RICHARD BRANSTEN. |
| PAUL MUNI | Not necessarily a Communist, but very cooperative. |
| ARCH OBOLER | Writer. Informant is pretty sure OBOLER is a Communist. |

Informant [redacted] states that there have been so many changes on the Hollywood scene, and that he has acquired knowledge of the Communist situation on the West Coast from so many sources, including extensive reading both before and after his break with the Party; that it is most difficult, if not impossible, for him to retell exactly where orwhen he learned of the various people mentioned above being associated with or participating in the Communist program of infiltrating the movie industry. He is quite certain, however, that the persons mentioned in this letter played a definite part in the Communist Party's program to infiltrate the movie industry. b7D

Your attention is called to the fact that additional information previously furnished by the informant in earlier interviews regarding the situation in Hollywood was forwarded to the Bureau in letters of April 25 and July 15, 1947, under the caption of the informant's name.

Very truly yours,

Edward Scheidt

EDWARD SCHEIDT
Special Agent in Charge

CC: NY file #62-8988
100-78587

Federal Bureau of Investigation

United States Department of Justice

Los Angeles 13, California

July 25, 1947

CONFIDENTIAL

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AIRMAIL

SPECIAL DELIVERY

DIRECTOR, FBI

11/2/89 Classified by SP5C1DMS Declassify on: OADR 296,290

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. 100-158743

Dear Sir:

Rebulet dated July 2, 1947 which begins "Reference is made to your letter to the Bureau dated June 11, 1947" and to Bureau letter dated July 11, 1947.

DECLASSIFIED BY SP12 BTC on 4-6-95

These two letters ask for clarification of information furnished the Bureau by the Los Angeles Office as to the Communist Party members employed in the Motion Picture Industry, which information was furnished the Bureau in the form of two lists, one based on information received from CNDI [redacted] which was forwarded to the Bureau by letter dated June 11, 1947, and the other based on information obtained from CNDI [redacted] which was forwarded to the Bureau by letter dated June 28, 1947. b7D

All the information set forth on the 3200 list is factual in that it is set forth exactly as it appeared in the records maintained by LILLIAN ALEXANDER. In compiling the list the only discretion exercised by Bureau Agents was in which names to include thereon. To appreciate the problem involved, the Bureau's attention is called to the fact that the Los Angeles County records, maintained by LILLIAN ALEXANDER, were voluminous and necessitated the taking of approximately 1800 photographs. The Hollywood Section records consisted of several folded sheets of paper and were not broken down in an orderly fashion as to club or occupation. In addition, there were many miscellaneous longhand notes regarding individual members. Also, the County records included a large book of transfers and another large book of new members. These two books were for the entire county of Los Angeles and were not broken down section by section, therefore it was necessary to go through these two books and pick out the persons who appeared to be members of the Hollywood Section of the Party. This selection was based upon the information set forth as to the person's club affiliation and occupation.

With reference to ALICE ADAMS, member of "Hollywood Industrial", this individual was included on the list because of the fact the Party records themselves indicated that she was assigned to "Hollywood Industrial" and information previously obtained from CNDI [redacted] and CNDI [redacted] had b7D

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established that the Hollywood Industrial Sub-section had been organized for the sole purpose of including in its membership persons employed in the Motion Picture Industry.

The second person on the list, CHARLOTTE ADAMS, was included because the records contained the notation: "Movie Painter, Union No. 852". It was felt this reference to occupation from the records of LILLIAN ALEXANDER indicated clearly that this person was connected with the Motion Picture Industry.

With reference to DOROTHY BABB, a member of the London Club, after whose name appears the notation "Dropped", this is exactly the information which appeared on LILLIAN ALEXANDER's records. This office has no means of knowing whether this individual is now a member at large or in another club, however the expression "dropped" in Party records secured by this office in the past has always appeared to mean that the person had been dropped from the Party and was no longer a member. When members change clubs the term "transfer" was used. This definition of the terminology used is substantiated to some extent by the fact that elsewhere in the records of LILLIAN ALEXANDER several persons were listed as "dropped" and after the notation would be a reason, such as "illness", "psycho", "no longer interested".

why not get them

In regard to NAOMI BASS, a member of the Guest Club, it is pointed out that on ALEXANDER's records the club designation was given simply as "Guest". CNDI [redacted] has furnished separate information however to the effect that the Guest Club is sometimes referred to as the "David Guest" Club, which indicates this club is apparently named after DAVID GUEST. Efforts are being made to verify her occupation along with the other individuals on the list. b7D

To clarify this list for the Bureau, it should be stated that all the information appearing under the column "Club" is set forth exactly as it appears on the records. From information submitted by [redacted] it is known that these club names are changed frequently. b7D

Some of the clubs named have after them "16th CD". This is an abbreviation for 16th Congressional District, and indicates that the club is attached to the 16th Congressional District Section of the Party in Los Angeles County. Similarly the Party has a section for the 20th Congressional District.

While there is no proof available to this office, it is probable that the Dreiser Club is named after THEODORE DREISER and that the Guest Club is named for DAVID GUEST; the London Club for JACK LONDON; the Fox Club for RALPH FOX; the J. Brown Club for JOHN BROWN; the Franklin Club for BENJAMIN FRANKLIN; the Fiske Club for RICHARD FISKE; the Eldridge

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Club for [redacted] ELDRIDGE, etc. CHDI [redacted] says the members of the individual club who were present at the time the name was selected are the only ones who can state unequivocally that it was named after a specific individual, however probable it may appear. (X) b7D

As for the name FRANCES BERKMAN, "wife of studio worker", this individual was inadvertently included on the list. (X)

My letter of June 28 explained in considerable detail the means whereby it was determined these clubs were for individuals employed in the Motion Picture Industry. (X)

As for the column "Occupation", information set forth thereunder was that which appeared on the records themselves, including the abbreviations. For the assistance of the Bureau, these abbreviations, in the order in which they appear, are: (X)

| | |
|---|---|
| Film Tech. | Film Technician |
| A.F.L. | American Federation of Labor |
| S.A.G. | Screen Actors Guild |
| A.F.R.A. | American Federation of Radio Artists |
| I.A.T.S.E. | International Alliance of Theatrical State Employees |
| S.O.E.G. | Screen Office Employees Guild (If followed by a number, it indicates the particular local.) |
| I.B.E.W. | International Brotherhood of Electrical Workers |
| Cost. Local #705 | Costumers Local No. 705 |
| C.S.U. | Conference of Studio Unions (If followed by a number, it indicates the particular local.) (X) |

With regard to paragraph 3, on page 2 of the Bureau letter questioning the terms "A No. 2; Hollywood; Y.C.L.; South Paw," etc., it can only be stated these were the club names that appeared in the records. A Communist Party book number appeared on the records in only a few instances and these were included on the list only for the purpose of setting forth completely the information appearing on the records made available by [redacted] (X) b7D

With reference to the Bureau's desire to know positively that the Communist Party members set forth in the two lists referred to are actually employed in the Motion Picture Industry or a member of a Union such as the Screen Actors Guild or Screen Office Employees Guild, this is not in itself assurance that the person is currently so employed. In the first place, the Party apparatus functions very slowly in recording changes in the occupation (X)

CONFIDENTIAL

DIRECTOR, FBI JULY 25, 1947

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - R

CONFIDENTIAL

of its members, and secondly, many of these people are not under contract but are employed on a free lance basis and thereby move from studio to studio.

I have therefore made arrangements to verify the occupation of the persons who appear on the two lists and as soon as this can be done a complete list, showing current occupations, will be prepared and submitted to the Bureau.

Paragraph 3 of Bureau letter dated July 11, 1947 desired clarification of the use of CNDI [redacted] and CNDI [redacted] in Column 6 of my letter dated June 28, b7D

The Bureau had previously requested that the latest information available to show membership of the people listed be set forth. Column 6 was used for this purpose and also as a miscellaneous column to set forth informants other than [redacted] who had identified some of the people involved. b7D Therefore, for example, with regard to HELMAR BERGMAN, there is set forth from these two sources that BERGMAN is a member of the Party as of 1947. In the same manner, CNDI [redacted] furnished information regarding DAVID GRANT in 1945 which was set forth under Column 6.

Regarding JEAN VAN EYCK, information regarding this individual was secured from CNDI [redacted] on June 30, 1944 during the course of a "black bag job", the complete results of which were set forth in the report of Special Agent JOHN R. VICARS dated August 26, 1944 at Los Angeles in the case entitled "Communist Party U.S.A., District 12, Los Angeles Field Division". The Agents participating were JOHN R. VICARS, DAVID A. MacCULLOCH, IRVIN C. CHEPPARD, HARRY RICHARDSON, EDWARD J. HALLY, ROBERT W. HOLLMAN and FRED G. DUPUIS. b7D

The information requested in paragraph 4 of Bureau letter dated July 11, 1947 will be submitted separately.

Very truly yours,

Signed from copy
R. B. HOOD,
SAC

FGD:cmf
100-15732

CONFIDENTIAL

SAC, Los Angeles PERSONAL ATTENTION July 11, 1947

Director, FBI

COMMUNISTS INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60571 ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95

Reference is made to recent communications from the Bureau to your office captioned as above, the last of which was dated July 2, 1947. The Bureau desires again to call to your attention the extreme importance of promptly handling all inquiries submitted to your office by the Bureau. You are further instructed that each of these inquiries must be handled most thoroughly with the source, date received, and all background information set out concerning each of the Bureau's questions.

Reference is made to the lists of Communists in the motion picture industry submitted by your office to the Bureau dated June 11, 1947, and June 23, 1947. The Bureau desires that your office furnish the Bureau with the occupation as well as the place of employment when possible, of each of the individuals listed on these two lists who are positively affiliated with the motion picture industry.

As you have been advised, the Bureau is awaiting clarification of the list submitted by your office on June 11, 1947, which was requested in the letter to your office of July 2, 1947. Concerning the list of June 23, 1947, the Bureau also desires that you clarify the use of CHDI [redacted] and CHDI [redacted] as used in Column G. The Bureau desires to know the specific date of the confidential source referred to as "2900 (1944)" which appears in Column G following the name of "Dyck, Joan Van" as well as the Agents participating in the event. b7D

In the report of Special Agent Robert W. Hollman dated March 15, 1947, at Los Angeles entitled "Communist Party - USA, District 13" information is set out reflecting that the Communists have established Shop Units at Universal, Paramount, MGM, RKO, and Columbia Studios. The Bureau desires that your office promptly submit all available background information concerning the establishment of these Shop Units, including their operations and functions. The leaders and members of these units, if known, should also be set out. Of course, all sources of information should be completely set out.

In your letter to the Bureau dated June 23, 1947, you advise that your office is in the process of preparing a summary report on the Cultural Section of the Communist Party in Los Angeles County. You are requested to expedite the submission of this summary report. It is requested that it be submitted to the Bureau no later than August 5, 1947.

RECORDED 100-13754-176

I desire that you personally supervise the handling of this case and all inquiries submitted to your office by the Bureau in connection with this case. All requests should be handled promptly and submitted without delay.

COMMUNICATIONS SECTION
JUL 12 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

Tolson
E. A. Tamm
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Gurnea
Harbo
Mohr
Winterrowd
Tamm
Sullivan

JJC:edm

JUL 11 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12-B106 cm

ENCLOSURE

100-138754-177

100-138754-177

Carl C. Hurd

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY [illegible]

Alias

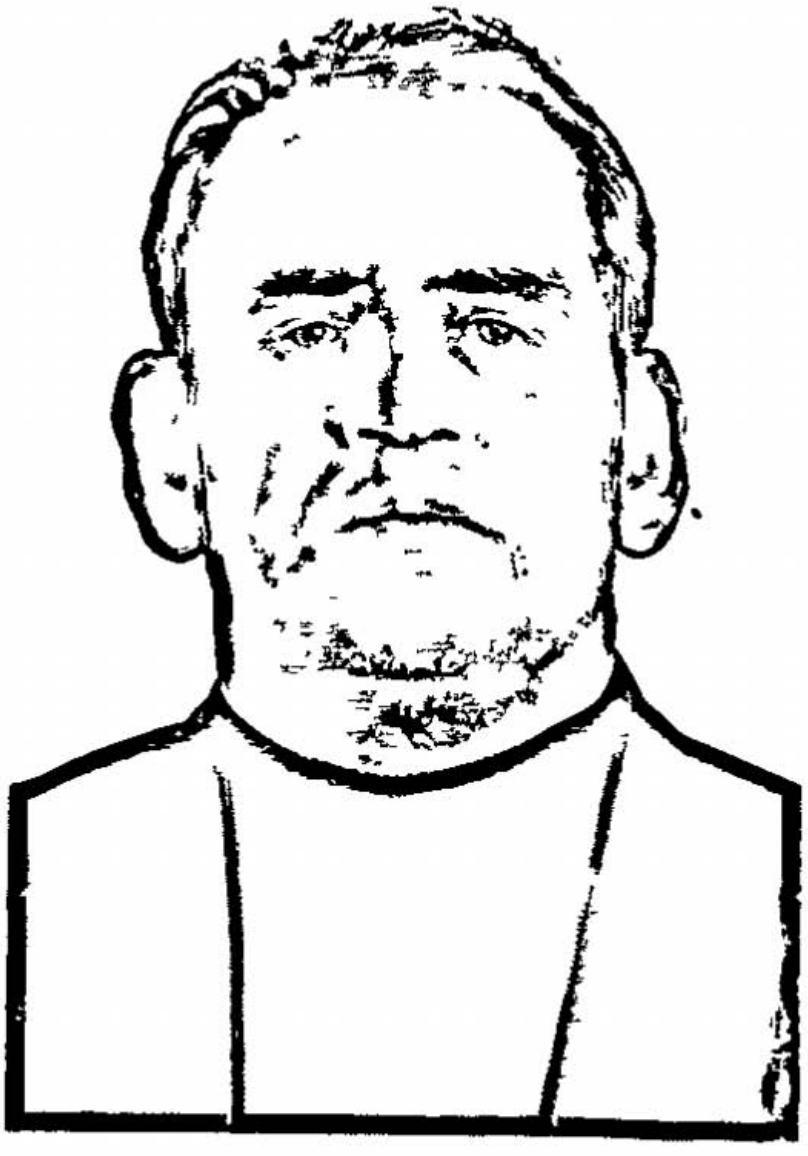
Date photo taken 11-16-46

Age 51 Wt 193 Ht 5/8

Hair Gray Eyes Blue glasses

Charge Consp

F. P. Class 150 27 -M00
M 24 MII 17



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Name James N. Skelton

Alias

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-90 BY [illegible]

ENCLOSURE

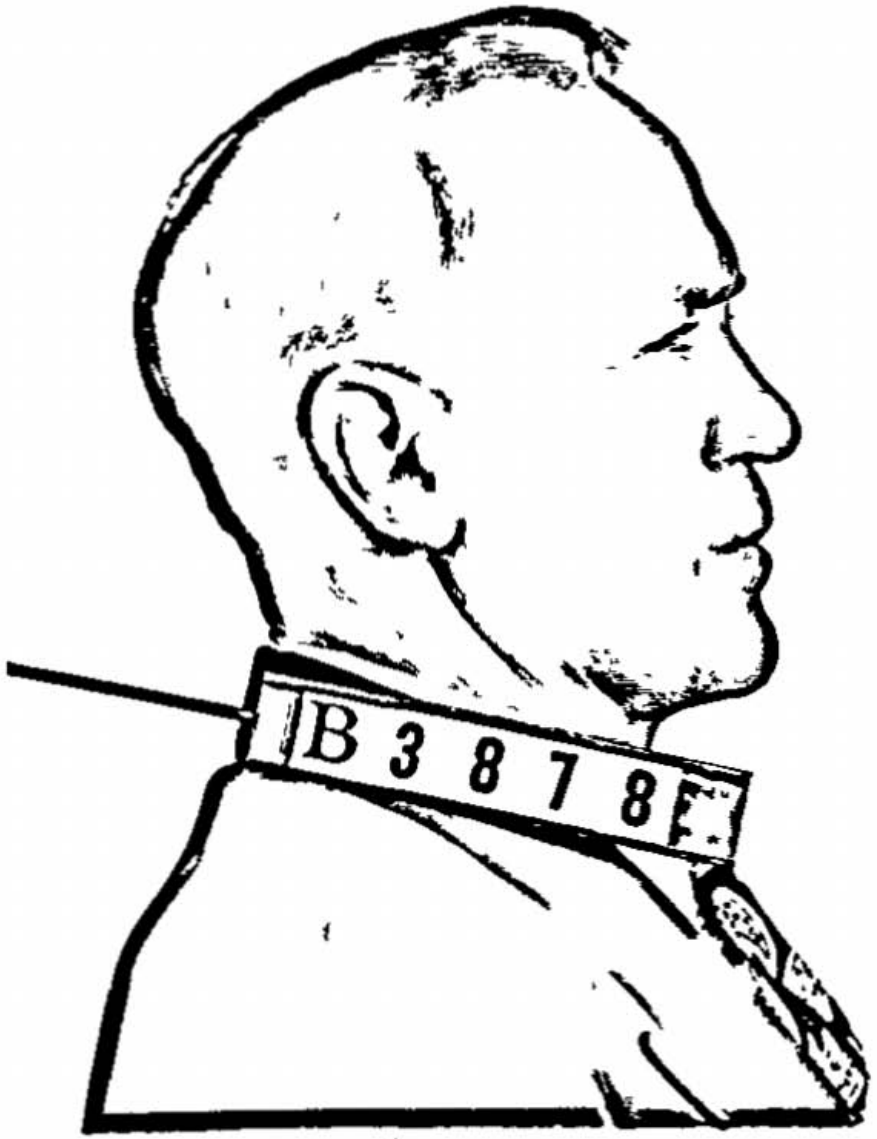
Date

Age 49 Wt 166 Ht 5/8

Hair Brown but Eyes Blue-Grey

Charge Conspiracy

F. P. Class 18 O 25 - I00
L 23 - 000 21



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Name John R. Martin

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-85 BY SP12 BJG/cm

ENCLOSURE

Alias

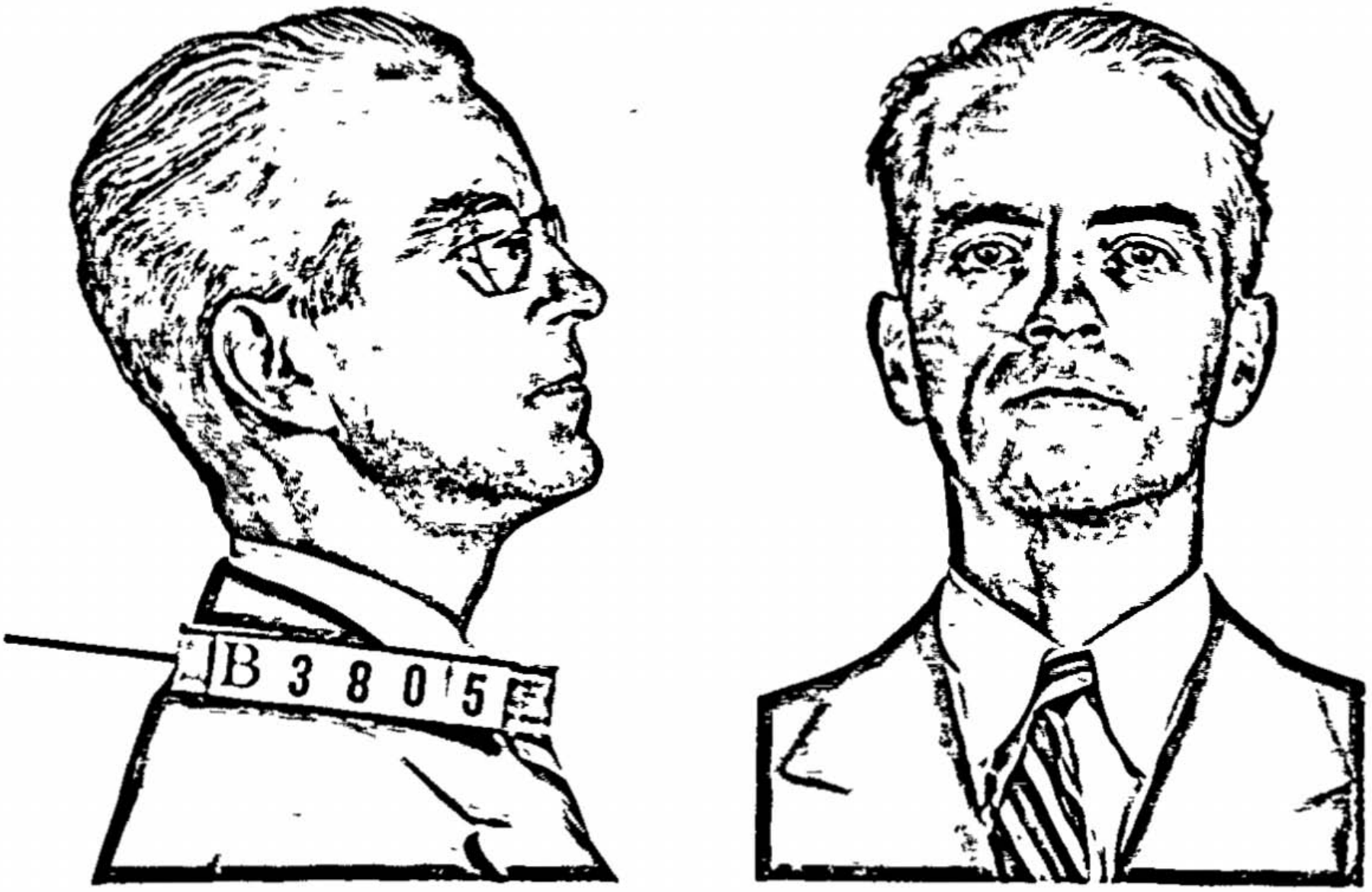
Date Fingerprints 11-18-46

Age 37 Wt 132 Ht 5'7½"

Hair Gray Eyes Blue-glasses

Charge Consp.

F. P. Class 19 M 25 - 000 21
L 3 - I00 22




PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Herbert R. Sorrell

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12 [illegible]

ENCLOSURE

Alias

Date Photo taken 1-10-46

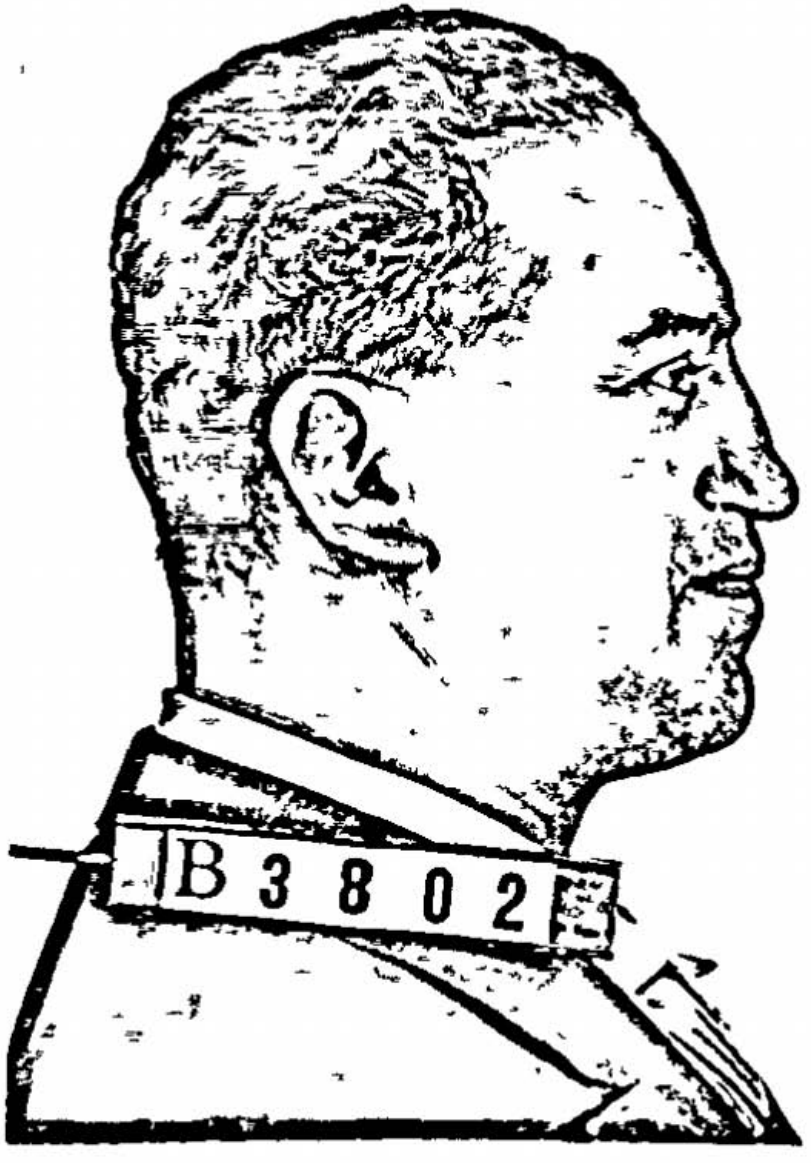
Age 49 Wt 247 Ht 5/10½

Hair Brown Eyes Blue

Comp.

5 0 1 T II 10

4 17 R+O 12



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754 ENCLOSURE

Name Frank J. Abrahek

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP1 BTC

Alias

Date Photo taken 11-19-46

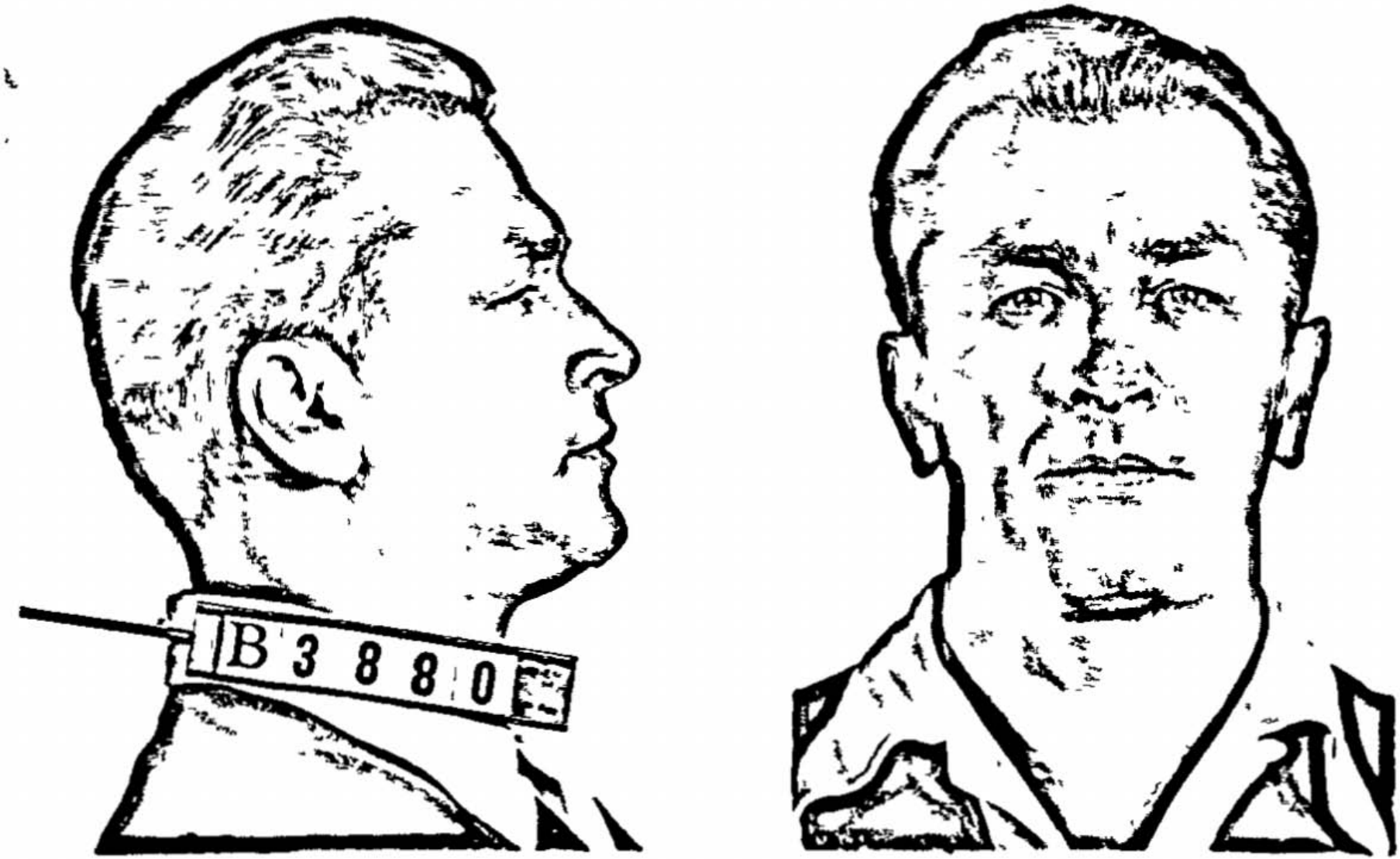
Age 45 Wt 187 Ht 5'9

Hair light brown Eyes Blue

Race Caucasian

140 23 V-I00 22

I 20 0 II 21




PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Berman

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP2 BTW/cm

Alias

ENCLOSURE

Date Photo taken 11-19-46

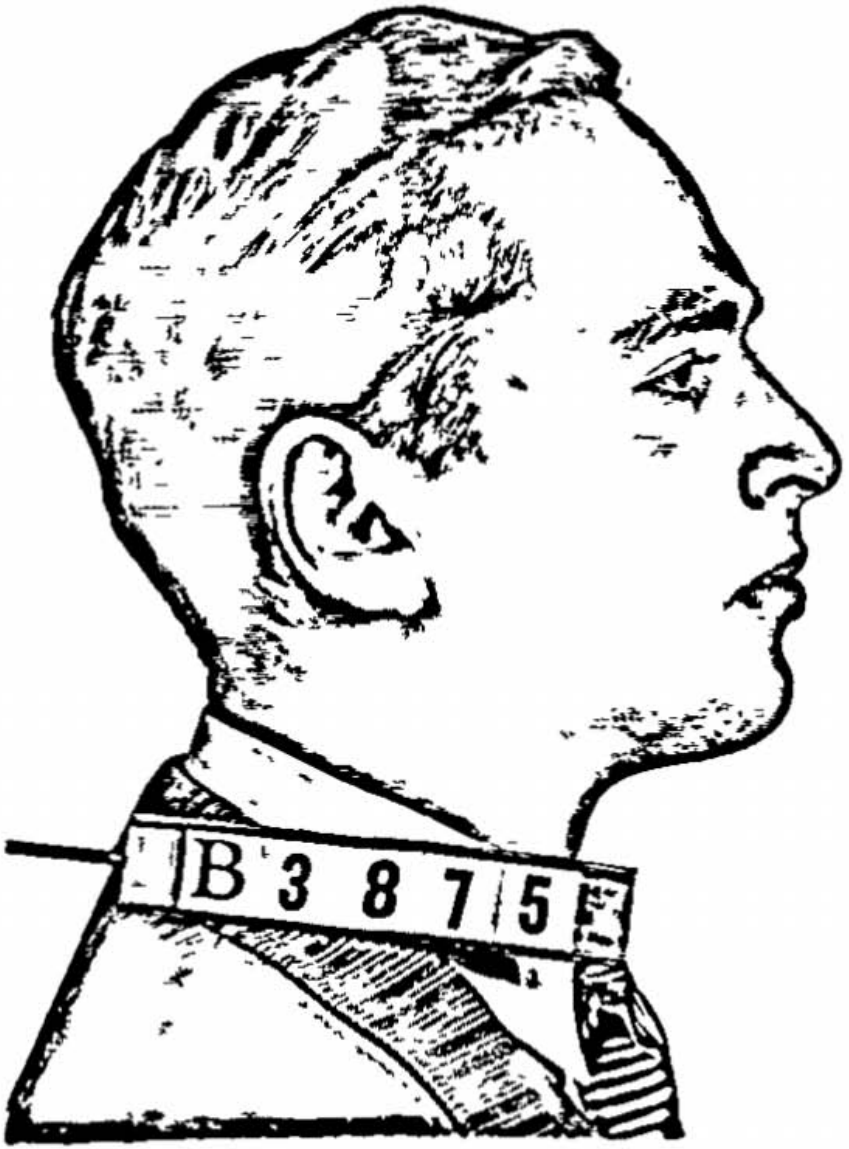
Age 27 Wt 200 Ht 6/3

Hair Brown Eyes Brown

Comp.

27 O 32 OOM

I 32 O II



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

ENCLOSURE

Name Wilbur R. Higbie

Alias Ray Higbie

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP2 BTW

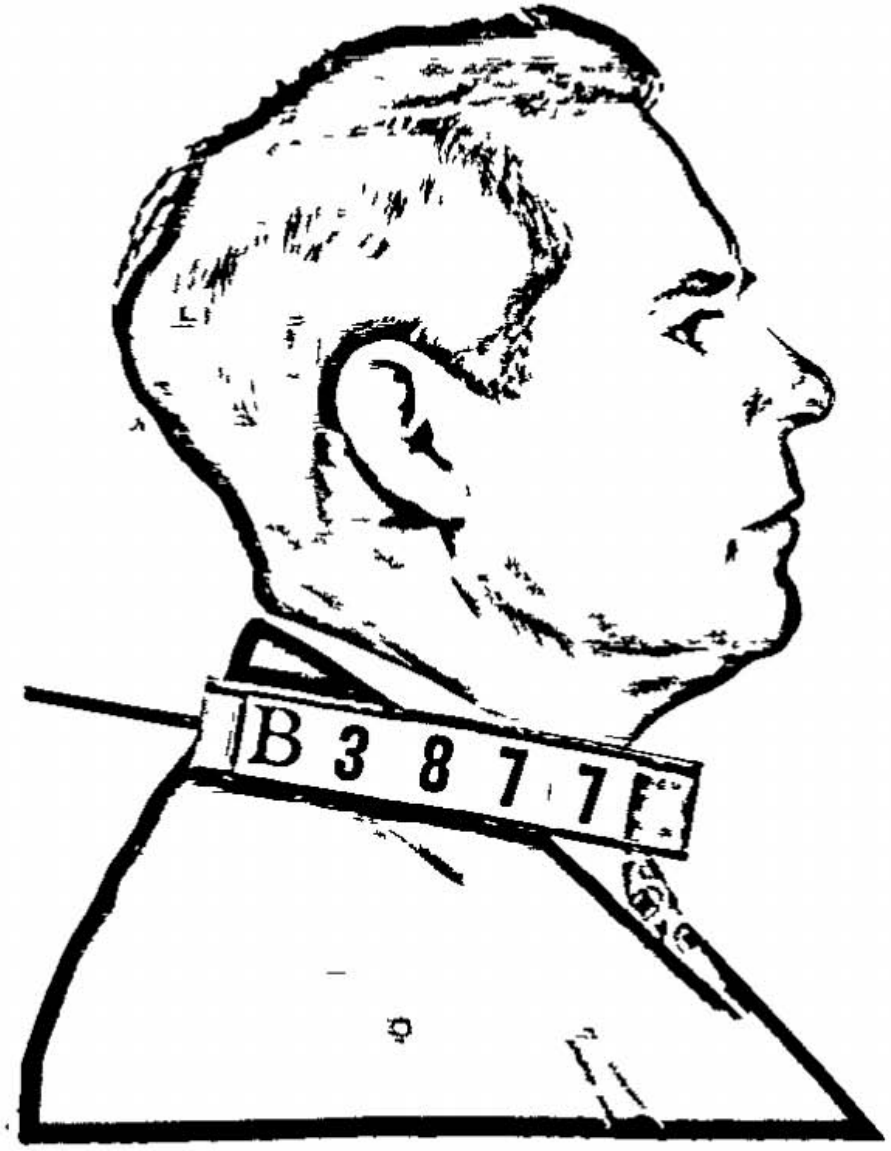
Date Photo taken 11/19/46

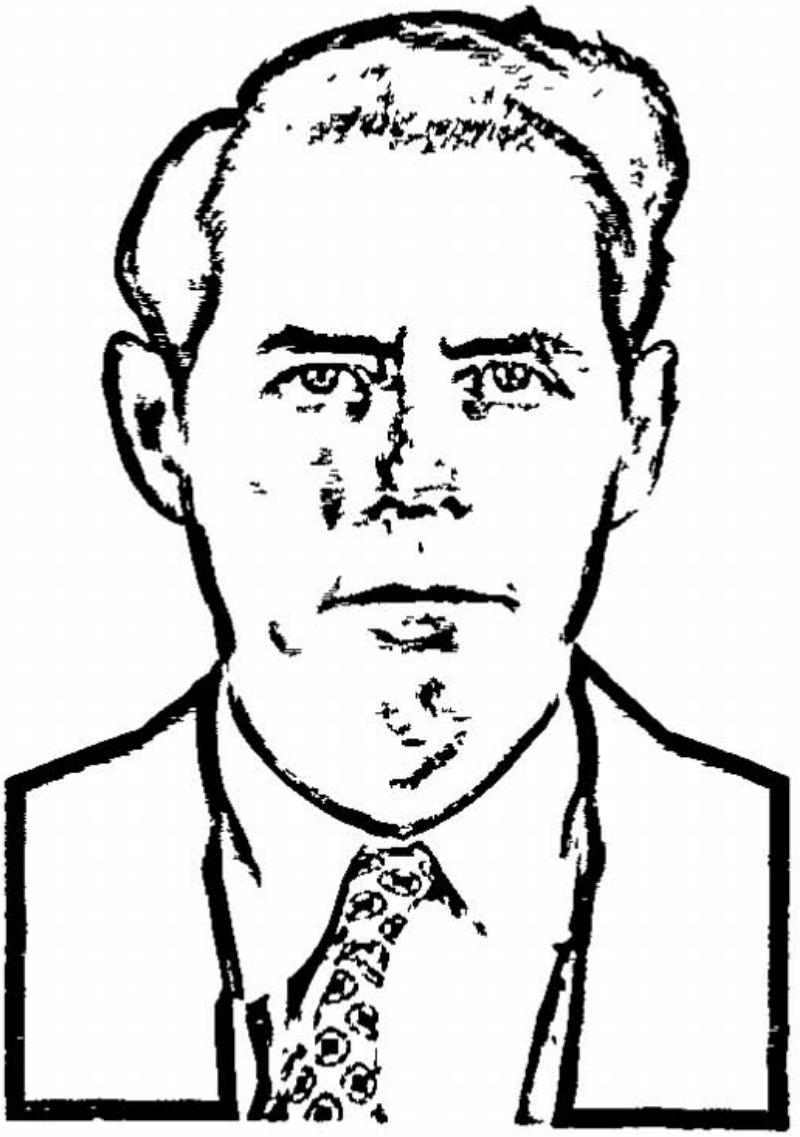
Age 47 Wt 150 Ht 5/5

Hair Brown Eyes Gray blue

Charge Conspiracy

FP 15 M 1 U I00 9
M 1 T 00 7



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Edward M. Gilbert

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP2 BTC/gm

ENCLOSURE

Alias

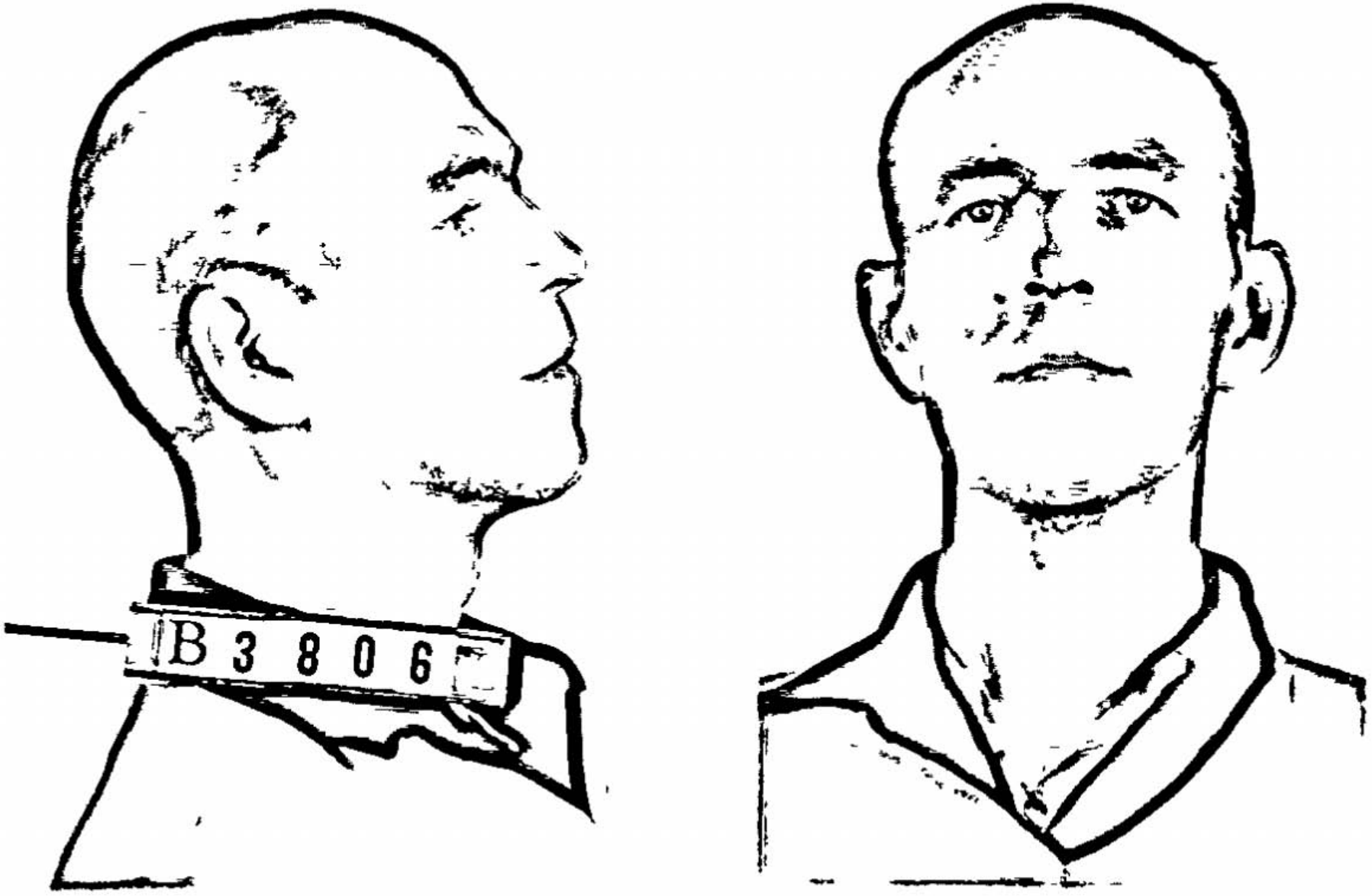
Date Photo taken 11-18-46

Age 43 Wt 175 Ht 6/3

Hair Brown-black Eyes Blue

Charge Consp

18 L 1 U III O 10
S 1 R III O 1




PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Name Norval D. Crutcher

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP1/BTJ/GCM

ENCLOSURE

Alias

Date Photo taken 10/19/46

Age 47 Wt 190 Ht 5/10

Hair Brown Eyes Blue

Charge Comspiracy 6 cts

F. P. Class 9 S 1 TtI 8 Tt
M 1 R III 10 TII

PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Louis Whitman

ENCLOSURE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP8 JW

Alias

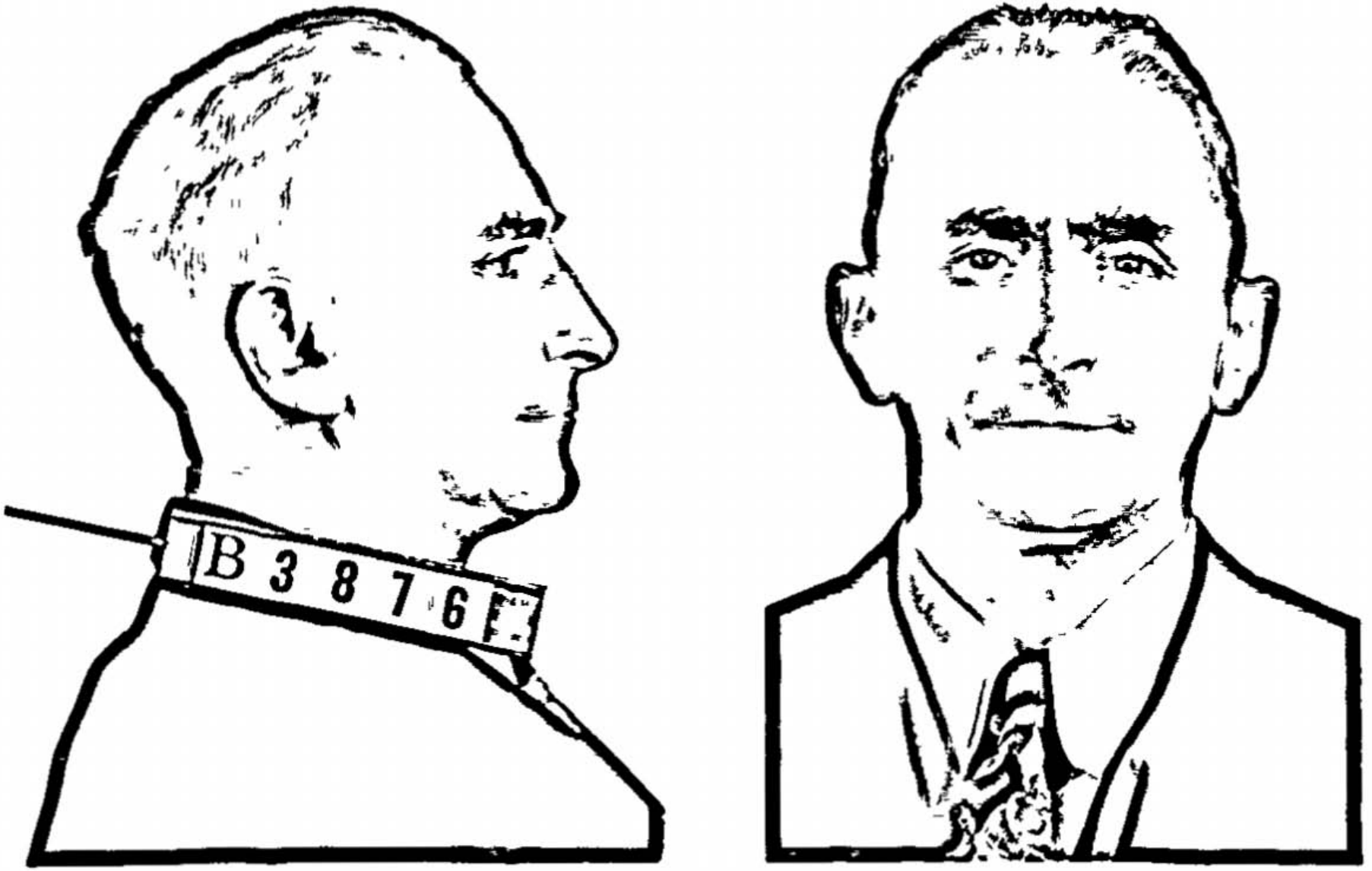
Date Photo taken 11-19-46

Age 50 Wt 152 Ht 5/3

Hair Grey Eyes Blue

Charge Conspiracy

F. P. Class 120 9 R000 19
4 19 M00 17




PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Name Russell Z. McKnight

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP2B TOCM

Alias

ENCLOSURE

Date Photo taken 11-18-46

Age 38 Wt 198 Ht 6/2½

Hair Brown Eyes Brown

Charge Consp.

F.B.I. No. 194 9 RI 00 16
S 2 RI 0 II 13

PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

Roy Tindall

Alias 180-138754-177 ENCLOSURE

Date Photo taken 11-19-46

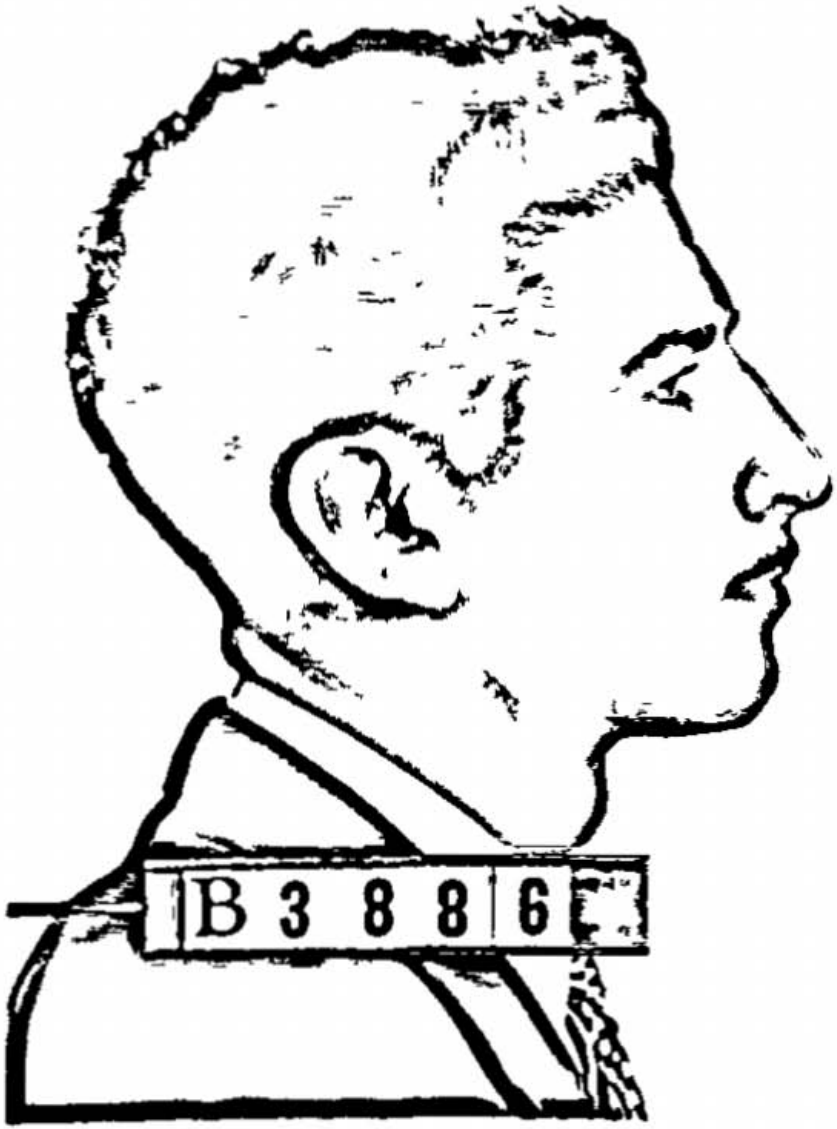
Age 41 Wt 156 Ht 5'9½"

Hair Brown-gray Eyes Hazel

Charge Conspiracy

Class 18 M 1 T I O 12
4 1 R I O I 9

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP18BW6m



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-17 ENCLOSURE

Name Andrew Lawless

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP2BBlum

Alias

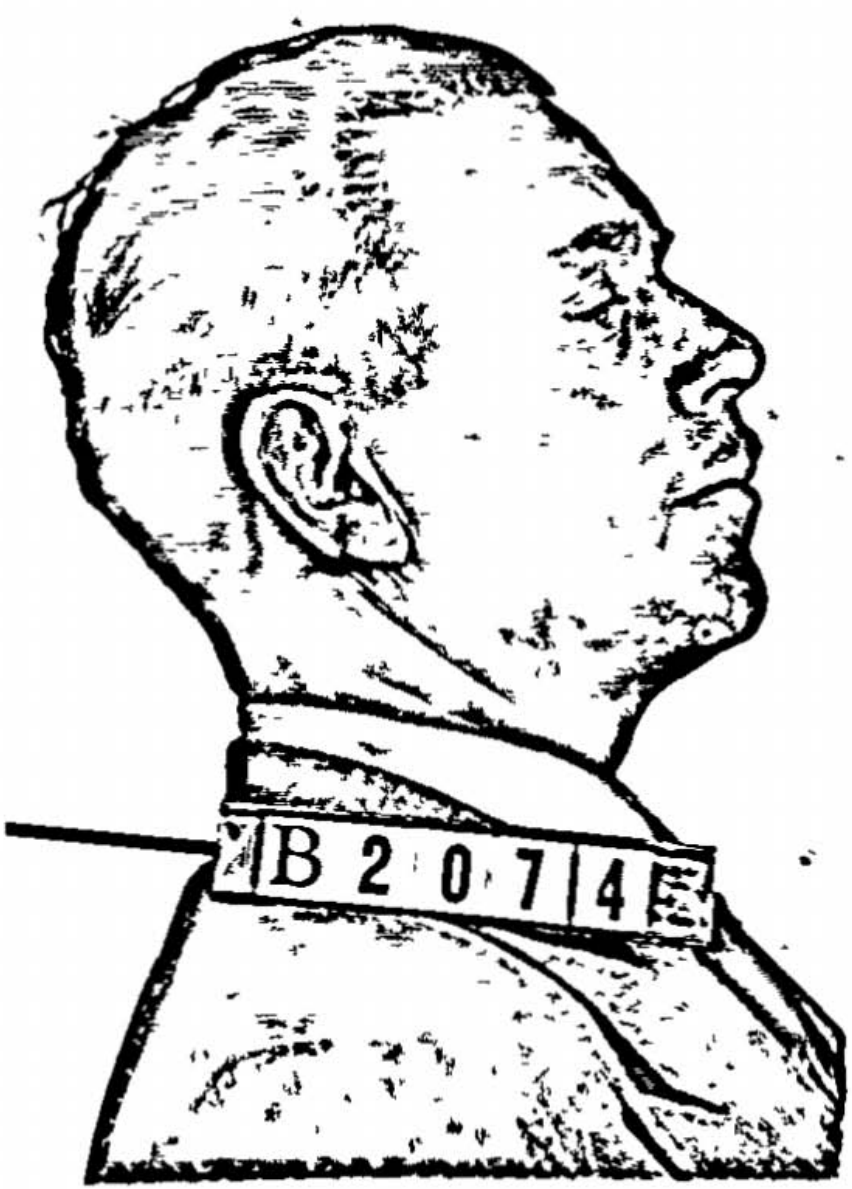
Date Photo taken 10-29-46

Age 45 Wt 179 Ht 5/8

Hair Brown Eyes Blue

Charge Assault / G.B.H

F. P. Class 9 S1 AKI 13
S1 Rat 9



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

100-138754-177

Matty or Mathew Mattison

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12-BXT/cm

Alias ENCLOSURE

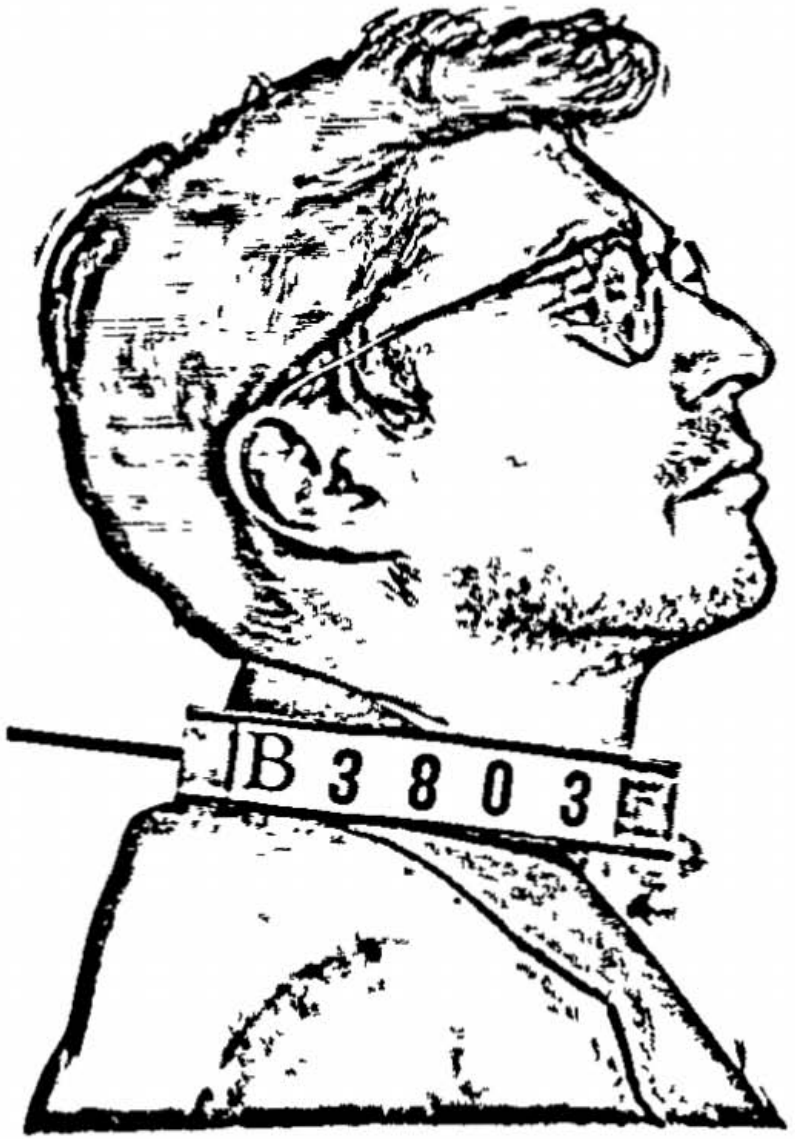
Date Photo taken 11-11-96

Age 31 Wt 160 Ht 5'8½"

Hair dk brown Eyes Brown glasses

Charge Consp.

F. P. Class 15 I 29 00 I 14
I 28 MO I 18



PHOTOGRAPHIC SECTION - RECORDS & IDENTIFICATION DIVISION
SHERIFF'S DEPARTMENT - LOS ANGELES

BEST COPY AVAILABLE

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES 60566 FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/23/47 | 7/18,19,21/47 | BERNARR M. PTACEK CBB |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: There is herewith submitted the names, background information and Communist connections as known by the Los Angeles Office, of the 14 persons indicted in the Superior Court of the State of California on 11/22/46. The indictment charges HERBERT K. SORRELL and 13 others of felonious conspiracy to obstruct the administration of law in connection with the motion picture strike.

- P -

REFERENCE: Bureau File 100-138754
Bureau letter to Los Angeles dated 7/2/47

DETAILS:

This report is submitted in answer to Page 1, Paragraph 6 of the reference communication, which specifically requests background and Communist connections of the persons indicted on November 22, 1946 with HERBERT K. SORRELL for felonious conspiracy.

Under date of November 22, 1946 the Los Angeles Daily News, a metropolitan newspaper, contained an article which reflected that felony indictments had been returned by the County Grand Jury this day against fourteen Hollywood film leaders for activity in the film strike. The fourteen so indicted were arraigned before Judge WILLIAM R. McKAY. The defendants were freed on a $5,000 bail. According to the newspaper account, the indictment accused the defendants of conspiracy, conspiracy to attack with a deadly weapon and conspiracy to obstruct the administration of laws, and unlawful assembly. Conviction on the felony counts would carry terms of imprisonment from one to ten years,

APPROVED AND SENT: SPECIAL AGENT IN CHARGE — DO NOT WRITE IN THESE SPACES

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- New York (Info)
- Los Angeles

EX-31

and on the misdemeanor up to two years. Those charged were as follows:

| | |
|---|---|
| HERBERT K. SORRELL | - President of the Conference of Studio Unions |
| MATTHEW MATISON | - President of the Screen Story Analysts Guild |
| AVERILL BERMAN | - Radio commentator |
| CARL HEAD | - Assistant business agent, Painters Local #644 |
| ED GILBERT | - Business agent, Set Designers Local #1421 |
| RUSSELL McKNIGHT | - President, Film Laboratory Technicians Local #1421 |
| NORVAL CRUTCHER | - Secretary-Treasurer, Film Technicians |
| JOHN MARTIN | - Business agent, Film Technicians |
| JAMES SKELTON | - Business agent, Carpenters Union |
| ROY TINDALL | - President, International Brotherhood of Electrical Workers, Local #40 |
| ANDREW LAWLESS | - CSU picket captain |
| FRANK DRDLIK | - Set Designers picket captain |
| LOUIS WHITMAN | - CSU picket captain |
| WILBUR R. HIGBIE | - Carpenters Union, Local #946 |

Specifically SORRELL is accused of advising and encouraging the CSU members in their picketing of Columbia Studios. BERMAN is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios, during which demonstration several deputy sheriffs were injured. GILBERT, MATISON and DRDLIK are charged with having incited pickets to disregard court orders at various union meetings. LAWLESS was specifically accused of an attack upon HENRY SICCARDI, a non-striking film technician, on October 22, 1946. SORRELL, MATISON and GILBERT also are named as having advised picketing of the Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, FRANK BARNES, Assistant District Attorney, Los Angeles, California, advised the writer that the indictments against four of the defendants had been dismissed because of insufficient evidence. They were: AVERILL BERMAN, JAMES SKELTON, ROY TINDALL and FRANK DRDLIK. Trial for the ten remaining defendants is to be heard in November of 1947. Mr. BARNES also advised the writer that a challenge to the indictment had been presented which contended that the grand jury indictment had been returned on incompetent testimony and insufficient evidence, and further that the grand jury had not been selected in the manner provided by law. The grand jury, according to the challenge, did not represent a true cross section of society.

Following are the names of the 14 persons indicted for felonious conspiracy. Their positions held and addresses are taken from arrest reports of the Los Angeles Sheriff's Office as of approximately November 18, 1946:

100-15732-122

L.A. 100-15732

AVERILL JOSEPH BERMAN

Position: Radio Commentator
Residence: 1116-4/5 Tamarind, Hollywood 38, California
Los Angeles Sheriff's Office Number 3875

BERMAN was born April 19, 1919 at Minneapolis, Minnesota. He attended the University of Minnesota from 1937 until 1941, at which time he entered the United States Army. During part of his Army career he was engaged as an "orientation lecturer". BERMAN came to Los Angeles in 1944 where he has been engaged as a radio announcer and commentator. In the fall of 1945 he was a radio commentator on the C.I.O. program over radio station KLAC. An anonymous call made by the writer to BERMAN on July 21, 1947 revealed that he is now commenting on station KWKW at 4:35 each afternoon.

The arrest report of the Los Angeles Sheriff's Office reflects that AVERILL BERMAN is:

| | |
|---|---|
| Age: | 27 years |
| Height: | 6' 3" |
| Weight: | 200 pounds |
| Hair: | Brown |
| Eyes: | Brown |

BERMAN was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518.

The Bureau of Vital Statistics, State Department of Health, St. Paul, Minnesota, reflects that BERMAN is the son of HARRY L. BERMAN, who was born in Minneapolis, Minnesota, and GOLDIE HELEN BERG, who was born in Russia.

BERMAN's file at the Adjutant General's Office, St. Louis, Missouri, revealed that BERMAN's Army Serial Number was 37089654. He was inducted through Local Board Number 4, Minneapolis, Minnesota on July 14, 1941 and entered duty at Fort Snelling, Minnesota. He was honorably discharged on October 29, 1943 at Camp Roberts, California, as a corporal for the convenience of the government in that he was below the minimum physical standards for induction. His medical diagnosis revealed that he had hay fever and neurocirculatory asthenia, manifested by nervousness, tenseness and anxiety. BERMAN applied for Officers Candidate School May 13, 1942 but was disapproved on September 11, 1942 as he was not qualified by either practical experience or its educational equivalent.

Communist Connections:

There exists to date no documentary evidence of subject's membership in the Los Angeles County Communist Party, although the subject is active on behalf of many Communist Party front organizations in this area. The following information was taken from radio broadcasts and speeches made by BERMAN:

Source A made available to SA GEORGE S. SCATTERDAY a copy of "Campus Currents", a bulletin published by the Four Freedoms Club of the American Youth for Democracy. The club is made up of students at the University of California at Los Angeles. The bulletin was dated November 12, 1945 and on Page 1 is an article under the heading, "Averill Berman Addresses First AYD Meeting". The article states that AVERILL BERMAN, C.I.O. reporter and Army orientation lecturer, high lighted the first meeting of the Four Freedoms Club, Friday, November 10, 1945. Mr. BERMAN gave a colorful resume of the strike, picketing and the notorious violation of civil liberties practiced by Warner Brothers and company police. He made clear that the basis for the strike was not a jurisdictional one but that of workers to join the union of their choice instead of being forced to join a mock company union which the International Association of Theatrical and Stage Employees characterized. During the discussion many students were particularly interested in the activities of Don Mead's Investigating Committee (California legislative committee) and its possible significance in relation to the U.C.L.A. students. Mr. BERMAN stated that the sure sign of a fascist is when he stifles and attacks students and professors. This was one of the main characteristics of the Nazis. The Don Mead Committee, he further stated, is one-sided in its hearings and is merely a little Dies Committee which threatens civil liberties."

Source B on January 9, 1946 made available documentary evidence of an address recently made by BERMAN at an American Youth for Democracy Conference held October 21, 1945 at Los Angeles City College. The subject addressed this conference and according to information received by this source made the following remarks: "Planned business is for the workers to divide and share the scarcities". He further commented: "As for educating the Americans who went into the armed forces, love stories in books, movies and films were their diet". He alleged that such magazines as "Life", "Look", and "Readers Digest", were filled with anti-labor propaganda made available to the servicemen.

Source C made available on July 29, 1946 a mimeographed announcement distributed by the Executive Committee of the 16th C.D. Section of the Communist Party, urging Communist Party members to attend a mass meeting

scheduled for 8:30 P.M., July 29, 1946 at the Gilmore Stadium auto parking lot. SA FRED G. DUPUIS and SA E. BRUCE RYDER were in attendance at this meeting and reported that it was announced that this was a community meeting. The chairman for the meeting was GORDON WILLIAMS, candidate for the 59th Assembly District, State of California Legislature, who introduced AVERILL BERMAN. BERMAN stated that the United States Government had perpetrated a fraud on the American people by the passage of the new OPA price ceiling bill. The main topic of his speech was regarding the rise of prices with the abolition of the original OPA bill, and in general he accused the acts of the National Association of Manufacturers and other reactionary elements who voted to continue the monopolistic control over the average working man. The subject advocated community organization by the utilization of picket lines and buyers strikes as effective means to combat continual price increases. Following BERMAN's talk, WILLIAMS introduced EMIL FREED as Chairman of the 59th District Communist Club. FREED commented that all persons who were not employed as wage earners were either capitalists, fascists or monopolists.

The East Side Journal, a local newspaper, on March 27, 1947, commented on the opinion expressed by AVERILL BERMAN in his news analysis over radio station KXLA as he spoke Sunday evening at the Menorah Center. The article quotes BERMAN as follows: "With interest in economy running high, the Government iswilling to spend billions in a program of military aid abroad, while attempting to cut the budget by eliminating the school lunch program four our own children." BERMAN criticized the current tax reduction proposal, stating that the bill would save comparatively nothing for the low income group and enormous sums for the high groups. He pointed out the danger of fascism in the proposed outlawing of the Communist Party. He advocated the necessity of mass education "in looking behind the face value of world problems". He stated, "The battle ground has changed to the community where we must fight the corruption of our educational system, police force and local courts."

## NORVAL DIXON CRUTCHER

Position: Secretary-Treasurer, Local 683, Film Technicians, International Alliance of Theatrical and Stage Employees
Residence: 2050 Hightower Street, Los Angeles, California
Los Angeles Sheriff's Office Number 3879

The Kentucky Board of Health, Louisville, Kentucky, records that the subject was born October 17, 1889 at Louisville, Kentucky. His father was shown as JOHN A. CRUTCHER, and his mother as ELIZABETH NEWMAN. His father's birthplace was listed as Kentucky, and his mother's birthplace was not listed.

Sources D and E have given the following physical description of subject:

| | |
|---|---|
| Height: | 5' 10" |
| Weight: | 190 pounds |
| Hair: | Brown |
| Eyes: | Blue |
| Complexion: | Dark |
| Occupation: | Secretary-Treasurer, Local 683, Film Lab. Technicians |
| Soc. Sec. No.: | 548-07-4276 |
| Wife: | MIRIAM CRUTCHER |
| Son: | NORVAL D. CRUTCHER, JR. |

Communist Connection and Membership:

Source F revealed on or about January 1, 1944 that NORVAL CRUTCHER, residing at 455 North Edinburgh Street, Los Angeles, joined the Communist Party in 1937 under the name NORMAN NEWMAN. He was also a member of the Hollywood Anti-Nazi League at that time.

Source E has also reported that CRUTCHER joined the Communist Party on September 20, 1937 and used the Communist Party name of NORMAN NEWMAN, and in 1938 he was assigned to the Industrial Section of Studio Unit No. 1. Subject was recruited into the Communist Party by SIDNEY MARTIN and was one of the most active Communists in the Hollywood area.

Source D reported on March 4, 1943 that a meeting was held at the Roosevelt Hotel to form the Hollywood Democratic Committee. This source has advised that the Hollywood Democratic Committee was a front organization and in his report named such outstanding Communists as JOHN HOWARD LAWSON as also being present at this meeting.

The Los Angeles Citizen, official organ of the Central Labor Council, stated that at a meeting of the Department Executive Committee, a charter was granted to American Legion Cinema Post No. 561 in Hollywood. Source D advised that this post was composed entirely of persons who were members of the crafts employed in the motion picture studios. Source D ascertained that the charter had been issued to Post No. 561 as stated, and that the headquarters of the post were in the same office as the headquarters of the Film Laboratory Technicians Local No. 683, and that NORVAL D. CRUTCHER was handling the affairs of the new American Legion post. This source ascertained that WALTER SULLIVAN, Deputy State District Attorney at Los Angeles who was a member of the American Legion, endeavored to block the issuance of the charterto Post No. 561 because of his knowledge of Communist who

were interested in forming the new post, but FRED NUSSER, State District Attorney, interceded in their behalf and succeeded in having the charter granted to Cinema Post No. 561.

Source D advised that CHUTCHER was a member of the following organizations in 1944:

Secretary of the Hollywood Democratic Committee
Member of the Executive Board of Motion Picture Labor Committee for Political Action
Member of the Executive Board of United A.F.L. Political Action Committee

Source G advised that the subject held 1944 Communist Political Association Card No. 47439. According to this informant this membership card was issued December 6, 1944. According to this informant CHUTCHER was also a member of the commission which governed the newly organized cultural and miscellaneous groups. According to Source D, subject is presently Secretary of Local 683, I.A.T.S.E., but has resigned from the A.F.L. Central Labor Council in a "row" over the trial of alleged Communist HERBERT SORRELL.

FRANK DRDLIK

Position: Member of Set Designers Union No. 1421
Residence: 5922 Carlton Way, Hollywood, California
Los Angeles Sheriff's Office Number 3830

A letter in the Los Angeles files from Source H, dated August 3, 1943, gives the following physical description of FRANK DRDLIK:

| | |
|---|---|
| Date of birth: | August 19, 1901 |
| Place of birth: | Zenica, Yugoslavia |
| Age: | 45 years |
| Height: | 5' 9" |
| Weight: | 200 pounds |
| Hair: | Blond |
| Eyes: | Blue |
| Selective Service: | Reg. Local Board 242, Hollywood |
| Military record: | None |
| Naturalization: | Naturalized February 20, 1922 Douglas County, Nebraska, Certificate 1659434 |

Source H advised that subject's father is now deceased and was a native of Eisenstadt, Hungary. His mother was born at Chocen, Czechoslovakia.

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Subject visited in France and Czechoslovakia in February of 1932. This source further advised that subject was employed from 1938 to 1939 by the State of California at Treasure Island, San Francisco. In 1940 he was employed by Edward Small Productions, Hollywood, California. He was employed by Warner Brothers Studios at Hollywood in 1946 and is still employed there. His former addresses, according to the same source, are as follows:

[redacted] b6 b7C

Communist Connection and Membership:

On September 16, 1940 this office received an anonymous telephone call regarding FRANK DRDLIK, indicating he was employed in the Art Department of the Edward Small and Company Motion Picture Studios. This anonymous informant advised that DRDLIK was an active member of the Communist Party and advocated the overthrow of this government. He also advised that the subject was a "maniac" on the subject.

On May 17, 1947, Source I made available an application for membership card of the Communist Party of the United States. Under the space for the name was listed the initials, "F.D."; City, Los Angeles; Occupation "Ind."; Industry, "M.P."; The union listed was AFL, proposed by "A.D.M. and P.P. of the Flam Club" (a Communist Club in Hollywood). The word "Smolan" was written on the card and encircled in pencil. The card further states that the applicant was a former member, a veteran of World War II, and was 45 years of age. The card is dated December 11, 1945. The number 49925 is written on the card, possibly indicating the card number in this case. Clipped to this card is a sheet of paper written as follows: "Frank Drdlik, 1938, age 45. Normally employed Local 1421, Painters, AFL, was member 1937- recruited by ALLAN McNEIL and at Goldwyn Studios. Assigned Smolan Club. PAUL PERLIN - Ed G."

b6 b7C

EDWARD McCREARY GILBERT

Position: Business agent, Set Decorators, No. 1421
Residence: 1051 East Magnolia Avenue, Burbank, California
Los Angeles Sheriff's Office Number 3306

The files of the Los Angeles County Sheriff's Office describe GILBERT as follows:

| | |
|---|---|
| Age: | 43 years |
| Height: | 6' 3" |
| Weight: | 175 pounds |
| Hair: | Brown and bald |
| Eyes: | Blue |

Communist Connections and Membership:

Source J advised on February 11, 1947 that he observed the records of the Los Angeles Communist Party as maintained by LILLIAN ALEXANDER, a Communist Party fundtionary. The record reflected that ED GILBERT returned from special leave to the Whitman Branch of the Communist Party. The date of GILBERT's return from special leave is established by a letter from Source H which states that EDWARD McCHEANY GILBERT was discharged from the United States Naval Reserve December 7, 1945. His address was given as [redacted] b6 b7C

Source K advised that ED GILBERT attended a coming home party of the Walt Whitman Communist Party Club on December 1, 1945, which was held at [redacted] This is known to be the home of ART and EVELYN SHAPIRO, both Communists. The meeting was held, according to this source, in honor of returned veterans.

Source K advised on December 28, 1945 that ED GILBERT was present at a Communist Party Club held at [redacted] the home of HELEN and MILTON LEWIS. There were sixteen members present at this meeting and all were known members of the Communist Party. Source described ED GILBERT as residing at [redacted] to be approximately six feet, two inches tall, slender, thin hair, and approximately forty years of age. b6 b7C

Source K stated that the Whitman Club of the Communist Party met on January 11, 1946 at [redacted]. This is known to be the home of JOSEPH VAN DER KAR. The main business was nominations for officers of the Whitman Club for 1946. ED GILBERT was nominated for the position of chairman but declined after GEORGE SANDY, Los Angeles County Financial Director, Communist Party, stated that GILBERT was "tied up in studio unions". b6 b7C

L.A. 100-25732

CARL C. HEAD, also known as Earl Clark Head

Position: Chairman of the Conference of Studio Unions, and Assistant Business Agent of Painters Union Local #644
Residence: 143 North Mariposa, Los Angeles, California
Los Angeles Sheriff's Office Number 3807

The records of the Los Angeles Police Department reflect that CARL HEAD was arrested at the Columbia Studios, 1438 North Gower Street on November 15, 1946 for parading without a permit. The Police Department records reflect the following physical description of HEAD:

| | |
|---|---|
| LAPD Number: | 97307 |
| Age: | 51 years |
| Address: | 143 North Mariposa |
| Education: | 12 years |
| Occupation: | Business agent for Painters Local 644 |
| Marital status: | Married |
| Weight: | 185 pounds |
| Complexion: | Ruddy |
| Peculiarities: | False teeth |
| Place of birth: | Iowa |
| Racial descent: | Scotch-Irish |
| Residence: | 24 years in County of Los Angeles and state of California |

Communist Connections:

Source D advised on August 25, 1943 that HEAD was a delegate to the Conference of Studio Unions. He was a member of the Studio Painters Local No. 644. Subject's membership in Communist Party has not been verified by any record available to Los Angeles Office to date.

WILBUR R. HIGBIE, aka Ray Higby

Position: Member of Carpenters Union, Local 946
Residence: 909½ South Catalina Street, Los Angeles
Los Angeles Sheriff's Office Number 3877

The files of the Los Angeles County Sheriff's Office described WILBUR R. HIGBIE as follows:

| | |
|---|---|
| Age: | 47 years (November 1946) |
| Height: | 5' 5" |
| Weight: | 150 pounds |
| Hair: | Brown |
| Eyes: | Gray blue |
| Born: | Pueblo, Colorado |
| Occupation: | Carpenter |
| Residence: | 909½ South Catalina Street |
| True name: | WILBUR R. HIGBIE |
| Criminal record: | No prior criminal record |

There is no record of HIGBIE as ever having been a member of the Communist Party. He is not known to have participated in any Communist front organizations.

HERBERT KNOTT SORRELL

Position: Business Agent, Local 644, Studio Painters, A.F.L.
President, Conference of Studio Unions
Residence: 1153 Norton Avenue, Glendale, California
Los Angeles Sheriff's Office Number 3302

Records of the Los Angeles Police Department state that SORRELL was arrested by the Los Angeles Police Department at Columbia Studios, 1438 North Gower Street, on November 15, 1946 for parading without a permit. His Los Angeles Police Department booking number is 97246, and he is described as follows:

| | |
|---|---|
| Age: | 49 years |
| Education: | 2½ years high school |
| Occupation: | Business representative of CSU |
| Marital status: | Married |
| Sex: | Male |
| Race: | Caucasian |
| Hair: | Brown |
| Eyes: | Blue |
| Height: | 5' 10-3/4" |
| Weight: | 250 pounds |
| Complexion: | Ruddy |
| Peculiarities: | False teeth |
| Place of birth: | Massachusetts |
| Descent: | Irish |
| Residence in state: | 40 years in state; 23 in county |

The records of the Los Angeles Police Department show that HERBERT K. SORRELL, alias Robert K. Sorrell, 5325 Virginia Avenue, Glendale, California, was arrested on November 8, 1930, on a gambling charge. The records show that subject was fined ten dollars and given five days in jail.

SA GAYLE C. SHELTON checked the marriage records, Hall of Justice, Los Angeles, and ascertained that SORRELL's father is named LOUIS K. SORRELL and was born in Missouri. His mother's name was DAISY STEWART, born in Illinois, whereas his wife, FREIDA C. JUNGNISTCH was born in Michigan. His wife's parents, GERMAN C. JUNGNISTCH and SELMA WALTERS, were born in Germany.

Communist Connection and Membership:

In October of 1946 TOM CAVITT, representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book No. 60622, on which appears the signature, "Herb Stewart". The signature appears to have been started as "SO" and then the "T" written over the "O". This receipt refers to Book Number 74283, signed HERBERT STEWART.

On June 6, 1941, Source L provided this office with a 1938 Communist Party registration blank filled out in the handprinting under the party name HERBERT STEWART. The FBI Laboratory after a handwriting comparison positively identified the above document as having been prepared by HERBERT K. SORRELL.

The Los Angeles Office has no documentary evidence of membership on the part of SORRELL in either the Communist Political Association or the Communist Party since 1938.

KEMP NIVER, investigator for the Los Angeles County District Attorney, advised that he knows of no documentary evidence of SORRELL's membership in the Communist Party. He stated on July 19, 1947, the question of SORRELL's Communist Party membership has been asked many times by many members of the Painters and Carpenters Union. In reply he has either shaken his head in the negative or just grinned. His answer has never actually been spoken.

Source M reported on October 31, 1945, that he was present at a discussion of the strike situation participated in by other members of the Hollywood Section of the Los Angeles Communist Party, and during this discussion the probability of having HERBERT SORRELL actually join the party was discussed. Informant stated that CHY McCLELLAND, a functionary of the Hollywood Section, terminated this discussion by remarking she had discussed this possibility with SORRELL, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask

7. YANKS ARE NOT COMING COMMITTEE. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a "peace strike."

8. SCHNEIDERMAN-DARCY DEFENSE COMMITTEE. Herbert K. Sorrell was a member of the committee to protest the deportation of WILLIAM SCHNEIDERMAN and SAMUEL DARCY, two top officials of the Communist Party.

9. EARL BROWDER. Sorrell sent a petition demanding the immediate release of EARL BROWDER, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.

10. LEO GALLAGHER TESTIMONIAL. Sorrell was one of the sponsors of a testimonial dinner given in honor of LEO GALLAGHER, Communist, of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.

11. UNITED SPANISH AID COMMITTEE. Sorrell was one of the sponsors of the west coast branch of this organization.

12. HARRY BRIDGES COMMITTEE TO DEFEAT DEPORTATION. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of BRIDGES.

13. LaRUE McCORMICK. Herbert K. Sorrell was chairman of a committee to support the campaign for Communist LaRUE McCORMICK to the post of State Senator in the November 1942 elections.

14. AMERICAN YOUTH FOR DEMOCRACY. On December 1, 1944 the AYD in the Los Angeles area held a meeting for the celebration of the first anniversay of the change of the name YOUNG COMMUNIST LEAGUE to AMERICAN YOUTH FOR DEMOCRACY. HERBERT K. SORRELL was one of the sponsors of the meeting.

15. PEOPLE'S WORLD PRESS CONFERENCE. The People's World is a Communist publication on the west coast. On August 4, 1943 a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. SORRELL was one of the sponsors of the conference.

16. THIRD ANNUAL CONVENTION, LOS ANGELES COUNTY COMMUNIST PARTY. This convention was held April 29 and 30 and May 1, 1938 at 121 West 18th Street, Los Angeles. HERBERT K. SORRELL has denied that he

him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. CHY stated SORRELL had advised her he was conscious of the class struggle.

There is a great deal of information in the files of the Los Angeles Office regarding SORRELL's Communist associates, and his membership in Communist Party front organizations. Highly significant is a six-page Informational Bulletin No. 1, released in American public interest by the International Alliance of Theatrical and Stage Employees, and Motion Picture Machine Operators, 6636 Hollywood Boulevard, Hollywood, California. This bulletin is dated November 13, 1945 and entitled: "The Record of Herbert K. Sorrell, President of CSU and Strike Leader in the Hollywood Strike Commencing March 12, 1945." The subheading for this sheet is, "Communist Activities from 1938 up to the present time". This bulletin traces the party line since 1938 and shows SORRELL's connection with each new front. According to this bulletin SORRELL is associated with the following organizations. The following fronts and comments are quoted directly from the bulletin:

1. MOTION PICTURE DEMOCRATIC COMMITTEE. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.

2. HOLLYWOOD DEMOCRATIC COMMITTEE. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.

3. LABOR'S NON-PARTISAN LEAGUE. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.

4. PATTERSON SLATE. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the party.

5. WORKERS ALLIANCE. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA Headquarters, 245 South Western Avenue, March 7, 1940.

6. NATIONAL FEDERATION FOR CONSTITUTIONAL LIBERTIES. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party line and is still in operation.

has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: WILLIAM SCHNEIDERMAN, State Secretary of the Communist Party, District 13; DON HEALY, HUGH WILKINS, HERB SORRELL and URCHEL DANIELS.

ANDREW LAWLESS

Position: Member of Studio Painters No. 644 and picket captain
Residence: 10736 Lawler Street, Los Angeles, California
Los Angeles County Sheriff's Office Number 3973

Records of the Los Angeles County Sheriff's Office reflect the following physical description of LAWLESS:

| | |
|---|---|
| Age: | 45 years |
| Height: | 5' 8" |
| Weight: | 179 pounds |
| Hair: | Brown |
| Eyes: | Blue |

LAWLESS was arrested by the Los Angeles Police Department on October 29, 1946 on a charge of assault. He was released on bond October 29, 1946.

Communist Connection

On October 4, 1946 Mr. P. J. LAWLESS, 10735 Ocean Park Avenue, Los Angeles, advised the Los Angeles Office by telephone that his brother, ANDREW LAWLESS, a carpenter, was taking a leading part in the studio strike in Hollywood. He described his brother ANDREW as "a right-hand man of HERBERT SORRELL". He further stated that ANDREW LAWLESS was a loyal American citizen and was not a member of the Communist Party, but readily admitted that there were numerous Communists in the Conference of Studio Unions. He further stated that his brother was born in Ireland, that he was a derivative citizen of this country through his father, JAMES LAWLESS. He said that ANDREW arrived in the United States in 1922 and lived in Beloit, Wisconsin until 1924, when he came to Los Angeles. He further stated that he has resided in Los Angeles and worked in the movie studios since 1924.

Source D advised that ANDREW LAWLESS is "one of the sluggers for Herbert Sorrell". This source stated that although LAWLESS has "played along with the Communists", he does not believe him to be an actual member of the Communist Party.

Mr. JAMES PASCO, investigator for the Los Angeles Sheriff's Office, advised the writer that on November 5, 1945 LAWLESS was captain of the pickets, then parading in front of Warner Brothers Studios at 5:50 A.M. on the morning of November 15, 1945. LAWLESS was in charge of a group of men who overturned the automobiles in front of the studios. Mr. PASCO further advised that he had heard on several occasions that ANDREW LAWLESS left Ireland "with a price on his head". He was unable to give the source of his information.

RUSSELL L. McKNIGHT

Position: President of Local #683, Film Technicians, International Alliance of Theatrical and Stage Employees.
Residence: 4317 Bakman Street, North Hollywood, California
Sheriff's Office Number 3804

The records of the Los Angeles Police Department reflect that McKNIGHT was arrested at Columbia Studios, 1438 North Gower Street, Hollywood, on November 15, 1946 for parading without a permit. His Los Angeles Police Department number is 97801. These records described McKNIGHT as follows:

| | |
|---|---|
| Age: | 38 years |
| Sex: | Male |
| Race: | Caucasian |
| Marital status: | Married |
| Hair: | Brown |
| Eyes: | Brown |
| Height: | 6' 2" |
| Weight: | 190 pounds |
| Complexion: | Ruddy |
| Teeth: | Good |
| Education: | 2 years of college |
| Occupation: | Film technician |
| Place of birth: | North Dakota |
| Residence in Los Angeles County: | 16 years |

Communist Connection and Membership:

The masthead of the November 1943 issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes", reflects that RUSSELL L. McKNIGHT was president of that organization. NORVAL D. CRUTCHER, a known Communist, was Secretary and Treasurer.

On July 21, 1947 the writer interviewed KENNY M. NEIBER, investigator of the Los Angeles District Attorney's Office. He produced a sworn statement taken by himself from one WILLIAM J. KENNEY in the office of the

IATSE, 6638 Hollywood Boulevard, on April 1, 1947. This statement was taken in connection with the CSU strike and essentially contains information extraneous to this investigation. However certain information pertinent to McKNIGHT's Communist tendencies is stated. In an early question by NEIBER, Mr. KENNEY replied he had known McKNIGHT since 1943. KENNY also states that he was technical editor for the IATSE magazine, "Flashes".

In answer to questions asked by NEIBER the following paraphrased answers are given:

In 1944 he was working as technical editor of the magazine "Flashes". While working in that capacity he differed with the policies of McKNIGHT as editor of the magazine. He told McKNIGHT that he, McKNIGHT, was plugging Communism and that it was his desire that the magazine contain writings of a technical nature. KENNEY stated that it was his desire to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKNIGHT in the publication of the magazine he states as follows:

> "Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like BELL and HOWELL to advertise in a paper that showed a cartoon of WESTBROOK PEGLER living in a sewer and called the president a fascist. I couldn't go for that. Then he called me a fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor".'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party.' Those are my exact words to him."

Source N reported that RUSSELL McKNIGHT ran for the Los Angeles City Council for the Hollywood area in the spring of 1947 elections, but was defeated. This source advised that the Communist Party supported McKNIGHT and commented as follows regarding the Communist Party support given him. Source N advised that he attended a meeting of the Communist Party held at the home of CHARLOTTE BRUSTINE, [redacted] JOHN STAPP, functionary in Hollywood, was at the meeting. STAPP stated that RUSSELL McKNIGHT might be persuaded to run for City Council in this district. He advised that McKNIGHT was head of Local 683, Film Technicians, which is supporting the CSU in the strike. STAPP stated that McKNIGHT was a "Christian gentleman". This source believed that this meant that he was apparently not a Communist.

b6
b7C

Source N attended a meeting of the Gungho Club at the home of CLARENCE BICKLIFF, [redacted] on Tuesday, February 18, 1947. JOHN STAPP was again at the meeting. At this meeting STAPP said the party has agreed to handle completely 125 precincts in the Second District for the McKNIGHT campaign, working in the name of that campaign and not that of the party. The clubs in Hollywood will be responsible for the work in those precincts which will be divided among the clubs. He stated that the progressive A.F.L. has come out in favor of McKNIGHT, and that the Communist Party is only supporting, not endorsing McKNIGHT. He stated, "We endorse only Communist candidates".

b6
b7C

JOHN R. MARTIN

Position: Business representative of Local 683, Film Technicians
Residence: 2144 Midvale Avenue, West Los Angeles
Los Angeles Sheriff's Office Number 3805

The records of the Los Angeles Police Department reflect that MARTIN was arrested at the Columbia Studios, 1438 North Gower Street, Hollywood, November 15, 1946 for parading without a permit. His address was listed as 2144 Midvale, Los Angeles, Police Department Booking No. 97549, and he was described as follows:

| | |
|---|---|
| Race: | White |
| Age: | 37 years |
| Education: | 13 years |
| Local residence: | 26 years in county and state |
| Occupation: | Film technician |
| Marital status: | Married |
| Hair: | White |
| Eyes: | Hazel |
| Height: | 5' 7" |
| Weight | 140 pounds |
| Place of birth: | Kansas |
| Descent: | Irish |

The masthead of the November 1943 issue of "Flashes", published by the Film Technicians of Local 683, reflects that JOHN R. MARTIN is Business Agent. NORVAL D. CRUTCHER, referred to above, was listed as Secretary-Treasurer.

The "Hollywood Reporter" for March 2, 1945 (a trade paper) stated that JOHN R. MARTIN was a member of the Board of Hollywood Guilds and Unions.

Source D advised that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943 at a meeting held at 1627 Tujunga Boulevard. The purpose of the organization was

ostensibly to take part in the forthcoming elections, national and local, and elect candidates favorable to the cause of the Communist Party. JOHN R. MARTIN attended this meeting, representing Laboratory Technicians Local 683.

MATTHEW IRVING MATISON
(Frequently Spelled Mattison)

Position: President of the Screen Storn Analysts Guild
Residence: 8441 Ukon Trail, Court No. 2, Canoga Park, California
Los Angeles Sheriff's Office Number 3803

MATISON was born in Boston, Massachusetts, May 30, 1915. The records of the Registry Department, City of Boston, reflect that subject's father was JAMES MATISON who was born in Russia. His mother was ROSE HIMMEL who was also born in Russia. The records of the Los Angeles Sheriff's Office reflect the following physical description:

| | |
|---|---|
| Height: | 5' 8½" |
| Weight: | 160 pounds |
| Hair: | Dark |
| Eyes: | Brown, wears glasses |
| Marital status: | Married |

His Selective Service board is listed as Local Board 26, Roxbury, Massachusetts. He was married in Boston, Massachusetts on August 27, 1939 to CHARLOTTE SUGAR MATISON. He later divorced her in Las Vegas, Nevada, after which he married JUNE LACEY, nee JUNE SULLIVAN of Natick, Massachusetts.

The Los Angeles file reflects that CHARLOTTE SUGAR MATISON of [redacted], [redacted] called in person at the Boston Office on February 14, 1945 and furnished information concerning the subject. Mrs. MATISON related that she had recently been served with papers informing her that MATTHEW MATISON, her husband, had instituted a suit for divorce at Las Vegas, Nevada. Mrs. MATISON was desirous of having her husband brought back to Massachusetts so that she could serve him with papers which would prevent his obtaining the divorce. In this connection she stated that her husband left her in March of 1943, at which time he took a woman named JUNE LACEY of Natick, Massachusetts, with him. He went to West Virginia and later to Pennsylvania, where he was until just prior to going to Nevada. Mrs. MATISON related that her husband and JUNE LACEY had been living together since leaving Massachusetts, and further that a baby had been born to JUNE LACEY, MATTHEW MATISON being the father. Mrs. MATISON indicated that she would like to see her husband prosecuted under the Mann Act, but that her primary interest was getting her husband back in Massachusetts and preventing him from

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getting a divorce. The facts of this case were presented to the United States Attorney at Boston, Massachusetts, and prosecution was declined as there was no commercialization present.

Communist Connection and Membership:

Source O, known to the Pittsburgh Office and whose identity is known to the Bureau, made available to the Pittsburgh Office a sheet of paper containing a notation as follows:

"Matison (2), 74090 and 74089 — out of district."

The notation above possibly refers to the subject, MATTHEW I. MATISON.

On March 25, 1945, Source P furnished this office with a sheet of paper with the following thereon:

"(March 20, 1945). MATTHEW MATISON, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with GEORGE MAKI of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Source P advised that in March of 1945 subject as MATTHEW IRVING MATISON, who was issued Communist PoliticalAssociation membership card No. 75899, was transferred from the East End Club of the Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. The exact dates of MATISON's residence in Pittsburgh are not known.

Source I advised that MATTHEW MATISON is a member of the Communist Party in Los Angeles. He is described as male, age 30, and his occupation was listed as a story analyst in the motion picture industry. He was listed as a member of the Screen Story Analysts Guild, Local 1483, A.F.L. He was a member of the North Hollywood Section of the Los Angeles Communist Party as of 1946.

JAMES N. SKELTON

Position: Business Agent, Local 946, Studio Carpenters, A.F.L.
Residence; 3760 Dover Street, Los Angeles, California
Los Angeles County Sheriff's Office Number 3378

Records of the Los Angeles County Sheriff's Office reflect the following physical description of SKELTON:

| | |
|---|---|
| Age: | 49 years |
| Height: | 5' 8" |
| Weight: | 166 pounds |
| Hair: | Brown and bald |
| Eyes: | Blue-gray |

Communist Connection:

Source D advised a meeting was held February 26, 1944 at 6912 Santa Monica Boulevard, Hollywood. The purpose was to plan action by union representatives for the purpose of opposing the spread of Communism in the motion picture industry, and particularly in the motion picture Labor Committee for Political Action. SKELTON was in attendance as business representative of Studio Carpenters Local 946. As a result of this meeting JAMES N. SKELTON endorsed the Motion Picture Alliance For The Preservation of American Ideals.

Source D advised on July 19, 1947 that SKELTON was not a Communist. He advised that he knows him personally and knows him not to be a member of the Communist Party. He further stated, however, that SKELTON accepts the support of the Communists to try to win the strike for the union. He stated that SKELTON is deeply religious and of the Protestant faith. Source Q advised that JAMES N. SKELTON was the chairman of a weekly meeting of the Conference of Studio Unions held in Labor Hall, 728 South Loma Drive, May 11, 1947.

ROY TINDALL, with alias ~~Roy Tyndall~~

Position: Business Agent, International Brotherhood of Electrical Workers, Local 40
Residence: 1225 North Highland, Los Angeles
Los Angeles County Sheriff's Office Number 3886

Records of the Los Angeles Police Department reflect TINDALL was born in Fayette, Missouri. He is described as follows:

| | |
|---|---|
| Age: | 41 years |
| Height: | 5' 9½" |
| Weight: | 156 pounds |
| Hair: | Brown, graying |
| Eyes: | Hazel |
| Scars & marks: | Scar on upper left arm outside |

There is no information in the Los Angeles file indicating TINDALL has any connection with the Communist Party.

## UNDEVELOPED LEADS

### THE LOS ANGELES DIVISION:

At Los Angeles, California:

Will follow the activities of the Communist Party in the motion picture industry.

One copy of this report is designated for New York for informational purposes because of their interest in the Communist infiltration of the motion picture industry.

L.A. 100-15732

LOUIS WHITMAN

Position: Member of Studio Carpenters Union Local 946
Picket captain in CSU strike
Residence: 935½ North Vendome Street, Los Angeles
Los Angeles Sheriff's Office Number 3876

Records of the Los Angeles Police Department reflect his booking number is 85144. These records reflect the following description:

| | |
|---|---|
| Age: | 50 years |
| Sex: | Male |
| Race: | Caucasian |
| Height: | 5'5" |
| Weight: | 160 pounds |
| Hair: | Gray |
| Eyes: | Blue |
| Complexion: | Ruddy |
| Marital status: | Married |
| Place of birth: | Rhode Island |
| Education: | 8th Grade |
| Descent: | Jewish |
| Scars & marks: | half-inch scar on corner left eye |
| Local residence: | 3 years in Los Angeles County<br>3 years in state of California |
| Social Security No.: | 067-16-0680 |

The Los Angeles Office has no information or evidence that WHITMAN is a member of the Communist Party.

There is enclosed herewith a photograph of each of the fourteen defendants indicted in connection with the motion picture strike as obtained from the Los Angeles District Attorney's Office.

ENCLOSURE FOR THE BUREAU:
1 photo of each of 14 defendants indicted in motion picture strike 11/27/47

- ~~P E N D I N G~~ -

CONFIDENTIAL

IDENTITIES OF SOURCES:

SOURCE A: Confidential National Defense Informant [redacted] b7D

B: " " " " " " [redacted]

C: " " " " " "

D: " " " " " "

E: " " " " " "

F: OLIVER HEEKS, [redacted] b6 b7C

G: Confidential National Defense Informant [redacted] b7D

H: Office of Naval Intelligence, Los Angeles, California

I: Confidential National Defense Informant [redacted] b7D

J: " " " " " " [redacted]

K: " " " " " "

L: MORAY FOUTZ, [redacted]

M: Confidential National Defense Informant [redacted] b6 b7C b7D

N: " " " " " " [redacted]

O: " " " " " "
(Known to the Pittsburgh Office)

P: Confidential National Defense Informant [redacted] b7D

Q: " " " " [redacted]

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: July 25, 1947

FROM : J. P. Coyne

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

60572

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Reference is made to a letter from the Los Angeles Office dated July 15, 1947, regarding the captioned matter.

The letter from the Los Angeles Office contained information to the effect that one V. J. Jerome was sent to Hollywood in 1937 by the Communist Party, USA, to infiltrate and ultimately take over the Motion Picture industry for the benefit of the Communist Party. The Los Angeles Office's letter further explained that Louis F. Budenz, a confidential informant of the Bureau, and one Liston Oak, Managing Editor of the New Leader, a New York publication, may possess valuable information relative to the Communist infiltration of the Motion Picture industry in Hollywood.

The Los Angeles letter requested that both Budenz and Oak be interviewed in an effort to secure corroboration of the fact that Jerome was actually sent to Hollywood to infiltrate and take over the Motion Picture industry for the benefit of the Communist Party.

ACTION:

The New York Office is being advised to interview Budenz regarding this matter. In view of the fact that Liston Oak is Managing Editor of the New Leader, it does not appear that he should be interviewed at this time, especially since the information desired may be obtained from Budenz.

There is attached hereto for your approval a letter to the New York Office.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP18 [illegible]

Attachment

RECORDED & INDEXED

100 - 138754 - 178

FJB:rb

100 - 138754 - 178

63 SEP 18 1947

FD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Lladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : Director, FBI

DATE: June 5, 1947

FROM : SAC, Los Angeles

SUBJECT: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

As of possible interest to the Bureau, I am enclosing a news item that appeared in the Hollywood Variety as of May 21, 1947, which item is written by HARRY FLANNERY, CBS news commentator.

Also, as of possible interest, I am enclosing a copy of a script of FLANNERY's broadcast of May 20th.

FLANNERY recently called this office and talked with ASAC ELLSWORTH in my absence and was complaining generally about the approach of the Thomas Committee and he was asked by ELLSWORTH if he had read the Director's statement before that Committee in Washington and he had not and, accordingly, a copy of it was furnished to him and this broadcast resulted.

RBH:AB
Encs. 2

Communist Infiltration Motion Picture Industry

RECORDED & INDEXED

100-13875-4
100-138754-179
15 JUL 24 1947

131

EX-42

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1-2 BW

SEP 1 1947

DAILY VARIETY DAILY

# As It Looks to FLANNERY

## (Famous CBS Commentator)

One thing we have to realize about the House sub-committee on Un-American activities investigation in Hollywood is that it was a preliminary one to determine whether a complete investigation is worthwhile. Despite failing to get the most able witnesses while here and getting a lot of weak stories into the headlines, the committee thinks it has found enough information to warrant a complete investigation. It has been suggested the real way to find evidence of subversive activity would be through the FBI. However, the FBI has made such investigations and it was on the testimony of J. Edgar Hoover that the Thomas committee sent men out here The purpose of the Thomas committee is as Hoover put it, to "Make public disclosure of the forces that menace America—Communist and Fascist," in other words, to get headlines. Its purpose is to point the finger and, through its legal immunity, to prepare cases, where possible. It has the kind of status that enables it to aid the Department of Justice. However, the committee will not serve that purpose nor that of exposing Communism and aiding to oust it, unless it gets better witnesses than some of the samples paraded so far. Another injunction of Hoover's must be remembered: "Communists capitalize upon ill-founded charges associating known honest progressive liberals with left wing causes." The next witnesses must be able to point to real Communists and real Communist acts or the committee will continue to look like witch hunters with political motivations, no better than those they claim to be trying to ferret out.

"VARIETY"
Hollywood, California
May 21, 1947

ENCLOSURE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-26-95 BY SP12 6TJ6 cm

SEARCHED

1-7151-179

ery Script

ific Network -- CBS

20 May 1947

BEST COPY AVAILABLE

The luck of Henry Wallace continues.

One of the main objectiv s of his present speaking our is to attract attention to his cause and that of the organization that's backing him for President in 1948, the Progressive Citizens of America.

His being banned from the Hollywood Bowl helped draw attention to his appearance in Los Angeles and gained him publicity all over the world. Now he's in San Francisco where he's been banned from the Greek Theater of the University of California where he planned to talk to the students. When he talks Thursday at a street meeting at the west gate of the Berkeley campus, he'll attract more attention. His having to take to the streets to tell his story presents Henry with a great opportunity. It helps rouse supporters for him, and induces many of the so-called little people to dig down in their trousers to help the cause. The war chest of the PCA is growing much greater than it would if the tour were one without incident. It has the advantage too of being able to use current issues such as the Greek- Turkish aid campaign, a move as Wallace said last night of the "war inceddiaries."

Henry Wallace, ashe talked in Los Angeles last night, demonstrated that he has learned a lot about speech writing and delivery within the last few years. He knows how to write sentences that lead up to climaxes and then hold them on a rising final word. Wallace also had an audience last night that wanted opportunities to cheer, one that heralded his introduction by its college-cheer-chant of "Forty-eight, Forty-eight, Forty-eight."

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP12B76m

Wallace's speech last night included many parallel phrases of the kind used in effective oratory -- those that were in the series by which he said we earned the "scorn of the world" -- hanging an innocent woman on the charge of witchcraft, lynching negroes, ousting Japanese-Americans from their California homes, keeping Tom Mooney in jail, murdering Sacco

ENCLOSURE 130 734-799

He did the same thing in a series of charges and another of questions: Where is the America of George Washington, of Thomas Jefferson, of Abraham Lincoln, of Franklin Roosevelt? The talk was in no wise like the kind of off-the-cuff informalities that Wallace used to give.

Wallace covered a lot of ground in that talk, but his main target was the House Committee on un-American Activities. As he named off the successive heads of what he called a group of bigots, boos rose from his audience. "Dies, Rankin, and Thomas -- three names," he said, "for fascists the world over to roll on their tongues with pride."

"The work of this committee in smearing patriots," said Wallace, "was -- in comparison with the witch hanging, the negro lynchings, and so forth -- the most outrageous abuse of all."

What about the House un- American Activities Committee? Arthur Ungar, in Daily Variety, Hollywood CALIFORNIA trade paper for motion picture and radio people, a man no one would think of calling a Red, attacked the Thomas Committee in a two-column large-type editorial the other day, saying the meeting of the group looked like a witch hunt.

"It was," said Ungar, "a good chance to get newspaper space, because Hollywood and its motion picture industry are the target."

All the charges were general. There were no definite facts revealed on them or on those charged with being Reds. Name names, said Variety; give us facts. Until you're ready to do that, stop trying to grab headlines in the press.

At the same time, Louis B. Mayer asks the committee to see "Song of Russia," which Robert Taylor cited as a Communist picture. "Song of Russia," says Mayer, "is simply a lover story that might have been set in England instead of in Russia." He even denied that the picture was made because Russia was our ally and we were anxious to build up a feeling for her at the time it was made in 1943. Those who know Louis B. Mayer add that he would be the last producer in Hollywood expected to make a Communist picture.

The line quoted by another witness as evidence of Communist propaganda also appears as weak evidence. Then there was the strange morality advocated by one witness who said that Russia distorts the facts about this country, so we also should lie and distort the facts about Russia. Emmet Lavery, president of the Screen Writers Guild, citing an attack on that organization by another witness, said there may be some Communists in it, but if there are, they are qualified for membership by being employed by the studios. The proper way to investigate is through the FBI, suggests Lavery.

What about this investigation anyway? Would it not have been better for the FBI to have looked into Hollywood subversive activity?

Actually, the FBI has looked into the situation in Hollywood. J. Edgar Hoover, in his statement to the committee on 26th March, this year, pointed out that the second greatest number of enrolled members of the Communist Party of the United States, is in California. New York state has most. Oregon is fifth in the state list, Washington sixth. The total number in the three West Coast states is 14,959, according to Hoover. These are party members only. "For every party member," said the FBI chief, "there are ten others ready, willing and able to do the party's work.....these are the people who infiltrate and corrupt various spheres of American life. The true importance of Communism is determined not by the size of the Communist party, but by its influence, its ability to infiltrate. In 1917 when the Communists overthrew the Russian government," the statement goes on, "there was one Communist for every 2,277 persons in Russia. In the United States today there is one Communist for every 1814 persons in the country."

Hoover says: "The American Communists launched a furtive attack on Hollywood in 1935 by the issuance of a directive calling for a concentration in Hollywood. The orders called for an effort to infiltrate into the unions and to infiltrate the so-called intellectual and creative fields. Communist activity in Hollywood," continued the FBI man, "is effective and is

furthered by Communists and sympathizers using the prestige of prominent perso to serve, often unwittingly, the Communist cause."

There's more to all this, but that's sufficient to make it plain that the FBI is assured of Communist strength in Hollywood. The FBI, however, does not make its information public, and its job is not to prosecute, only to investigate. The job of the Thomas Committee, is, as Hoover put it, "to make public disclosure of the forces that menace America -- Communist and Fascist." Their job is to publicize, to get headlines. The first visit was not planned as a complete investigation, but as an explatory one. It satisfied the commiteee that Hollywood should be investigated.

In making its preliminary investigation, the Thomas Committee did not display unusual brilliance. As I wrote in a Variety column the other day, "The House un-American Activities sub-committee comes to Hollywood, sincere, I imagine, in its effort to rout out the Communists from the motion picture industry. I note that the testimony has included the names of several who are at least suspect, but I hope the committee realizes that some of the witnesses are the kind who see Red everytime they open their eyes, and that one or two called would consider any New Deal supporter a Communist. The committee has the opportunity to do the nation and the world a great service, but it must not be diverted by well-intentioned, but undiscriminating finger-pointers."

That still stands. Some of the men called and some of the testimony given reminds me that J. Edgar Hoover also said: "Communists capitalize upon ill-founded charges associating known honest progressive liberals with left wing causes."

END

SAC, New York

July 25, 1947

Director, FBI

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

EX-25

Reference is made to Los Angeles letter to the Bureau dated July 15, 1947, a copy of which was designated for your office, in which it was suggested that you interview Louis F. Budenz and Liston Oak, Managing Editor of the New Leader, a New York publication, for any information in their possession regarding the captioned matter. The referenced letter specifically mentioned that both Budenz and Oak might have information regarding the fact that V. J. Jerome was sent to Hollywood in 1937 by the Communist Party, USA, to infiltrate and ultimately take over the motion picture industry for the benefit of the Communist Party.

You are instructed to immediately interview Budenz along the lines suggested by the Los Angeles Office.

In view of Mr. Oak's connection with the New Leader it is not desired that he be interviewed at this time.

The Bureau and the Los Angeles Office should be immediately advised by air mail of any information obtained from Budenz regarding this matter.

cc Los Angeles

HOB:rb

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP1-B Jrc

COMMUNICATIONS SECTION
MAILED 7
JUL 25 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

Federal Bureau of Investigation

United States Department of Justice
Los Angeles 13, California
July 15, 1947

DIRECTOR, F.B.I.

RE: ~~COMMUNIST INFILTRATION OF~~
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

While preparing a special report on the above entitled matter, it was noted that LOUIS F. BUDENZ at one time was a close associate of V. J. JEROME in Communist Party Headquarters in New York City, and that they talked, perhaps, freely about many matters.

V. J. JEROME was sent to Hollywood in 1937 by the Communist Party, U.S.A., to look over the situation, and if possible, set the Communist machinery in operation to infiltrate and ultimately take over the motion picture industry for the benefit of the Communist Party.

It is also a matter of record in the HARRY BRIDGES case that one LISTON OAK, whose last known address was [redacted] was tentatively engaged to testify as a government witness in the BRIDGES matter. It appears also that BUDENZ, OAK and JEROME were very close to each other.

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The Los Angeles Office has no information that the government has contact with Mr. OAK at the present time, or that Mr. OAK is at present a Communist Party member. It is very important that we have all corroboration possible, and it is believed that BUDENZ or OAK may be in possession of valuable information relative to the Communist infiltration of the motion picture industry in Hollywood.

It is requested that if this suggestion meets with the approval of the Bureau that the New York Office be instructed to interview BUDENZ and OAK in an effort to secure corroboration to the effect that JEROME was sent to Hollywood to "infiltrate and take over the motion picture industry for the benefit of the Communist Party," and furnish a copy of the results of any interview to the Los Angeles Office by Airmail.

Very truly yours,

R. B. HOOD
SAC

AIRMAIL
JGF:AAH
100-15732
c.c. New York

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1 [illegible]

RECORDED & INDEXED

100-15732-180
F B I
34 AUG 1 1947

EX-25

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

JOHN McDOWELL
29TH DISTRICT PENNSYLVANIA

ELVA SCHWAMLEIN
SECRETARY

COMMITTEES:
DISTRICT OF COLUMBIA
UN-AMERICAN ACTIVITIES

# Congress of the United States
## House of Representatives
Washington, D. C.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Penington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

July 17, 1947

Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D. C.

My dear Mr. Hoover:

When I was in Los Angeles in May on a sub-Committee investigating communism in the motion picture industry, I was furnished certain information by an attorney in Los Angeles by the name of William A. Hess, who is, I understand, a member of the Society of Former Special Agents of the Federal Bureau of Investigation, Inc.

The matter which Mr. Hess submitted to me concerned the Immigration and Naturalization Service, a matter which I did not feel came under the jurisdiction of the Committee on Un-American Activities. A few days ago, Mrs. Evelyn Louise Bertin, who was stopping at the Mayflower Hotel, called at my office and gave me information concerning this same matter. After considering the information which she submitted, and which Mr. Hess brought to my attention, I am of the definite opinion that it is a matter which should be referred to you, with the suggestion that you get in touch with these parties.

With kind regards, I am

Sincerely yours,

John McDowell

John McDowell, M. C.

memo McLeger 10-3-47

RECORDED & INDEXED 100-138754-181

P.S.- Mrs. Bertin is at this moment in Room 625 in the Mayflower Hotel. It is my understanding she arrived there this morning and I feel that she will leave the hotel sometime today.

JMcD

510CT9 1947

FBI 7/18/47

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP12 BTM

SAC, Los Angeles

July 18, 1947

Director, FBI

IMMIGRATION AND NATURALIZATION SERVICE
INFORMATION CONCERNING

60573

In a letter to the Bureau dated July 17, 1947, Congressman John McDowell advised that William A. Hess, a Los Angeles attorney, and Mrs. Evelyn Louise Bertin, [redacted], [redacted], [redacted] were in possession of information concerning the Immigration and Naturalization Service which he felt would be of interest to the Bureau.

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Mr. McDowell indicated in his letter that Mrs. Bertin was stopping at the Mayflower Hotel, Washington, D. C. It was determined by the Washington Field Division, however, that on July 17, 1947, she had checked out of the Mayflower Hotel and it is presumed she will return to her home in [redacted]

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There are enclosed herewith for your further information copies of Mr. McDowell's letter.

It is desired that you immediately interview both William A. Hess and Mrs. Bertin for any information they may have regarding the Immigration and Naturalization Service which may be of interest to the Bureau. In the event these individuals furnish information which is of concern solely to the Immigration and Naturalization Service and does not constitute a violation of any law over which this Bureau has investigative jurisdiction, no investigation should be initiated. The results of the interview, however, should be immediately furnished to the Bureau in order that they may be brought to the attention of the Immigration and Naturalization Service here. It is not desired that you furnish any information made available to you by either Mrs. Bertin or Mr. Hess to any branch of the Immigration and Naturalization Service which may be located in your Field Division.

It should be noted that Congressman McDowell mentioned that William A. Hess was a member of the Society of Former Special Agents of the Federal Bureau of Investigation, Inc. There is no record in the Bureau's indices which would indicate that Hess was ever employed by the Bureau as a Special Agent.

Enclosure

FJB:EW

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. D. M. LADD

DATE: July 17, 1947

FROM : H. B. FLETCHER

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Mease
Miss Beahm
Miss Gandy

SUBJECT:

Reference is made to the letter dated July 17, 1947, from Congressman John McDowell, addressed to the Director, in which he suggests a contact with Mrs. Evelyn Louise Bertin, who was stopping at the Mayflower Hotel, Washington, D. C.

SAC Hottel of the Washington Field Office was telephoned and instructed to contact this person and interview her concerning Communism in the motion picture industry. Mr. Hottel subsequently called and stated it had been ascertained this person had checked out of the Mayflower and that her address is [redacted]

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ACTION

There is attached a letter addressed to Congressman McDowell acknowledging his letter, and a letter addressed to the SAC, Los Angeles, instructing him to conduct the necessary interview with Mrs. Bertin.

Attachments

HBF:cmw

RECORDED & INDEXED

100-138754-182

24

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP12 B06 cm

SAC, LOS ANGELES

July 21, 1947

RECORDED

DIRECTOR, FBI

-183

H. ALLEN SMITH
A. BERNARD LECKIE
Former Special Agents
HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1 BTG/cm

As you know, former Special Agent Smith has been contacted by representatives of the House Un-American Activities Committee with a view to accepting an assignment to investigate Communist infiltration of the movie industry in the Hollywood area.

Mr. Smith has advised the Bureau that he is accepting the assignment and that the Committee has also employed his associate, former Special Agent A. B. Leckie. Mr. Smith has further stated that as a result of a conference with the members of the House Un-American Activities Committee, it was agreed that a press release would be made on Monday, July 21, 1947 of the fact that Smith and Leckie have been designated to make the inquiry in Hollywood. September 27, 1947 has been tentatively set for hearings in Washington, D. C. Mr. Smith related that the purpose of the Committee is to expose Communism in the movie industry by calling a selected number of favorable and unfavorable witnesses. It will be Mr. Smith's responsibility to obtain information with respect to witnesses to be called at the hearings.

Mr. Smith has been advised that it will not be possible for the Los Angeles Office to furnish him with information in the Bureau's files and he thoroughly understands that situation. He did inquire, however, as to the procedure to take with respect to furnishing to the Bureau any information which comes to his attention and it was suggested that he contact you for that purpose.

As you know, Mr. Smith was formerly assigned to the Los Angeles Office and served there in the capacity of Number One Man until the time of his resignation on November 3, 1942, he having entered on duty as a Special Agent on December 2, 1935. As a result of his experience as a Special Agent and in a supervisory capacity in the Los Angeles Office, he of course is acquainted to a certain extent with information contained in the Bureau's files as well as with the identity of some of the informants of the Los Angeles Office used in connection with Internal Security matters. As indicated, it is desired that he be cordially received by you. However, under no circumstances is he to be given information appearing in the files of the Los Angeles

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Room
Mr. Nease
Miss Gandy

COMMUNICATIONS SECTION
MAILED 11
JUL 22 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

Former Special Agent A. B. Leckie entered on duty in the Bureau as a Special Agent on November 19, 1934, and at one time was Special Agent in Charge of the Philadelphia Division. He was demoted while serving there and transferred to the New York Office. He resigned shortly after being assigned to the New York Office on November 23, 1939. Although he has always professed loyalty to the Bureau, there was an indication after his resignation that he was disgruntled and had a bad attitude. It is felt that you should be most circumspect in your dealings with Leckie.

The Bureau should be kept promptly advised concerning any developments with respect to the inquiry being conducted by these former Special Agents for the House Un-American Activities Committee.

CC - San Francisco

CC - Mr. Ladd

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: 7/18/47

FROM : J. P. MOHR

SUBJECT: H. ALLEN SMITH
Former Special Agent

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP2-8706

You will recall that Smith addressed a letter to the Director in which he stated that he had been approached by the House Un-American Activities Committee to undertake an investigation of Communist infiltration into the movie industry and he desired to obtain the Director's viewpoint with respect to taking this assignment. In a letter from SAC Hood, it was pointed out that Smith inquired as to what assistance he could expect from the Bureau if he did take the position with the House Un-American Activities Committee. Smith was told to contact me in connection with his inquiry in view of the fact that the Director would not be available.

Smith came in to see me on July 17 and explained that he had been approached by Chief Investigator Stripling of the House Un-American Activities Committee with a request to take the assignment and Stripling told him that Chairman Thomas had cleared Smith's name with the Director. It is to be noted that on June 24, 1947, Congressman Thomas saw the Director and inquired as to the record of Smith, indicating he contemplated employing him. Smith entered on duty as a Special Agent on December 2, 1935 and resigned on November 3, 1942. He had a very good record in the Bureau and when he left he went with John Hanson and took the position which was formerly filled by former Special Agent A. B. Leckie at Lockheed. Smith said that he and Leckie were presently associated in the general practice of law in Los Angeles.

It was explained to Smith that insofar as the offer from the Committee was concerned it would be entirely up to him to decide whether he should take it or not and I briefly outlined to him some of the work that the Committee had in mind. He seemed to be satisfied that he might want to go ahead with it and then inquired about the method of furnishing any information he might develop to the Bureau, he pointing out that his first loyalty was to the Bureau. Smith was informed that it would not be possible for him to secure any information from the Bureau through the Los Angeles Office and that any inquiries he had he should direct through the Chairman of the Committee, Mr. Thomas. He said he thoroughly understood the reason and background for that and if any inquiry were made of him by the Committee or its members he would very definitely point out the undesirability of trying to work such an arrangement through the Los Angeles Office. Smith was also informed that in furnishing information to the Bureau the best procedure would be for him to do that through Mr. Hood. Smith was to see the Committee with respect to the employment today, July 18.

motion picture industry

100-138754-183

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36 AUG 6 1947

Smith called me a short while ago and stated he had decided to accept the assignment with the Committee and that the Committee was going to issue a press release in the Los Angeles papers upon Smith's return to Los Angeles on Monday, July 21. He said they had also decided to employ his associate, A. B. Leckie, and the press release would include both their names. Smith said he would drop by and see me before he left town and advise me of the entire arrangements which he has with the Committee.

The foregoing is submitted for your information.

J. Edgar Hoover

Leckie is no bargain

7-18

JPM:DW

Better advise Hood of the developments.

Letter to Los Angeles 7/21/47 JPM

FEDERAL BUREAU OF INVESTIGATION

Room 5744 7-21 1947

TO:
- ✓ Director
- ___ Mr. Edward Tamm
- ___ Mr. Clegg
- ___ Mr. Glavin
- ___ Mr. Ladd
- ___ Mr. Nichols
- ___ Mr. Rosen
- ___ Mr. Tracy
- ___ Mr. Harbo
- ___ Mr. Jones
- ___ Mr. Mohr
- ___ Mr. Nease
- ___ Miss Gandy
- ___ Personnel Files Section
- ___ Records Section
- ___ Mrs. Skillman
- ___

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

See Me For Appropriate Action

Send File Note and Return

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HEREIN IS UNCLASSIFIED
DATE 4-6-95 BY SP12 STG/UM

Clyde Tolson

FORM NO. 64

# Office Memorandum — UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: 7/18/47

FROM : J. P. MOHR

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-6-95 BY SP1/BTC

SUBJECT: H. ALLEN SMITH
Former Special Agent
HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

Mr. Tolson
Mr. Nichols
Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Smith came in to see me this afternoon and stated that he had accepted the position to head the investigation of Communist infiltration in the movie industry in Hollywood. He stated he is to receive $25 per day and that they also hired his associate, A. B. Leckie, and he is to receive $22.50 per day. The Committee informed him that he could hire as many investigators and clerical employees as he needed to conduct the investigation properly.

Smith stated the objective of his investigation is to go out there and between now and September 27, 1947, which has been set as the tentative date for hearings in Washington, D. C., to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said his purpose in that connection will be to line up about 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the movie industry.

Smith said that he had a long discussion this morning with Robert Stripling, the Chief Investigator, who outlined the history of the Dies Committee and particularly its efforts to investigate Communist infiltration in the movie industry. Stripling told him a man by the name of Sullivan was sent out to Hollywood in 1938 and 1939, that Sullivan made his investigation and apparently while on board the train back to Washington, D. C. he got drunk and exposed the entire investigation. He said Sullivan was characterized as being a drunkard and after writing his report, which apparently was ineffectual, he was dismissed.

In 1940, Martin Dies with a staff went to Hollywood and San Francisco and made their investigation and when they came back, nothing was done about it. It was Stripling's opinion that the interests in Hollywood had gotten to Dies and that the reason nothing was done on the basis of that investigation could be attributed to that fact.

Louis Russell, former Special Agent, went out to Hollywood in May 1945, made an investigation and wrote a report. However, the results which he obtained were somewhat limited in scope and he met with very little cooperative assistance in Hollywood.

As you know, recently Congressman Thomas and Stripling went out to Hollywood and started their inquiry and when things got too hot they decided to drop it and come back to Washington. It seems that

Motion Picture Industry

RECORDED & INDEXED 100-138754-184

62 OCT 7 1947

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FBI

AUG 6 1947

Eric Johnson started to steer the Committee around out there. Thomas realized he would get nowhere with Johnson's help and decided to just go contrary to his instructions and as a consequence ended up by contacting G. H. Maginnis (phonetic) of MGM and as a consequence most of the inquiry centered around MGM. However, it appears that Warner Brothers and the others came in to speak their piece. It seems Jack Warner went so far as to admit he had Communist writers and players in his studio. However, he said that he would not fire them because if he did they would immediately go to MGM and other studios and make more money. It was Smith's impression that Warner stuck his neck out so far that it would be impossible for him to retract should he be called later as a witness in Washington.

Smith said that he gathered the very definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnson and through sources employed by him. He said to indicate the extent to which Johnson was going that two of his representatives in Washington, Bryson and Cahill (both phonetic) were over at the Committee just the other day and endeavored to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith said he understood that Congressman Thomas told these representatives he wanted to have absolutely nothing to do with them and kicked them out of the office.

Smith stated he had a conversation with Chairman Thomas, who was very commendatory of the Director and stated it was his desire to work in close harmony with the Bureau in connection with the work of the Committee. He said he pointed out to Smith that the work of the Bureau and the Committee were entirely different and that they had to achieve results which could not be obtained through the Bureau's assistance. Smith also stated that he would keep our Los Angeles Office fully informed of his activities and as I have indicated in a previous memorandum he is desirous of letting us know of anything pertinent to our investigations which we should know about.

The foregoing is submitted for your information.

V.

JPM:DW

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: July 11, 1947

FROM : J. P. Coyne

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Traby
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Supplementing the information which is set forth in the memorandum recently submitted to you, captioned as above, we are presently in the process of preparing summary memoranda on the leading Communists or pro-Communists in the moving picture field. The first memorandum on this project has been completed and is attached, which memorandum pertains to Hanns Eisler, with aliases. The memorandum on Eisler constitutes a complete review of all of the data in the possession of the Bureau concerning him and the sources of the information are set forth in the memorandum.

It will be a relatively simple matter to go thru this memorandum and the subsequent ones which will be prepared and on the basis of the same to prepare a public source memorandum for the utilization of the House Committee on Un-American Activities. It was thought advisable, however, to initially prepare the memoranda on these subjects in the manner indicated above in order that there would be available for immediate reference purposes complete summaries with sources on these key individuals in the motion picture industry.

It is contemplated that in the near future additional memoranda will be prepared in a manner similar to the Eisler summary on the following individuals affiliated with the motion picture industry:

1. Charles Chaplin
2. Edward G. Robinson
3. Herb K. Sorrell
4. John Howard Lawson
5. John Garfield
6. Frederic March
7. Florence Eldridge March
8. Herbert Biberman
9. Dorothy Parker
10. Gene Kelly
11. Katherine Hepburn

100-138754-186
#258664
SP8B4/rlc 6-25-87

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/4/85 BY SP2TAP/lmh
4-6-95
0258664
SP1B8TOCLM

In connection with the foregoing, I desire to direct your attention to the fact that on May 13, 1947, the Los Angeles Office made available to the House Committee on Un-American Activities at Los Angeles memoranda on the following individuals:

1. Bert Brecht
2. Edward Dmytryk

100-138754-185

RECORDED & INDEXED
JUL 6 1947

JPC:TD

Enclosure detached

COPIES DESTROYED

Mr. Ladd

3. Hanns Eisler
4. Paul Henried
5. Lisl Henried
6. Regina Kaus
7. Fritz Kortner
8. Johanna Kortner
9. Peter Lorre
10. Robert Adrian Scott
11. Salka Viertel

I shall endeavor to expedite the submission of the memoranda mentioned in Group 1 above and as they are completed they will, of course, be submitted to you.

Mr. D. M. Ladd July 11, 1947

J. P. Coyne

COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY

Supplementing the information which is set forth in the memorandum recently submitted to you, captioned as above, we are presently in the process of preparing summary memoranda on the leading Communists or pro-Communists in the moving picture field. The first memorandum on this project has been completed and is attached, which memorandum pertains to Hanns Eisler, with aliases. The memorandum on Eisler constitutes a complete review of all of the data in the possession of the Bureau concerning him and the sources of the information are set forth in the memorandum.

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2. Edward G. Robinson
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4. John Howard Lawson
5. John Garfield
6. Frederic March
7. Florence Eldridge March
8. Herbert Biberman
9. Dorothy Parker
10. Gene Kelly
11. Katherine Hepburn

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DATE 10/4/85 BY SP2 STP/pmb
4-6-95 C258464
SP12 BTO6 UM

In connection with the foregoing, I desire to direct your attention to the fact that on May 13, 1947, the Los Angeles Office made available to the House Committee on Un-American Activities at Los Angeles memoranda on the following individuals:

1. Bert Brecht
2. Edward Dmytryk

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease

Mr. Ladd

3. Hanns Eisler
4. Paul Henried
5. Lisl Henried
6. Regina Kaus
7. Fritz Kortner
8. Johanna Kortner
9. Peter Lorre
10. Robert Adrian Scott
11. Salka Viertel

(100-195-220-29X)

I shall endeavor to expedite the submission of the memoranda mentioned in Group 1 above and as they are completed they will, of course, be submitted to you.

BEST COPY AVAILABLE

JJC:WMJ

FEDERAL BUREAU OF INVESTI
TED STATES DEPARTMENT OF

CC - 150

URGENT

AUGUST 6, 1947

TO: COMMUNICATIONS SECTION.

SAC, LOS ANGELES

Transmit the following message to:

45148

CODE

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY, IS - C. BUREAU DESIRES THAT THE ANALYSIS OF CURRENT FILMS AND THE DATA [redacted] CONCERNING THE ALLIANCE BETWEEN THE CONFERENCE OF [illegible] AND THE COUNCIL OF RADIO UNIONS REQUESTED IN BUREAU LETTER DATED JULY TWO LAST BE AT THE BUREAU NO LATER THAN AUGUST FIFTEEN NEXT. ALSO FURNISH THE BUREAU AT ONCE BY LETTER WITH THE DISPOSITION OR CURRENT STATUS OF THE EIGHT HUNDRED AND TWELVE PICKETS ARRESTED IN HOLLYWOOD NOVEMBER NINETEEN FORTY SIX IN CONNECTION WITH THE MASS PICKETING WHICH WAS IN VIOLATION OF THE SUPERIOR COURT INJUNCTION.

HOOVER

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DATE 4-6-85 BY SP2 B5 CWM

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EX-30

SENT VIA _____ M Per _____

# F.B.I. RADIOGRAM

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

DECODED COPY

FROM LOS ANGELES 8-8-47 NR 071800 1:59 P.M.

DIRECTOR

CP INFILTRATION, MOTION PICTURE INDUSTRY, ISC. SUMMARY REPORT. REQUESTED BUREAU LETTER JULY 11 MAILED YESTERDAY UNDER TITLE COMMUNIST PARTY U.S.A., DISTRICT 13, LOS ANGELES FIELD DIVISION, ISC. REPORT IS BY FREDERICK G. DUPUIS DATED AUGUST 5TH, 47.

RECEIVED 8-3-47 2:10 P.M. EDT LL

100-138754-187

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F B I
AUG 12 1947

EX-23 1

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Per release 377272

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's cryptographic systems.

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al Bureau of Investi

United States Department of Justice

Los Angeles, California
August 5, 1947

096469

Director, FBI

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
Internal Security - C
(Bureau File 100-138754)

Dear Sir:

I am forwarding herewith to the Bureau report of Special Agent JAMES G. FINDLAY dated 8-4-47 at Los Angeles, which is a summary of the infiltration activities of the Communist Party into the Motion Picture Industry.

I am air-mailing the signed copy of this report and the other four copies are going to the Bureau by regular mail.

Very truly yours,

R. B. HOOD, SAC.

JCE:AB
100-15732
Enc. 1
AIR MAIL

12/9/96 SP6A9 Buff 291,775
4/10/96 SSA9803 RUD 18 405,93
100-138754-188
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SP 7 mar 176 #293,176
SP 1 A6 Cum #287,244
6/19/89 20 59443
980300 Cum
12-17-94 321915
10-16-84
12/2/88
3-30-89

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

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CONFIDENTIAL

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES FILE No. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| LOS ANGELES | 8-4-47 | 7-11--8-4-47 | JAMES G. FINDLAY | TRC AAH IAW IFC DML GEW CMC BMc CMF MGT |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

International Communists as early as 1925 recognized the need for developing and utilizing the motion picture as a propaganda vehicle. This report is a summary of Communist infiltration activities in the motion picture industry in Hollywood, giving the identities of various Communist front organizations together with the activities of Communist Party members in these organizations; also of the identities of various guilds and unions in the motion picture industry, together with their principal Communist Party members, and organizations and the tactics used in getting their purposes accomplished in the motion picture field. Available evidence of Party membership of persons named herein has been set out. - P -

REFERENCE: Bureau File No. 100-138754.
Bureau letter dated July 2, 1947.

DETAILS: AT LOS ANGELES, CALIFORNIA

This is the joint report of Special Agents J. MARSHALL BATES, HARVEY G. BERRY, MARCUS M. BRIGHT, JOHN M. CASHEL, GRAHAM A. DAY, FRED G. [illegible], JAMES G. FINDLAY, PAUL W. GIBBS, JOHN J. HENRY, VERNON D. JENSEN, JOHN [illegible], DAVID W. MAGEE, EMMETT C. McGAUGHEY, MERLE L. PARKER, GAYLE U. SHELTON, [illegible] STEWART, GEORGE D. THOMSON and LESLIE F. WARREN.

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CONFIDENTIAL

L.A. 100-15732

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LA 100-15732
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LA 100-15732
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DETAILS

COMMUNIST INTERNATIONAL AND NATIONAL DECLARATION OF INTEREST IN THE MOTION PICTURE INDUSTRY. AN EXPRESSED ATTEMPT TO WREST CONTROL OF MOTION PICTURES AND ITS USE AS A PROPAGANDA AND AGITATION WEAPON

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WILLI MUENZENBERG had an article on Page 3 in the "Daily Worker" of July 23, 1925, captioned, "CAPTURE THE FILM!". The sub-title was "Hints on the Use Of, Out of the Use Of, Protelariam Film". In this article he states as follows:

> "WE MUST DEVELOP THE TREMENDOUS CULTURAL POSSIBILITIES OF THE MOTION PICTURE IN A REVOLUTIONARY SENSE.....ONE OF THE MOST PRESSING TASKS CONFRONTING COMMUNIST PARTIES IN THE FIELD OF AGITATION AND PROPAGANDA IS THE CONQUEST OF THIS SUPREMELY IMPORTANT PROPAGANDA WEAPON, UNTIL NOW THE MONOPOLY OF THE RULING CLASS. WE MUST WREST IT FROM THEM AND TURN IT AGAINST THEM".

WILLI MUENZENBERG further states, "The total attendance in the movie theaters of England, France, and United States is perhaps even today (1925) greater than the total number of newspaper readers in these countries."

Photostat copy of WILLI MUENZENBERG's article is enclosed as an exhibit of this report. Additional facts noted in this article explain how various countries have heretofore used the motion picture propaganda weapon.

MUENZENBERG states in this article, "Not the destruction of tools and technical equipment but their conquest and their turning to the use of labor movement, for the idea-world of Communism."

Confidential Source T-1 (X)(U) states that the "Daily Worker" is the official Communist Party organ of the Communist Party of the USA published in New York. Source T-1 (X)(U) states that MUENZENBERG was not in the United States at the time that this article was incorporated into the "Daily Worker" and that its reprint would be considered by the Communists as a directive to be followed. Source T-1 (X)(U) states that WILLI MUENZENBERG at one time was a member of the Executive Committee of the Communist International (E.C.C.I.). Source T-1 (X)(U) states that he has (X) noted in the International Press correspondence in the years past that WILLI MUENZENBERG had attended plenums in Moscow. (U)

Source T-1 (X)(U) states that WILLI MUENZENBERG on the Executive Committee of the Communist International was associated with OTTO KUUSINEN of the Moscow Central Committee Political Bureau and that MUENZENBERG had been directe to set up and organize most of the International Fronts, one of which was the American League Against War and Fascism which was set up at the Amsterdam Conference in 1932 or 1933. (U)

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WILLI MUENZENBERG, also known as WILLY MUENZENBERG was a German Communist Deputy and the former manager of several German Communist newspapers in Berlin such as "Die Welt Am Morgen". [(Source T-1)] (U)

LEOPOLD SCHWARZCHILD, [redacted] interviewed by Agent NICHOLAS J. ALAGA the latter part of 1943, states that he knew WILLY MUENZENBERG in Berlin and advised that MUENZENBERG was the real founder of the German Communist Party. LEOPOLD SCHWARZCHILD states that he published a newspaper in Berlin in 1922 and had employed one OTTO KATZ an advertising salesman and solicitator in Berlin but that he had had a disagreement with OTTO KATZ in 1926. He states that OTTO KATZ subsequently associated himself with WILLI MUENZENBERG in Berlin and that MUENZENBERG founded numerous Communist Front organizations in Germany at the instigation of Moscow. MR. SCHWARZCHILD stated that when HITLER came to power in 1933 both MUENZENBERG and KATZ fled to Paris and while there continued their Communist activity through a publishing house known as the "Edition Carrefour". MR. SCHWARZCHILD stated that in 1938 MUENZENBERG renounced Communism while in Paris and that MUENZENBERG was found hanged from a tree in a forest near Paris in 1940. MR. SCHWARZCHILD stated that OTTO KATZ made visits to the United States and Mexico.

b6
b7C

MR. HERMANN RAUSCHNING, [redacted], interviewed in the fall of 1943, by SA RICHARD C. THOMPSON, stated that he was formerly President of the Senate of the Free City of Danzig. MR. RAUSCHNING stated that he met OTTO KATZ and WILLI MUENZENBERG in France in either the latter part of 1937 or 1938 at a group meeting of individuals who were opposed to the Nazi form of government.

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[Confidential Source T-59] advised SA P.D. HORGAN on April 28, 1942, that he knew OTTO KATZ as an OGPU Agent in Mexico City. [Source T-59] advised Agent HORGAN on June 30, 1942, that he first knew OTTO KATZ in Berlin in about 1929 when KATZ was connected with a Communist newspaper which was published by MUENZENBERG. [Source T-59] states that MUENZENBERG at that time was connected with the motion picture industry in Berlin and also acted as an agent for Soviet Russia. [Source T-59] states that after 1929 OTTO KATZ went to Moscow where he assumed an official position as a manager of a Russian Film company. (U)

[Source T-59] states that OTTO KATZ went to Hollywood in 1936 where he used the name OTTO BREDA. [Source T-59] described MUENZENBERG as a propaganda agent of the Russian government and that OTTO KATZ was closely associated with MUENZENBERG in all Communist activities and that MUENZENBERG was killed in Paris shortly after he, MUENZENBERG, had refused to return to Moscow at the request of OTTO KATZ. (U)

MR. FRANK HUGHES, a Chicago Feature Press Writer, analyzing Communist penetration was quoted in the Chicago Daily Tribune November 19, 1946, as follows:

"As far back as 1919 when the Communist revolution



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in Russia was in its infancy, NICOLAI LENIN, first prophet of World Communism, said in a convention with COMRADE LUNACHARSKI, his Commissar of Education, "YOU MUST ALWAYS CONSIDER THAT OF ALL THE ARTS THE MOTION PICTURE IS FOR US THE MOST IMPORTANT."

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Continuing, FRANK HUGHES was quoted:

"Six years later, WILLI MUENZENBERG, Cultural High Priest of the Communists and general secretary of the Internal Workers Relief, a Communist International Organization, reported, that, "QUITE PROPERLY THE ENLARGED EXECUTIVE COMMITTEE OF THE COMINTERN IN 1925 INSTRUCTED ALL AFFILIATED PARTIES TO CONCERN THEMSELVES MORE THAN FORMERLY IN TURNING THIS WEAPON (THE MOVIES) TO THEIR SERVICES."

FRANK HUGHES, aforementioned was quoted to the effect that Commissars in Moscow founded the Cinema bureau of the International Union of the Revolutionary Theater. He states that the preamble of the bureau's master plan set forth the goal as follows:

"To concentrate and unite the forces of film workers, professional and amateur, as well as audiences in the various countries upon a general platform, using the film as a means for revolutionary education and mobilization of the toiling masses in the struggle against Fascism, political reaction, threatening imperialist wars, for the defense of the Soviet Union."

FRANK HUGHES states that the Communist Party founded in this country the Film and Photo League, the Associated Film Audiences, Films for Democracy, and Association of Documentary Film Producers.

HUGHES relates in his article that these organizations were mostly for Party members and had little effect on the Hollywood industry.

Hughes states that the master plan for "Revolutionary" writers was drafted at the 2nd Congress of the International Union of Revolutionary Writers in Kharkov, Russia, November 15, 1930. He states that among the American delegates were FRED ELLIS, MICHAEL GOLD, WILLIAM GROPPER, JOSHUA KUNITZ, A.B. MAGIL, AND HARRY ALAN POTAMKIN.

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HUGHES in his article states that when the American delegates came back from the Kharkov conference they met in New York City June 14, 1931, and founded the Workers Cultural Federation.

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HUGHES in his article relates that the American members of the Soviet International Union of Revoluntionary Writers issued a call for the first American Writers Congress which founded the League of American Writers.

The Daily Worker of August 15, 1925 contained a special magazine supplement with an article by WILLY MUENZENBERG entitled, "THE PICTURE AND THE FILM IN THE REVOLUTIONARY MOVEMENT", which quotes VLADIMIRILITCH LENIN in a conversation with COMRADE LUNACHARSKI as follows:

> "YOU MUST POWERFULLY DEVELOP FILM PRODUCTION, TAKING ESPECIALLY THE PROLETARIAN KINO TO THE CITY MASSES AND INSTILL A MUCH GREATER EXTENT TO THE VILLAGE. YOU MUST ALWAYS CONSIDER THAT OF ALL THE ARTS THE MOTION PICTURE IS FOR US THE MOST IMPORTANT."

WILLY MUNZENBERG'S article states:

> "THERE MUST NO LONGER BE ANY COUNTRY IN WHICH THE COMMUNIST PARTY AND ITS GROUPS DO NOT MAKE EXTENSIVE PROPAGANDIST USE OF THE MOTION PICTURE FILM."

WILLY MUENZENBERG states:

> "BUT NEXT TO NOTHING HAS BEEN DONE TO PUT THE FILM INTO THE ARSENAL OF AGITATION AND PROPAGANDA WEAPONS OF THE COMMUNIST PARTIES. QUITE PROPERLY THE ENLARGED EXECUTIVE OF THE COMINTERN IN MARCH 1925, CALLED ATTENTION TO THIS SHORTCOMING, AND INSTRUCTED ALL AFFILIATED PARTIES TO CONCERN THEMSELVES MUCH MORE THAN FORMERLY IN TURNING THIS WEAPON TO THEIR SERVICE. LEADING COMRADES OF THE INTERNATIONAL HAVE REPEATEDLY AND EMPHATICALLY POINTED OUT THE TREMENDOUS SIGNIFICANCE OF THE FILM PROPAGANDA."

MUENZENBERG'S article also quotes A. V. LUNACHARSKY, Commissar of Public Education, K. WOROSCHILOW, Commander of Red Army, Moscow Military District, N. A. SEMASCHKO, Peoples Commisar for Health and CLARA ZETKIN, on the significance of the film. This WILLY MUENZENBERG article, in photostat form, is enclosed as an exhibit to this report.

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The "Daily Worker" was described as "OUR PARTY PRESS - - OUR DAILY ORGAN, THE DAILY WORKER IS THE CENTER OF OUR PRESS." (See Communist Party official report of 4th annual convention of WORKERS (COMMUNIST) PARTY OF AMERICA, held at Chicago, Illinois, August 21-30, 1925, at page 21, which report also includes resolutions of the Central Executive Committee.) (This report is in possession of [Confidential Source T 13.] (X)

X(4)

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EARLY COMMUNIST PARTY HISTORY AND ORGANIZATION IN HOLLYWOOD

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The League of American Writers at a convention in New York City in April, 1935, decided to form a Pacific Coast branch of the League of American Writers, according to Confidential Source T-1. At this time WALDO FRANK was the National Secretary of the League of American Writers. A complete record and report on the first American Writers Congress has been published by the International Publishers (New York Communist Party Press) edited by HENRY HART. This report contains all the addresses delivered at this Congress. On page 123 there is an article by JOHN HOWARD LAWSON entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the first American Writers Congress it states, "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution.....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action".

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congress includes such individuals as MICHAEL GOLD, GUY ENDORE, JOHN HOWARD LAWSON, SAMUEL ORNITZ, and ~~GEORGE SKLAR~~.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the "League of American Writers" on Sunday night and that included in this group were V.J. JEROME (VICTOR J. JEROME, true name ISAAC ROMMINE), FRANK SCULLY, UPTON SINCLAIR and LOREN MILLER. The United Progressive News mentions that the National Republic of July-August, 1935 reflects that the League of American Writers received many cabled greetings from Moscow when the League of American Writers was set up in New York.

The Daily Worker of September 23, 1933, has an article contributed by V.J. JEROME entitled "MARX, LEININ and STALIN ON THE ROLE OF THE COMMUNIST PARTY". Comments by JEROME in conclusion of this article are as follows: "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Leinin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class".

Source T-1 advises that from 1936 the Hollywood Cultural Fraction of the Communist Party was completely independent, and had no official connection,

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with the Los Angeles County Communist Party and that during this time all Party membership books and documentary evidence pertaining to Hollywood luminaries were destroyed. Source T-1 states that V.J. JEROME returned to New York in 1938 after helping organize the Hollywood Anti-Nazi League. After the departure of V.J. JEROME in Hollywood in 1938 the cultural activities in Hollywood in the Communist Party, appeared to be under the direction of JOHN HOWARD LAWSON and HERBERT BIBERMAN, according to Source T-1.

Early in 1942 there was a reorganization of the Communist Party branches in Hollywood and all branches were placed in a section known as the Northwest Section. Source T-1 stated that thereafter the activities of Hollywood branches again came under the jurisdiction of the Los Angeles County Communist Party which in turn was under the jurisdiction of District 13, headquarters at San Francisco.

Confidential Source T-15 advised that penetration of the Communist Party into the motion picture industry gained impetus through such organizations as League of American Writers, the American Writers Congress, and the League Against War and Fascism. Source T-15 states that when V.J. JEROME came to Hollywood in the latter part of 1935 he secured the aid of NORA and GEORGE HELGREN as well as the aid of one HAROLD SALEMSON. Source T-12 also advised that during the latter part of 1935 V.J. JEROME utilized NORA HELGREN in connection with the Communist plan to set up branches in the motion picture industry at Hollywood. Source T-12 states that NORA HELGREN did most of the leg work, running errands for JEROME, and collecting dues. Source T-12 states that JEFF KIBRE was then closely associated with V.J. JEROME. This Source states that FRANK SPECTOR was the Los Angeles Sub-Section organizer of the Communist Party, the Los Angeles Communist Club then being a sub-section of the San Francisco section of the Communist Party.

In 1934, according to Confidential Source T-16, there were only 35 or 40 Communist members in Hollywood in the motion picture industry who were attached to the Los Angeles sub-section of the Communist Party. Source T-16 states that during the latter part of 1935 V.J. JEROME came to Los Angeles from New York in an endeavor to organize Communist Party units in Hollywood among the writers, producers, and actors. He states that in January, 1935, the Los Angeles County Communist Party disbanded its industrial sections and on instructions of ROY HUDSON of the New York Communist Party headquarters made an attempt to dissolve the Trade Union Unity League, all members of which were then instructed to join A.F.L. Unions. Sources T-16 states that in 1935 the industrial branches in Hollywood were known as units, for example, Unit J-30, etc. Source T-16 states there were only two Communist Party Units in Hollywood in the early part of 1935 and that most of its members were nominal employees in the motion picture industry.

Source T-16 states that the real Communist Party penetration in Hollywood started in 1938 and 1939 with the activities of JEFF KIBRE which followed the program laid down by V.J. JEROME.

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In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying a twenty-year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "2 Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated such cultural groups as the JOHN REED Club, and various theater groups. In the field of Union activities reflects that its members in 1937 took an active part in the birth of "Labor's Conference for Independent Political Action".

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In 1939 the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to Units in their neighborhood and not units pertaining to industry. "2 Decades of Progress" listed two studio units in 1939, namely, the Culver City Studios Branch with FRANK OATS as president and the Hollywood Studios Branch with MILTON HENRY as president, both attached to the 15th Congressional District Section of the Communist Party. In 1939 the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to political assembly and Congressional districts respectively.

"2 Decades of Progress", in 1939 quotes EMIL FREED, President of EAST BRANCH of Communist Party:

> "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood".

East Branch according to this history was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

"2 Decades of Progress" in 1939 states that Emil Freed received a large vote as Communist Party candidate for Congress in 1938.

JANE HOWE, in "2 Decades of Progress", (1939) is listed as organizer of 15th Congressional Communist Party Section and is quoted, "The Studio Strikers of 1937, the Hollywood Citizen-News Pickets of 1938.....have all seen the Party in action, helping in every progressive movement."

Confidential Source T-98 witnessed EMIL FREED in action on the picket line during the October 11, 1945 One-Day strike at Universal Studio. This source witnessed EMIL FREED passing out cigarettes to pickets, witnessed his taking up a collection from bystanders for purchase of cigarettes, and witnessed his conversation in talking employee out of trying to return to work through the picket line.

Source T-98 states that the Universal Studio strike lasted only one

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day but was a part of several 1945 Studio Strikes. Source T-98 states that EMIL FREED was arrested at the Warner Brothers Strike. (u)

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EMIL FREED according to records was arrested at the Warner Brothers Studio picket line on October 10, 1945, by the Burbank, California, Police Department, Burbank booking number A 9788; Burbank P.D. arrest number 31380 on charge of violation of California penal code sections 404, 405, and 416, rioting, failure to disburse and failure to obey a lawful order. This charge was dismissed on June 16, 1946. EMIL FREED gave as residence address [redacted] b6 b7C

Confidential Source T-98 on October 10, 1945, observed and witnessed EMIL FREED in the Burbank, California, Police Department jail with copies of the "People's World" under his arm and heard him talk against the capitalist system to about 25 other arrested pickets who were in jail with him. (u)

Confidential Sources T-1, 11, 12, 15, and 16 state that Los Angeles County Communist Party penetration into motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios and that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco and that generally proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries. (u)

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COMMUNIST PENETRATION INTO MOTION PICTURES AT HOLLYWOOD THROUGH OLD ESTABLISHED UNIONS ON THE PART OF JEFF KIBRE WHO SOUGHT INSTRUCTIONS FROM NATIONAL COMMUNIST PARTY FUNCTIONARIES

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JOHN L. LEECH in 1934, Organizational Secretary, Los Angeles County Communist Party gave testimony before the Los Angeles County Grand Jury on August 14, 1940, and stated that JEFF KIBRE was a member of the Communist Party in Hollywood in 1934. JOHN L. LEECH stated that one JOHN E. JEFFREY, a Communist member, had first introduced JEFF KIBRE to him.

JOHN L. LEECH stated that V. J. JEROME (VICTOR J. JEROME--true name ISAAC ROMAINE) was sent to Hollywood the latter part of 1935 by the Communist Party Central Committee, New York to improve cultural work, taking over these duties from STANLEY LAWRENCE. LEECH states that V. J. JEROME helped organize study clubs and co-ordinated party work between Hollywood and Downtown Communist Sections. LEECH stated that V.J. JEROME raised money in Hollywood and also brought JOHN HOWARD LAWSON to Hollywood (JOHN HOWARD LAWSON is presently a writer at Hollywood and hereinafter will be more fully identified). LEECH stated that V.J. JEROME was a member of the Central Committee of the National Communist Party and a co-editor of its monthly Communist magazine known as "The Communist". In January, 1939, issue of "The Communist" the editors are listed as EARL BROWDER, ALEX BITTLEMAN, and V.J. JEROME. "The Communist" when discontinued was supplanted by a monthly magazine known as "Political Affairs". Its editor is listed as MAC WEISS, also known as MAX WEISS with V.J. JEROME as managing editor. MAC WEISS will later be identified in connection with JEFF KIBRE.

JOHN L. LEECH stated V.J. JEROME had the aid of JEFF KIBRE in setting up plans for capturing the Hollywood Motion Picture Industry for the Communist Party. LEECH states that after V.J. JEROME arrived in Hollywood the latter part of 1935 plans were made to establish an underground Communist Unit among the film elite. All dues and contributions as well as reports were to go direct to National Communist Party Headquarters in New York according to LEECH.

Confidential Source T-12 states that during 1935 and subsequent years all important personages in the Hollywood Motion Picture Industry who were members of the Communist Party were considered as Members At Large, attached either to the New York Headquarters Section or to the Headquarters Section of District 13 at San Francisco (At that time Los Angeles County Communist Party was a subsection of District 13 according to Source T-12).

The Communist Branches and Sections were later reorganized in Hollywood about 1942 according to Source T-12 by the formation of a section known as Northwest Section and Source T-12 states that until this time (1942), the Los Angeles County Communist Party had no jurisdiction over important Communists in Hollywood but did have prior to this time a few street Units in Hollywood whose members were employed in nominal capacities in the studios. The Communist Party organization of the Northwest Section and the identity of its Communist members will be considered in another part of this report.

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JEFF KIBRE according to witnesses hereinafter identified was a member of the Communist Party assigned to "special" work in the motion picture industry studio unions.

identify

EZRA F. CHASE swore to an affidavit at Los Angeles March 19, 1939, that he, CHASE, had been a member of the Communist Party for seven years or more and held numerous official positions and further that he was acquainted with the leading functionaries and members in the Communist Party. In this affidavit he states that JEFF KIBRE was a member of the Communist Party, USA (then affiliated with the Communist International). He states that during his, CHASE's, affiliation with Communist Party that "JEFF KIBRE was at that time assigned to "special" work in the studio unions, more specifically in the I.A.T.S.E., Local 37, to the organizing of special studio units of the Communist Party of the USA."

C/ During the years 1937 and 1938 the A.F.L. affiliated unions in the motion picture industry at Hollywood, known as the "International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada" were greatly disturbed over the Communist efforts to disrupt or wreck this union which will be described hereinafter as I.A.T.S.E. At this union's 35th convention at Louisville, Kentucky June 3-6, 1940, a complete report was printed by this union containing numerous exhibits in the form of letters written either by JEFF KIBRE aforementioned or by ROY HUDSON, member of the "National Committee of the Communist Party aforementioned. These letters set out in full in the I.A.T.S.E. report deal with Communist interests and organizational efforts and appeared to reflect that JEFF KIBRE was attempting to gain control of the unions in Hollywood motion pictures and was receiving aid and suggestions from WALTER LAMBERT, a member of the California State Communist Party as well as from PAUL CLINE, then the Los Angeles County Communist Party organizer. Other important Communists identified in these letters are BOB REED of New York, and V.J. JEROME and LOUIS GOLDBLATT of San Francisco. The aforementioned affidavit of EZRA CHASE which identifies JEFF KIBRE as a Communist assigned to "special" work in Hollywood appears in Exhibit 6 of the I.A.T.S.E report. A copy of I.A.T.S.E. report issued at the June 3-6, 1940 convention is being made an exhibit of the instant report.

J. W. BUZZELL, then secretary of the Los Angeles Central Labor Council, A.F.L., has analyzed the JEFF KIBRE, ROY HUDSON, and MAC WEISS letters in this I.A.T.S.E. report.

2/ A. Exhibit No. 1 of I.A.T.S.E. report is a lengthy report of JEFF KIBRE dated April 23, 1938---Hollywood, entitled "Report on Hollywood----Review of Plan and Objectives for Past Several Months." This refers to a "Studio Unemployment Conference", representing 12 unions and guilds engaged in a broad anti-I.A.T.S.E. movement, to fight I.A.T.S.E. and its employers as a preliminary to the formation of "Industrial Union". In

one portion it states this process envisages the formation of a Federation as the decisive method of breaking the control of the Internationals (I.A.T.S.E.) and in turn giving the workers a sense of their mass power within the industry.

This JEFF KIBRE report further states "Our Corps of Contacts in the various crafts led by the Studio Painters Union from the outside broke down the Do-Nothing policy of the leadership." (HERBERT SORRELL, President of the Studio Painters Union, now engaged in strike at Hollywood is also president of the newly formed group known as "Conference of Studio Unions". Some of the Unions attached to this group are presently on strike). The I.A.T.S.E. Union, the A.F.L. Teamsters and the Screen Actors' Guild were never apart of JEFF KIBRE's Studio Unemployment Conference. JEFF KIBRE in his report states that the Unions in the Studio Unemployment Conference were:

1. Studio Painters
2. Machinists' Cinema Lodge
3. Plasters and Modelers
4. Utility Employees
5. Screen Directors Guild
6. Studio Carpenters
7. Studio Electricians (I.B.E.W.)
8. Screen Writers Guild
9. Screen Set Designers
10. Screen Cartoonist G[illegible]d
11. Screen Publishers' Guild
12. Musicians and I.A.T.S.E. Progressives.

JEFF KIBRE states that a formation of a new Federation is a stage toward an industrial union affiliated with CIO. It is noted that JEFF KIBRE signed this report as Field Representative for Hollywood and indicated that his title and activities were to be kept confidential.

B. Exhibit No. 2 of the I.A.T.S.E. report is a JEFF KIBRE letter to BOB REED, 136 W. 13th Street, New York, dated February 9, 1938. JEFF KIBRE writes, "Well, one thing about the Reds, they seldom write except on business." In this letter JEFF KIBRE states that he is "Undercover Field Representative for CIO in Hollywood". JEFF KIBRE states, "In the meantime I wish you would discuss the matter of "I.A." (I.A.T.S.E.) action with JACK STACHEL, the necessity of my getting in touch with contacts in the various cities. I have taken it up with PAUL CLINE, but he feels a personal appeal by you or V.J. (V.J. JEROME), rather than communication through official channels

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would get quicker results."

PAUL CLINE was then organizer of the Los Angeles County Communist Party. JACK STACHEL was and still is a member of the Central Committee of the Communist Party in New York. (Sources T 1 and T 12).

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Also part of I.A.T.S.E. Exhibit 2 is a letter from JEFF KIBRE dated November 8, 1938, at Hollywood to LOUIS GOLDBLATT at San Francisco which concerns JEFF KIBRE's activities in the Hollywood Studio Union.

C. Exhibit No. 3 of the I.A.T.S.E. report is another JEFF KIBRE report on Hollywood, apparently written before Exhibit No. 1 and similar in trend. It indicates that JEFF KIBRE in his program would use the impetus of non-partisan clubs in Hollywood.

D. I.A.T.S.E. Exhibit No. 4 is a letter from MAC WEISS to ROY HUDSON dated June 16, 1938, concerning an I.A.T.S.E. and a Motion Picture Operators Convention in Cleveland. This letter tells of the activity of one IRVING HENSCHEL at this convention and relates that HENSCHEL had received a telegram and telephone call from JEFF KIBRE relative to a resolution that HENSCHEL introduced at the convention. This letter indicates that HENSCHEL had described JEFF KIBRE as a Communist and a leader of the rank and file in Hollywood.

I.A.T.S.E. No. 4 also contains a letter from ROY HUDSON to COMRADE LAMBERT at San Francisco and it is noted that a copy of this letter was sent to PAUL CLINE at Los Angeles. This letter was dated June 21, 1938. This letter also enclosed a copy of the MAC WEISS letter of June 16, 1938 aforementioned. (J. W. BUZZELL identifies LAMBERT as WALTER LAMBERT, a member of the California Communist Party Committee. ROY HUDSON's letter severely censored IRVING HENSCHEL and ROY HUDSON's letter states "On the basis of the above it seems to me there should be a thorough re-examination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E."......"Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereinafter, when communications are sent they will be brought directly to the



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attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly." J. W. BUZZELL aforementioned besides identifying WALTER LAMBERT as a member of the California State Communist Committee, states that LAMBERT was one time State Secretary of the Trade Union Unity League.

E. I.A.T.S.E. No. 5 is a lengthy report dated July 14, 1938, addressed to WALTER LAMBERT, State Trade Union Director (Communist Party) and it is noted that a copy was sent to PAUL CLINE. Although the report indicates that this letter was unsigned, MR. J.W. BUZZELL has explained the facts which indicate that it is a letter of JEFF KIBRE. This letter defends IRVING HENSCHEL and the letter is an answer to ROY HUDSON's letter of June 21, 1938. The letter and Exhibit No. 5 identifies IRVING HENSCHEL as a Communist of three years membership. The letter reflects the attempts of the writer to reach JACK STACHEL through the secretary of the Actors Fraction in New York. (See JEFF KIBRE's letter of February 9, 1938 to BOB REED of Actors' Equity.) The letter of Exhibit No. 5 also reflects the contact with one BOB KAYE who had been requested to furnish I.A. contacts (it is noted that the letter of JEFF KIBRE of February 9, 1938, to BOB REED in New York had made this same request; hence, an inference that BOB KAYE may be identical with BOB REED).

F. I.A.T.S.E. Exhibit No. 6--copy of the affidavit of EZRA CHASE sworn to March 19, 1939, describing JEFF KIBRE as a Communist who had been assigned to "special" motion picture work in Hollywood within the I.A.T.S.E. Unions, especially Local 37.

G. I.A.T.S.E. No. 7 through 12 portray other difficulties in the Hollywood motion picture unions which arose from JEFF KIBRE's program.

[Confidential Sources T-12 and T-16] stated that V. J. JEROME left Hollywood the first part of 1938 and returned to New York.

[Confidential Sources T-12 and T-16] advised the activities of JEFF KIBRE in Hollywood discontinued in 1939. Records of Local Draft Board 242, Hollywood, verified through Registrar of Vital Statistics, Philadelphia, Pa., reflect that JEFF KIBRE was born as JACOB PLANE KIBRE at Philadelphia, November 11, 1906, and that his father, KENNETH KIBRE was born in Russia.

JEFF KIBRE according to records of [Confidential Source T-12] was a member of the Communist Party at Los Angeles under the name of BARRY WOOD in 1937, 1938, and 1939. [Source T-12] states that JEFF KIBRE held Communist Party

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membership book 82703 in 1937 and that he first joined Communist Party in April, 1935. The same Source states he held 1938 Communist Party book No. 60038 and that his 1939 Communist Party registration card reflects that his father was born in Russia and his mother in the United States. Source T-12 states that during these years JEFF KIBRE was a studio technician and member of the I.A.T.S.E.

As of April, 1944, JEFF KIBRE was listed as the editor of the CIO Fishermen's Union newspaper known as the International Fishermen and Allied Workers. Records reflect that JEFF KIBRE has been International Secretary and Treasurer of the CIO Fishermen's Union at San Pedro since September 13, 1945. (Source CIO Directory).

Confidential Source T-45 advised that as of September 23, 1943, JEFF KIBRE was a member of the JACK EGAN Branch of the Communist Party, Harbor Section, at San Pedro since July, 1943.

LEW BLIX, formerly on the Executive Board of I.A.T.S.E. and later with the A.F.L. Teamsters, Local 495, advised that JEFF KIBRE had gone to work with the Paramount Studios in 1937.

JEFF KIBRE was arrested by the Los Angeles Sheriff's Office, No. 295613 on a contempt charge, May 2, 1935, and was released the same day. JEFF KIBRE was also arrested by Los Angeles Police Department, No. 35047, on May 6, 1939, on a charge of suspicion of criminal syndicalism. He was released and discharged on May 9, 1939.

JEFF KIBRE on August 23, 1946, was indicted in the Federal District Court of Los Angeles together with 14 other members of Local 36 of the International Fishermen's and Allied Workers of America, CIO Union on a charge of violation of the Sherman Anti-Trust Law on a conspiracy to boycott and fixed sale price of fish. JEFF KIBRE was found guilty on May 7, 1947, and subsequently fined $2,000, the case now being on appeal. Confidential Sources T-12, T-1 advised that the Communists in the motion picture industry were in the JEFF KIBRE sponsored unions, and later in the many unions grouped in the Conference of Studio Unions, now headed by HERBERT SORRELL. These sources state that there are only a few Communists within I.A.T.S.E. group of unions which formerly consisted of about seven A.F.L. affiliated unions, but now five in number. They advised that the two unions which withdrew from I.A.T.S.E. have had a running fight for years with I.A.T.S.E. over jurisdictional matters and on occasions were out on strike.

Source T-12 and T-1 advised that the Communists within the motion picture industry are sponsoring an "Industrial Union" as against the craft type of union namely, the I.A.T.S.E. These Sources advised that the Communist groups are cleverly exploiting jurisdictional union differences for purely partisan political purposes. They advise that although HERBERT SORRELL's



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Conference of Studio Unions is made up of A.F.L. affiliates that SORRELL has condemned the A.F.L. for not joining its unions with the World Trade Union Congress.

An editorial appearing in the A.F.L. Teamsters' publication styled "The Southern California Teamsters" of August 15, 1945, states, "The blunt fact is the Hollywood studio strike is not a strike of wages, hours, or conditions". The same editorial states, "It is the attempt of the Communists and the left-wing elements in the CIO to gain control over the studios."

Confidential Source T-1 advises that the attempt of the Communists to capture the labor unions in the studios dates back to 1937 when the Federated Motion Picture Crafts was organized by the Communist Party as a dual union for the studios. Source T-12 states that this organization had little success and in 1939 it reappeared in the form of a union known as United Studio Technicians Guild, a union that was defeated by a National Labor Relation Board election.

Source T-1 states that an earlier Communist attempt was made to secure control of the unions in the studios when in January, 1934, an independent union was formed by the name "Motion Picture Workers Industrial Union" with headquarters at 6364 Hollywood Blvd., Hollywood, California. Source T-1 stated that this union was completely dominated by the Communist Party and had a membership of 500 but was dissolved the latter part of 1935. Source T-1 states that ROY STAUFFER, then employed at Metro-Goldwyn-Mayer studios, was organizer of the Communist Units within this union. The Source advised that ROY STAUFFER was from the state of Washington, but has disappeared from the Hollywood area.

On July 24, 1945, the "People's World", Communist Party San Francisco newspaper now known as the "Daily People's World" had a front page editorial proclaiming support of the strike of the film unions.

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NORTHWEST AND HOLLYWOOD SECTION

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According to Informant T-2, the Northwest Section of the Los Angeles County Communist Party, which included in its membership individuals employed in the motion picture and radio industries, was governed by a Section Executive Committee composed of the following individuals:

JOHN HOWARD LAWSON
ELIZABETH LEACH
WALDO SALT
MARGARET BENNETT WILLS
MICHA ALTMAN
LOUIS HARRIS
M. W. (BILL) POMERANCE

On February 26, 1943, ELIZABETH LEACH told Informant T-11 that she was Organizer for the Northwest Section, which was a full-time job for which she received a salary of $125.00 per month. Informant T-28 advised that this salary was paid to ELIZABETH LEACH GLENN by JOHN HOWARD LAWSON, which information was corrobated by Informant T-32.

On May 16, 1944, ELIZABETH LEACH told Informant T-41 that JOHN HOWARD LAWSON was the "leader" of the Northwest Section. Informant T-18, during the period from 1944 through 1946, was in frequent contact with ELIZABETH LEACH, who in the summer of 1945 married CHARLES GLENN and has since been known as ELIZABETH LEACH GLENN. This informant states that during that time ELIZABETH LEACH GLENN did organizational work for the Northwest Section, such as arranging meetings of clubs and handling membership records. Similar information was furnished on several occasions by Informant T-2. In addition Informant T-28 submitted frequent reports indicating that from 1944 through 1946, ELIZABETH LEACH GLENN frequently conferred with JOHN HOWARD LAWSON on organizational problems of the Northwest Section.

Informant T-2 advised that during 1943 and until June, 1944, the Northwest Section was broken down into the following industrial branches:

BRANCH A - Writers' Branch - Divided into 3 groups:
Group 1. Beverly Hills and Westwood Area.
Group 2. Sunset Area.
Group 3. Hollywood and North Hollywood Area.
Composition: Mostly writers in the movie industry.

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| BRANCH B | Community Branch - Hollywood Neighborhood | Also had within it a nucleus of a few directors. (It has come to the attention of the Los Angeles Office that these few directors have since been transferred to Branch A, according to Informant T-2.) |
| BRANCH C | Community Branch - Beverly Hills-Westwood Area | Industry workers and wives. |
| BRANCH D | Radio | Composed of actors, writers, and announcers in radio. |
| BRANCH E | Cartoonists | Mostly cartoonists with a few artists. |
| BRANCH F | Actors | Composed of professional industry actors plus leading Actors' Laboratory people. (The Actors' Laboratory, according to Informant T-1, is located at 1455 North Laurel Avenue, Hollywood, and is a Communist-controlled school for actors.) |
| SUNSET BRANCH (formerly known as the G-H Branch) | Community Branch | Composed mostly of movie industry people who reside north and south of Sunset Boulevard near Fairfax Avenue. |
| BRANCH I | Community Branch | Composed mostly of people around the Wilshire Boulevard and Fairfax Avenue areas. |
| BRANCH K | Community Branch | Composed of movie industry workers in North Hollywood. |
| BRANCH L | Readers Branch | The concentration has been on the Screen Readers Guild. |
| BRANCH N | S.O.E.G. Branch, divided into 2 groups: N-1 (Hollywood area) N-2 (West Hollywood area) | This is composed chiefly of Screen Office Employees Guild members. |

BRANCH O - Composed of musicians.

HOLLYWOOD-BRANCH This has a base of industry craft workers, plus general community people. Formerly met at the I.W.O. Hall, 972 North Hobart, on Sunday morning.

BRANCH S - Composed of people in the American Soviet Friendship Council and Russian War Relief---beginning main work in cultural activities.

57 A. D. - CLUB This club is a recent addition to the Northwest Section. It is not composed of motion picture industry personnel, but is a Community Club formerly connected with the Mid-Town Section. It became a part of the Northwest Section over the protest of the Northwest Section people at the insistence of the County, because its members are geographically within the Hollywood area. It has been reported that this Branch will do the "open" work for the Northwest Section.

BRANCH Y - This Branch, information concerning which was furnished by Informant T-2, appears to be merely a "paper" branch, and its members are those people formerly active in the Northwest Section who are out of the city or who, though still members of this Section, are not currently active. According to Informant T-2, it has no officers and no delegates at the County Convention. (X)(U)

In December, 1944, JOHN WILLIAMSON, National Secretary of the Communist Political Association, visited Los Angeles, California, and conferred with local Communist leaders. One of the subjects discussed, according to Informant T-23, was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch set-up. During the discussion WILLIAMSON was asked what should be done with people, such as union leaders, professional people, (X)(U)

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and motion picture industry people, since they could not afford to become active in community clubs and probably would refuse to do so. According to Informant T-23, WILLIAMSON ruled that exceptions had to be made in cases of people of this type and that for bookkeeping purposes they should be attached to an Assembly District Community Club but permitted to meet separately and have their own group. (U)

(U) In January, 1945, Informant T-18 reported that ELIZABETH LEACH GLENN was in the process of contacting the functionaries and through them the membership of the Northwest Section, advising them the section set-up was to be disbanded and new cultural groups were to be formed. During this reorganization, according to Informants T-2, T-18, and T-23, approximately 300 of the 600 members of the Northwest Section were transferred to community clubs and the remaining 300 were assigned to cultural clubs. (U)

On January 8, 1945, Informant T-2 (U) made available to Special Agents DAVID A. MAC CULLOCK, JOHN R. VICARS, FRED G. DUPUIS, and ROBERT W. HOLLMAN records maintained by ELIZABETH LEACH GLENN which listed the membership of the twelve cultural groups which were formed. These groups were arranged according to geographical location and contained individuals living in the particular area regardless of occupation. This was in contrast to the previous set-up of the Northwest Section under which all writers would be in a club and all actors in another, et cetera. (U)

According to Informant T-2 (U) when the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the "Motion Picture and Radio Commission". Informant T-2 (U) made available the names of the individuals selected for this commission, the names of whom were submitted to CARL WINTER for approval. CARL WINTER was Chairman of the Communist Political Association at that time. The list is set forth hereinafter in the form in which it was furnished by Informant T-2 (U) except for the names which appear in parenthesis. The identification of the names in parenthesis was made by Special Agents JOHN R. VICARS and FRED G. DUPUIS. (U)

"CARL (WINTER): Personnel for Motion Picture and Radio Commission needs to be approved pdq because they have to be notified for Saturday.

"JACK (JOHN HOWARD LAWSON)
GEORGE (PEPPER) HDC
BILL (POMERANCE) SWG -- Council of Guilds and Unions
NORVAL (CRUTCHER) IATSE 683
PAULINE (LAUBER) Mobilization (Hollywood Writers Mobilization)
MISCHA (ALTMAN) Musicians Congress
MADELEINE (RUTHVEN)
REX (INGRAM) Negro
GEORGE (WILLNER) Agents

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SAM MOORE, Radio writers
GEORGIA (BACKUS) AFRA
MARGARET (BENNETT) Council of Guilds and Unions
BERNIE (LUSHER) or MIN (SELVIN) CSU
ED SMITH
WALDO (SALT)

Signed 'ELIZABETH'"

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In December, 1945, ELIZABETH LEACH GLENN told Informant T-18 that she was "fed up" with Hollywood and intended to discontinue her position of Organizer for the Cultural Section of the Party. Thereafter, according to Informant T-4, JOHN STAPP was made Organizer and the section was again reorganized. At this time all the Party members in Hollywood were grouped into the Hollywood Section which in turn was divided into three sub-sections, namely: (U)

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

(U)

Information as to this reorganization was furnished by Informant T-3 (U) and membership of the three sub-sections, according to T-3 was broken down as follows: (U)

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to Informant T-3, (U) each sub-section had a Sub-Section Organizer as follows: (U)

Community Sub-Section - SID SHARE
Industrial Sub-Section - PAUL PERLIN
Cultural Sub-Section - WALDO SALT

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According to Informants T-3 and T-4, JOHN STAPP, the Section Organizer, works full-time as a Party functionary and is not employed in the motion picture industry. SID SHARE, Organizer of the Community Sub-Section, is unemployed because of poor eyesight, he being almost totally blind, according to Informant T-3. With regard to this sub-section, Informant T-3 reports that plans are under way to disband it and consolidate it with the Industrial Sub-Section. PAUL PERLIN, Organizer of the Industrial Sub-Section, was employed for several years as a grip at Universal Pictures Corporation until he went out on strike. WALDO SALT, Organizer of the Cultural Sub-Section, is a screen writer under contract to RKO.

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In June, 1946, Informant T-3 reported the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the section officers, the Chairman of each of the twenty clubs in the section, and one additional delegate from each club.

JOHN HOWARD LAWSON, ELIZABETH LEACH GLENN, and JOHN STAPP, in carrying on the work of the Northwest Section, and as it is known today the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party. On October 31, 1943, ELIZABETH LEACH GLENN was elected to the Los Angeles County Communist Party Executive Committee, according to Informant T-16. In addition, according to Informant T-8, ELIZABETH LEACH GLENN attended the County Convention of the Party in Los Angeles on October 31, 1943. According to Informant T-2, ELIZABETH LEACH GLENN was a delegate from the Hollywood Branch of the Northwest Section, and according to Informant T-23, she served on the Resolutions Committee at this convention.

On May 19, 1945, Informant T-2 made available copies of the minutes of the Los Angeles County Communist Party, and these minutes indicate that ELIZABETH LEACH GLENN was a regular member of the committee.

An additional example of the liaison maintained with the Los Angeles County headquarters of the Party was provided by Informant T-18, who reported on January 13, 1945, that a meeting of the Cultural Commission for the newly formed cultural groups of the Party in Hollywood was to be held at the home of JOHN HOWARD LAWSON on January 13, 1945, at 2:00 P.M. A surveillance of the LAWSON residence on that date was conducted by Special Agents JOHN R. VICARS and FRED G. DUPUIS, and the following individuals were identified:

WILLIAM POMERANCE - Business representative - Screen Writers Guild.

NORVAL CRUTCHER - Business agent - Local 683 - Film Technicians, International Alliance of Theatrical Stage Employees, and a member of the Executive Board of the Central Labor Council, American Federation of Labor, Los Angeles.

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PAULINE LAUBER - Executive Secretary - Hollywood Writers Mobilization.

GEORGE PEPPER - Executive Secretary - Hollywood Democratic Committee.

ELIZABETH LEACH GLENN.

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CARL WINTER - President - Los Angeles County Communist Political Association.

All of the above individuals except WINTER were identified as members of the Los Angeles County Communist Political Association as of January 8, 1945, by Informant T-2. (b)(4)

Another illustration of the manner in which liaison was effected occurred on September 4, 1944. On that date Special Agents JOHN R. VICARS and FRED G. DUPUIS conducted a surveillance of ELIZABETH LEACH GLENN and observed that at 7:15 P.M., she was picked up by JOHN HOWARD LAWSON, who was accompanied by MAX SILVER, who at that time was Secretary-Treasurer of the Los Angeles County Communist Political Association, EMILY GORDON, a functionary of the 15th Congressional District Section of the Communist Political Association, and EMIL FREED, a functionary of the 16th Congressional District Section of the Communist Political Association. These five individuals proceeded to the home of CARL WINTER, [redacted] and entered. b6 b7C

On December 6, 1945, Informant T-28 reported that a meeting of the County Board of the Los Angeles County Communist Party was to be held at the home of EVA KORN, [redacted] A surveillance at that address, conducted by Special Agents JOHN R. VICARS, GEORGE H. SCATTERDAY, and FRED G. DUPUIS, determined that JOHN HOWARD LAWSON attended this meeting. (b)(4)

On July 7, 1945, JOHN HOWARD LAWSON was surveilled by Special Agent JOHN R. VICARS, and it was noted ~~that he visi~~ted at the home of ELIZABETH LEACH GLENN from 12:30 P.M. until 1:30 P.M., after which he picked up NED SPARKS, President of the Los Angeles County Communist Political Association, and proceeded to a meeting of elected delegates of the cultural groups at the home of ALBERT and MARGARET MALTZ, [redacted] Los Angeles. Informant T-18 advised that at this meeting the DUCLOS article was discussed together with proposed changes in the organization of the Communist Political Association. (b)(4) b6 b7C



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On June 13, 1947, HENRY WINSTON, National Organizational Secretary of the Communist Party U.S.A., was in Los Angeles, and on that occasion in discussing the Hollywood Section of the Party in Los Angeles County, he told Informant T-41 that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the national office. He indicated this person should be JOHN STAPP, the Hollywood Section Organizer. (U)

According to Informant T-3, the membership of the Hollywood Section at the present time is approximately 900 persons. Of this number the Party records indicate that approximately 600 are employed in the motion picture industry. Of the 600 it has been verified that approximately 300 are actually employed in the motion picture industry today. (U)



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FINANCES OF THE HOLLYWOOD SECTION COMMUNIST PARTY

[All information set forth hereafter under this section was submitted by Source T-3.] (X)(U)

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When the Hollywood Club of the Communist Political Association was disbanded in August, 1945, and divided into smaller groups for reasons of efficiency of operation and security, the money then in the Treasury of this club, which at one time had over 200 members, was divided equally between the four community clubs, namely the Hollywood Northeast Club, Hollywood Southeast Club, Hollywood Northwest Club and the Hollywood Southwest Club. The share of the Hollywood Northeast Club in this fund was given to SID STEIN of that club during February, 1946, by NOUI LIGHT, who apparently was acting at that time to complete the financial transactions of the old Hollywood Club of the Communist Political Association.

The finances of the Hollywood Section, Communist Party, when the Communist Party was reconstituted in the Fall of 1945, were placed under the direction of the Los Angeles County Office of the Communist Party. In this connection on February 11, 1946, HELEN WALDEN, then Finance Director of the Hollywood Northeast Community Club, exhibited a letter she had received from the Los Angeles County Communist Party over the signature of BEA BARRON which indicated that BARRON was then handling financial matters for the Los Angeles County Communist Party. This letter requested Mrs. WALDEN to prepare a financial statement for that club for the past year, and to bring this to the Communist Party headquarters in downtown Los Angeles, at which time she would be given some account books to be used in keeping club records for the following year. (X)(U)

The Finance Secretaries of the Hollywood Section of the Communist Party met at the home of HANNAH SCHWARTZ, [redacted] on February 27, 1946. Informant did not attend this meeting, but later learned from SID STEIN of the Hollywood Northeast Club that it was decided at this meeting that the various clubs of the Hollywood Section were to turn over club dues to NAOMI ROBISON, [redacted] who was to act as an intermediary. Mrs. ROBISON would in turn give the money to HANNAH SCHWARTZ, who was designated as the Section Finance Director. Mrs. SCHWARTZ would then turn the money over to the County organization of the Communist Party. It was further decided at this meeting that dues were to be paid for only one month at a time, and that dues were not to be accepted in advance. (X)(U)

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On June 7, 1946, there was a meeting of the Organizational and Finance Secretaries of the Neighborhood and Industrial Subsections of the Hollywood Section, Communist Party at the home of SYLVIA HAMOVITZ, [redacted] At this meeting ELIZABETH GLENN, representing the Los Angeles County Office, announced that from June 15 to July 1, 1946, would be a dues control period during which all dues payments were to be brought up to date. She indicated that dues payments in the Hollywood Section had been very poor and that generally speaking only from one to two-thirds of the Party members had been in a current status. She revealed that a special report is to be turned in to the County Office by July 1, 1946. On this report each member is to be listed by name or initial with his dues status, and a statement as to what is being done concerning delinquents. (X)(U)

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At a meeting of the ELIZABETH GURLEY FLYNN Club (also known as the Hollywood Northeast Club), Community Subsection, Hollywood Section, Communist Party, on July 16, 1946, DOROTHY STEIN, then acting as Finance Director of the club, announced that under a recent ruling each club in the Hollywood Section was then paying 90 per cent of the dues collected to the Los Angeles County Communist Party, and was keeping ten per cent of the money so collected for the club itself. (X)(U)

During July, 1946, the Hollywood Section of the Communist Party was reorganized officially into three subsections, namely Cultural, Industrial and Community. Each subsection was to have its own Finance Director, and there also was to be appointed a Finance Director for the entire Hollywood Section.

On July 29, 1946, the Community Subsection Chairmen's Council met at the home of SIDNEY SHAPE, [redacted] At this meeting it was announced that DAVID ROBISON, [redacted] a story analyst then employed by MILTON SPERLING, independent producer with headquarters at Warner Brothers Studios, had been named Finance Director for the entire Hollywood Section, and that his wife, NAOMI ROBISON, would act as the Recording Finance Secretary for the Section, a somewhat unofficial position, which would mean that she would do most of the work and would be the go-between for the various clubs of the Section and the County Office. (X)(U)

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ROBISON spoke at this meeting and announced that the Cultural Clubs in the Hollywood Section of the Communist Party had just adopted a plan to assess four per cent of their income beyond $4,000.00 per year for the Communist Party. He explained that on the first $4,000.00 a Cultural Comrade earns he will pay only the regular dues, but four per cent of anything beyond that will go to the Communist Party. At the beginning of each quarter, Cultural Comrades will make out statements of their expected earnings for the next three months, and the amount owing the Party will be figured out and

can be paid at once or in installments throughout the quarter. ROBISON further indicated that the Industrial Subsection had adopted the same idea, and it was suggested that members of the Community Subsection adopt a similar plan. (X) (U)

At a meeting of the Community Subsection Chairmen's Council, Hollywood Section, Communist Party, held at the home of HARRY RIPPS, [redacted] on November 8, 1946, DOROTHY STEIN, acting on behalf of the Community Subsection, distributed booklets of stamps of the American Youth for Democracy to each Organizational Secretary present. These stamps range in value from 25 cents to $5.00 and signify that the buyer has contributed that amount to the American Youth for Democracy to further its growth and development. STEIN announced that these stamps were to be sold to anyone who was a member of the Party or who cared to contribute, and the money would in turn be made available to the American Youth for Democracy. (X) (U)

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b7C

At a meeting of the Gung Ho Club (formerly known as the Flynn Club) of the Community Subsection, Hollywood Section, Communist Party, on March 18, 1947, DAVID ROBISON, Finance Director of the Hollywood Section, gave a report on Party finances. He advised that Party finances were at a low ebb throughout the United States because of the laxity in money raising during the revisionist period and the Party's most recent period of trying to outgrow this type of thinking. ROBISON recommended that the Finance Secretary of each club should have a place on the agenda for a dues report at each meeting. He revealed that a resolution from the Hollywood Section and from several other sections in the County had come to the National Office of the Communist Party asking for a discussion on the possibility of raising the dues rates in the higher income brackets at an early date. It had been suggested that those paying $2.00 a month be asked to pay $5.00, and an additional dollar a month for each $10.00 a week beyond $60.00 a week earned. (X) (U)

ROBISON announced that sustainers of members of the Cultural Subsection, Hollywood Section, Communist Party, had been revised, and that now all Comrades making over $1,000.00 per quarter are paying regular sustainers of four per cent of all income beyond that amount. In view of the large number of layoffs in the film industry such as writers, ROBISON predicted that the income from this source would greatly decrease. (X) (U)

ROBISON stressed the necessity of concentrating in the future on getting sustainers from non-Party members who are sympathizers. ROBISON stated there are many people who just will not join the Communist Party but who are very sympathetic to it, and when asked specifically would contribute substantially as a substitute for not joining. Because of this wide and largely untapped source of revenue believed possible from non-Party members who are

sympathizers, each club was asked to take a quota of raising at least $100.00 per month from such sources. (X)(U)

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ROBISON confidentially advised those present that the Hollywood Section of the Communist Party has been contributing $800.00 per month to the Los Angeles Office of the Communist Party, in addition to its regular dues payments, and that this amount may be raised to $1,500.00 in the near future. ROBISON further revealed that the Hollywood Section of the Communist Party also sends a regular sum, amount not disclosed, to the National Office of the Communist Party in New York. (X)(U)

During June, 1947, the Industrial Subsection and Community Subsection of the Hollywood Section, Communist Party, were consolidated for greater efficiency in operation, and because of the weakened position of the Industrial Subsection due to the Conference of Studio Unions strike. NOUM LIGHT has been selected as Finance Director of the combined subsections.

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COMMUNIST INFILTRATION OF HOLLYWOOD ORGANIZATIONS

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1. LEAGUE OF AMERICAN WRITERS.

Source T-1 advised on February 18,1943 that the League of American Writers was the American branch of an international organization called the International Union of Revolutionary Writers which was set up in Kharkov, Russia at an International Congress held in November, 1930. Soon after this Congress there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called JOHN REED Clubs.

This source further advised that in January, 1935 a convention of JOHN REED Clubs was held in New York City. The principal business transacted by this convention was to call another Congress of Writers to be held in New York City in April, 1935. When this Congress convened all JOHN REED Clubs were dissolved and in their place a much broader organization was formed. It was called the "League of American Writers."

T-1 also informed that at this first Writers Congress, the Communist Party was openly represented and the Congress was under the direction of EARL BROWDER, National Secretary of the Communist Party of the U.S.A. Soon after this meeting, the Hollywood motion pictures began attracting writers from all quarters of the United States and, in fact, from all parts of the world and the League of American Writers began to function in Hollywood. The leader of the group in the Hollywood Section was JOHN HOWARD LAWSON. From 1935 to 1939, when the STALIN-HITLER Pact was signed, the League of American Writers followed the anti-Fascist line as laid down by the "Collective Security" program of the Soviet Union and the Comintern. It hewed right to the line of Russia's conception of Democracy and was violently anti-HITLER.

Source T-1 stated that immediately after the pact between STALIN and HITLER was signed on August 23, 1939 and Germany and Russia became allies, the League of American Writers reflected the Communist line. It opposed aid to England, adopted the slogan "The Yanks Are Not Coming," it affiliated officially with the American Peace Mobilization, but when HITLER attacked STALIN in June, 1941, the League of American Writers became violently anti-HITLER and immediately demanded that America enter the war as an ally of Russia, extend aid to Russia and England and pretended that

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they were pledged to win the war by waging war on "every front." However, it was in a very embarrassing position because of its very firm isolationist position just a few months previously.

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[Source T-1] pointed out that in December, 1941 approximately six months after HITLER attacked STALIN, the United States was brought into the war on December 7, 1941 as an ally of Briton and Russia, then almost immediately another organization was formed almost exclusively of the membership of the League of American Writers. This organization was the Hollywood Writers Mobilization. This group took up "patriotic work" of propaganda for "Russia's Sick."

As will appear in this report, [Source T-1 further] stated that the League of American Writers became less and less conspicuous in propaganda work. It occasionally held some small gathering and dragged on for about one year at which time it became extinct and is now completely out of existence.

[Source T-1 on July 17, 1947] furnished a list of the last set of officers and executive board members of the League of American Writers which was taken from the stationery of this organization. [T-1] informed that these officers were elected at the 4th Writers Congress held in New York City June 6-8, 1941 for a term of two years. These officers remained in office until the organization went out of existence in 1943.

The 5th Writers Congress was called by an organization which superseded the League of American Writers. This organization was called the Hollywood Writers Mobilization which is still in existence but there are indications that it is "on the way out." The officers and executive board members of the League of American Writers elected in June, 1941 were the following:

| | | |
|---|---|---|
| THEODORE DREISER | Honorary President | Novelist |
| DASCHIELL HAMMETT | President | Screen writer |
| DONALD ODGEN STEWART | Vice President | Screen writer |
| JOHN HOWARD LAWSON | Vice President | Screen writer |
| ALBERT MALTZ | Vice President | Screen writer |
| MERIDEL LESSEUER | Vice President | Writer for NEW MASSES |
| GEORGE SEIDES | Vice President | Editor of IN FACT. |
| RICHARD WRIGHT | Vice President - Negro - | Writer. |
| FRANKLIN FOLSOM | Executive Secretary | |



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The Executive Board consisted of thirty-six individuals. Of this thirty-six, nine have Communist Party records in the Los Angeles Office. In addition to these nine, THEODORE DREISER, Honorary President, and ALBERT MALTZ, Vice President, also have Communist records. These records are as follows:

THEODORE DREISER,
Honorary President.

The Daily Worker, Communist newspaper of New York City dated July 30, 1945, carried the following headlines, "THEODORE Joins the Communist Party." It stated "DREISER, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City.

Source T-24 on December 29, 1945 advised that DREISER had passed away.

JOHN HOWARD LAWSON, with alias
Jacob Levy.

T-2, T-28, T-18 and T-29 have advised that LAWSON is a screen writer and a Communist Party member and is acknowledged to be the leader of the Communists in the motion picture industry. They also advised that LAWSON has written and published several books. They also advised that matters of policy are cleared through him and that Cultural Commission meetings have been held regularly in his home. In 1944 his Communist Political Association book was #41850 and he was assigned to Club A-3, Northwest Section, Los Angeles County Communist Party, according to T-2, February 26, 1945. T-2 also advised on February 26, 1945 that LAWSON held 1945 Communist Political Association book #47275.

LAWSON has been observed meeting with CARL WINTER and MAX SILVER who were former Chairman and Secretary, respectively, of the Los Angeles County Communist Party, according to T-28, September 2, 1944. According to T-32 LAWSON has been very active in many front organizations and taught at the Peoples Educational Center, a Communist front school.

Source T-2 advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; November 19, 1945 that LAWSON was a member of the Northwest Section of the Los Angeles County Communist Party.

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ALBERT MALTZ

[Source T-1 on February 18, 1943] informed that MALTZ was a writer and a member of the League of American Writers and was President of the League of American Writers in 1943.

[T-39] advised Special Agent JOHN J. CANNY on November 18, 1943 that MALTZ had exhibited Communist sympathies and tried to compare the American Revolution with the Civil War in Spain, that MALTZ was new in Hollywood but received screen credits for such pictures as "This Gun For Hire," produced by Warner Brothers. This source also advised that MALTZ at the time of the interview was employed by Paramount Pictures.

[Source T-2] advised on February 10, 1944 that MALTZ held 1943 Communist Party book number 48062, and on June 30, 1944 [T-2] advised that MALTZ held 1944 Communist Political Association Card #46801 and was a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association.

[Source T-2] advised on February 26, 1945 that MALTZ had Communist Political Association membership card #47196.

[Source T-2] advised in November, 1945 that MALTZ held Communist Party registration card #35669 issued to him November 8, 1945. [Source T-2] advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945 that MALTZ was a member of the Communist Party of Los Angeles County.

The World Telegram for September 18,1946 stated that MALTZ was the author of "The Cross and Arrow," and stated "U.S. Reds Ahead of Moscow in Literary Purge - Disavowing MALTZ for Defending Classless Art."

GEORGIA BACKUS
Married name: Mrs. HARMON J. ALEXANDER.

[Source T-1 on February 28, 1943] informed that BACKUS was a radio script writer and a member of the League of American Writers and also an actress.

[Source T-40 advised on May 27, 1943] that BACKUS was in the cast of the new radio play "The Life of Riley," at the National Broadcasting Company.

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Source T-2 advised on November 16, 1943 that GEORGIA BACKUS was a member of Branch "D", Northwest Section, Los Angeles County Communist Party.

Source T-2 further advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945 that GEORGIA BACKUS was a member of the Northwest Section of the Los Angeles County Communist Party.

ALVA H. CECIL BESSIE

ALVA H. CECIL BESSIE, according to the back page of a pamphlet entitled "The Soviet People at War," written by BESSIE and published by the American Council of Soviet Relations in New York reveals that BESSIE is a short story writer, novelist and critic; that in 1938 he fought in the ranks of the Abraham Lincoln Brigade and out of that conflict wrote "Men in Battle," a narrative of Americans in Spain; that he was a member of the National Board of the League of American Writers and a member of the Authors League.

The People's World newspaper for November 4, 1943 reveals BESSIE was Drama Critic for The New Masses until the spring of 1943, when he obtained employment at Warner Brothers Studios as a writer.

Source T-28 advised on March 18, 1946 that BESSIE was dismissed from Warner Brothers because of his activities in the studio strike and after it became apparent he was sympathetic with the Communist element.

On November 25, 1943 Sources T-2 and T-31 said BESSIE was a member of Branch H, Northwest Section, Los Angeles County Communist Party; that he had been in the Communist Party for seven years and was group captain of his branch; that he attended the Workers School and the Section School of the Communist Party in New York and also taught in the Workers Sch[illegible] in New York.

Source T-2 also advised that on November 16, 1943 BESSIE was group captain of Branch A-3 (Writers Branch), Northwest Section and held 1943 Communist Party book number 11505 and his wife, HELEN, held 1943 Communist Party book number 11449.

T-2 also reported on August 31, 1944 that BESSIE was a member of the Northwest Section and on December 10, 1944 was issued 1945 Communist Political Association Card #47279, having previously held 1944 Communist Political Association Card #46836.

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T-2 stated that on March 18, 1946 BESSIE held 1946 Communist Party book number 35409.

JOHN MILTON BRIGHT

JOHN MILTON BRIGHT was a screen writer at the Warner Brothers Studios as of August 17, 1942, according to Source T-12. T-68 informed that JOHN BRIGHT was inducted November 9, 1943 at New York and was serving in the Coast Guard Reserves.

Source T-2 advised on November 4, 1943 that BRIGHT was a member of Branch G, Northwest Section, Los Angeles County Communist Party, which is known as the Writers Branch and he occupied the position of an Educational Director of that branch.

T-2 advised on November 16, 1943 that BRIGHT held 1943 Communist Party book number 48284 and was a member of Branch A, Group A-2 of the Northwest Section and in October, 1943, was transferred from Group A-2 to Branch Y of the Northwest Section, Los Angeles County Communist Party.

LESTER COLE

Source T-42 on April 30, 1943 advised that COLE's father and mother were both born in Poland. COLE was employed as a screen writer Paramount Studios in 1943, according to T-42.

Source T-43 on April 3, 1943 advised that COLE was one of the individuals connected with ORSON WELLES Free Company, was described as portraying the Armed Forces of the United States in such manner as to leave an unfavorable impression of those forces on the audience.

The "RED DECADE" by EUGENE LYONS, published in 1941, which an expose of Communism in the United States for 1930-1940, shows that COLE's name appears in a lengthy list of Hollywood celebrities.

Source T-1 informed on February 18, 1943 that COLE visited Russia, however, the date was not given.

Source T-29 on April 30, 1943 advised that COLE endorsed candidacy of LaRUE McCORMICK, Communist candidate for State Senator 1942 in the California Primary.

Special Agent JOHN R. VICARS on May 7, 1942 identified COLE in a conference at the home of MADELINE RUTIVEN. Among those present were HERBERT BIBERMAN, JOHN HOWARD LAWSON, MARJORY McGREGOR FISKE, META REIS and CARL WINTER, all of whom have Communist records in the Los Angeles Office, according to T-2.

Source T-2 advised on March 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945 that COLE is a member of the Communist Party, Northwest Section, Los Angeles County Communist Party.

RUTH McKENNEY,
RICHARD BRANSTON, with alias BRUCE MINTON.

RUTH McKENNEY, writer and wife of RICHARD BRANSTON, alias BRUCE MINTON, admitted Communist Party membership before Victory Rally of the Washington, D.C. Branch of the Communist Party held on January 16, 1942 according to Source T-57. This source also reported that RUTH MINTON collected several hundred dollars for the Communist Party on the occasion of this rally. This money was to be used in the campaign by the Communist Party to free EARL BROWDER.

SI-50

Source T-58 advised on May 6, 1944 that official membership records of the Communist Party in the District of Columbia relating to transfers reflected that on March 1, 1944, BRUCE MINTON was transferred from Washington, D.C., to Hollywood, California, and further that immediately under this entry in the Communist Party records a notation appears that RUTH McKENNEY of the White Collar Branch of the Communist Party was transferred from Washington, D.C., to Hollywood on March 1, 1944. This transfer number was T 10628 and Source T-58 further explained that RUTH McKENNEY is believed to be identical with RUTH McKENNEY.

SI-59

[redacted] b7D

Source T-18 reported in June, 1944 that JOE FOSTER, a representative of NEW MASSES magazine was in frequent contact with Miss McKENNEY, her husband BRUCE MINTON, and JOHN HOWARD LAWSON in planning ways and means to raise funds for this magazine in Hollywood, California.

SI-59

Source T-18 further informed that a reception was to be held at the home of RUTH McKENNEY, [redacted] b6 b7C on July 1, 1944 to discuss the kind of material that people in Hollywood would like to see published in NEW MASSES. According to Source T-18, it was announced by invitation to this meeting that BRUCE MINTON and RUTH McKENNEY, two of the editors of the NEW MASSES, have recently arrived in Hollywood and planned to make their permanent home here.

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Source T-2 reported on January 8, 1945 that RUTH McKENNEY had recently been transferred from the Branch H of the Los Angeles County Communist Political Association to the 59th Assembly District, Communist Political Association Club. According to Source T-2, McKENNEY's 1944 Communist Political Association card is #44225.

[redacted]

Source T-40 informed that RUTH McKENNEY was one of the editors of the NEW MASSES designated to report the proceedings at the United Nations Conference in San Francisco, California in April, 1945. b7D

RICHARD BRANSTEN aka BRUCE MINTON, according to a news article appearing in the April 3, 1944 issue of NEW MASSES was reported to be moving from Washington, D.C., to Los Angeles, California. This news article revealed that MINTON had been the Washington, D.C., editor of NEW MASSES for the past two years and would assume the position of West Coast Editor for the publication.

According to Source T-34, BRUCE MINTON transferred his Communist Party membership from Washington, D.C., to Los Angeles, California on June 21, 1944 where he was assigned to Branch H of the Northwest Section, Los Angeles County Communist Party. His Communist Party transfer card is 10627.

T-2 reported on January 8, 1945 that BRUCE MINTON had been transferred from Branch H of the Northwest Section, Los Angeles County Communist Political Association to the 59th Assembly District Club. According to T-2, MINTON's 1944 Communist Political Association card is 44224. The PROSPECTUS of the People's Educational Center for the 1945 spring term lists BRUCE MINTON as a member of the faculty and sets forth the following descriptive data regarding him.

> "A.B. Harvard; Editor of NEW MASSES magazine, 1935-1936; 1938-1940-1941; Washington Editor 1941-1944; at the present time West Coast Editor. Author of 'MEN WHO LEAD LABOR' and the 'FAT YEARS AND THE LEAN', in collaboration with JOHN STUART, taught the New York School, League of American Writers."

According to Source T-40, BRUCE MINTON performed services as a reporter for the NEW MASSES at the United Nations Conference in San Francisco during April, 1945. This source further advised that BRUCE MINTON and RUTH McKENNEY whose true names are Mr. and Mrs. RICHARD BRANSTEN moved from [redacted] in June, 1945. b6 b7C

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In the September 19, 1946 issue of the Los Angeles Daily News, MANCHESTER BODDY reports that recent UNITED PRESS news dispatch reveals that "Writer RUTH McKENNEY whose book 'MY SISTER ELENE' was a best seller and her husband BRUCE MINTON have been ousted from the Communist Party, according to reports received today. It has recently been reported that this couple are now temporarily residing in France.

W. L. RIVER

T-1 informed on February 18, 1943 that RIVER was a member of the Screen Writers Guild and a member of the League of American Writers. This source on the same date also advised that RIVER was prominent in the Hollywood Writers Mobilization.

The PEOPLE'S WORLD for September 23, 1942 under the heading "American Writers Call for Second Front Now" stated that among the signers of this petition to the President were the names of JOHN HOWARD LAWSON, HERBERT BIBERMAN, ALBERT MALTZ, DONALD OGDEN STEWART, GUY ENDORE, W.L. RIVER.

Source T-2 advised on August 31, 1944 and November 19, 1945 that RIVER was a member of the Northwest Section of the Communist Party of Los Angeles County.

PHILIP EDWARD STEVENSON, with alias
Ted Stevenson.

According to the records of Local Draft Board 16, New York City, on April 27, 1942 PHILIP EDWARD STEVENSON was in the Press Department of the Playwright Company, New York, and had been employed as a novelist, playwright and short story writer.

The DAILY WORKER of April 5, 1941 contained the name of STEVENSON as an initial signer of the Call to the 4th Congress of the League of American Writers. The Chicago DAILY NEWS for June 9, 1941 states STEVENSON was elected a member of the National Executive Board of the League of American Writers Congress on June 8, 1941.

Source T-29 reported on May 24, 1945 that STEVENSON and his wife JANET wrote an adaptation of an original Russian play specifically sanctioned by the Russian Government which later was made into a motion picture entitled COUNTER ATTACK at the request of MAXIM LITVINOFF. JOHN HOWARD LAWSON, according to T-29, wrote the screen adaptation of this play.

[T-2] stated on January 8 and January 16, 1945 that PHILIP STEVENSON and his wife JANET were members of the Northwest Section Writers Branch, Los Angeles County Communist Party, and that STEVENSON held 1944 Communist Political Association card #41784 and his wife JANET #41785, that STEVENSON was also a member of the Northwest Section as of February 26, 1945 and November 19, 1945. (U)

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TESS SLESSINGER, with alias
Tess Shlesinger, married name
Mrs. Frank Davis.

TESS SLESSINGER was elected member of the National Executive Board of the League of American Writers at the 4th League of American Writers Congress on June 8, 1941, according to the Chicago Daily News of June 9, 1941.

The April 19, 1944 issue of the VARIETY revealed that TESS SLESSINGER was collaborating with FRANK DAVIS on the screen play CLAUDIA AND DAVID for 20th Century Fox Studios.

[Source T-2] on May 19, 1945 advised that SLESSINGER, also known as Mrs. Frank Davis, was a member of the Northwest Section of the Los Angeles County, Communist Political Association in 1942, that as of August 31, 1944 TESS SLESSINGER and FRANK DAVIS were members of Branch A-1, Northwest Section, and held 1944 Communist Party membership books #50550 and #48629, respectively. (U)

The Los Angeles TIMES of February 23, 1945 recited that TESS SLESSINGER died in Upland, California on February 22, 1945.

2. HOLLYWOOD WRITERS MOBILIZATION.

The following history of Hollywood Writers Mobilization was furnished by [Source T-1 on February 13, 1943.] (U)

[Source T-1] informed that the Communist Party line changed with the invasion of Russia by HITLER on June 22, 1941 and it became necessary to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, the American Peace Mobilization, and the Motion Picture Democratic Committee and other groups which had been opposing the entrance of the United States into the war. By February, 1942

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all these organizations had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood Section of the Party fell in line and new organizations as "fronts" were set up. The first of these to emerge was the Hollywood Writers Mobilization. (u)

On the surface, [according to T-1,] it was just a group of patriotic screen writers falling in line for the defense of their country. In reality, it was the old League of American Writers in a new setting. To make it look legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood Motion Picture industry. (u)

The Screen Writers Guild
The Radio Writers Guild
The Screen Publicists Guild
The Screen Readers Guild
The Screen Cartoonists Guild
The Independent Publicists Guild
The American Newspaper Guild

The Chairman of the Hollywood Writers Mobilization was ROBERT ROSSEN, a member of the League of American Writers, a teacher in the Hollywood Writers School, a member of the American Peace Mobilization, and he signed the Call for the Fourth Writers Congress of the League of American Writers.

[Source T-1 in the same report] advised that early in February, 1942, the Hollywood Writers Mobilization issued its publication "COMMUNIQUE". The Editorial Board of COMMUNIQUE was composed of the following persons: (u)

| | |
|---|---|
| MILTON MERLIN | Editor |
| JOHN McLEISH | Art Editor |
| MICHAEL KANIN | |
| RING LARDNER, Jr. | |
| IAN McLELLAN HUNTER | |
| U. DRATLER | |
| JACK STANLEY | |
| EVELYN HUMPHREYS | |
| ASA BORDAGES | |
| GORDON KAHN | |
| BILL BLOWITZ | |

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Of the above named Editorial Board RING LARDNER, Jr., EVELYN HUMPHREYS, ASA BORDAGES, GORDON KAHN and BILL BLOWITZ have Communist Party records which will be set forth later in this report.

The contents of COMMUNIQUE followed the Communist Party line, according to T-1. It advocated the opening of a Second Front and Independence for India. SOVIET POWER by the Dean of Centerbury was highly endorsed. The publication of COMMUNIQUE was discontinued in September, 1942. (u)

JOHN HOWARD LAWSON, according to Source T-1, appeared to be the dominating figure in the creation of this organization, assisted by ROBERT ROSSEN and MARC CONNELLY (u)

The alleged purpose of the organization under the guise of assisting the war effort was to provide scripts, speeches, skits, plays and similar material for bond drives and similar activities. However, the true purpose, according to Source T-1, was the creation of a clearing house for Communist propaganda (u)

JOHN HOWARD LAWSON and MARC CONNELLY, according to Source T-20, contacted the University of California at Los Angeles and solicited the assistance of Professor RALPH FREUD of the Dramatics Department and sought to have the University join with the Hollywood Writers Mobilization in sponsoring the American Writers Congress at the university. A book of some 650 pages was jointly issued by the Hollywood Writers Mobilization and the university authorities, setting forth the results of the meeting. (u)

MARC CONNELLY testified before the Joint Fact Finding Committee on un-American activities in California on October 13, 1944, that LAWSON had been active in organizing the Hollywood Writers Mobilization. LAWSON stated that the mobilization was composed of the Screen Writers Guild, the Radio Writers Guild, the Screen Publicists Guild, the Screen Cartoonists Guild, the American Newspaper Guild, the Independent Publicists Association, and the Song Writers Protective Association according to T-1.

Mr. CONNELLY stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the U.S.O. and the Red Cross" with publicity material.

The proceedings of the Writers Congress at the University of California at Los Angeles October 1-3, 1943, have appeared in book form entitled "Proceedings of the Writers Congress, Los Angeles, 1943, University of California Press, 1944."

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Comment on the Writers Congress also appears in the book "RED FASCISM", page 430, by State Senator JACK B. TENNEY, Chairman of the Joint Fact Finding Committee of the 55th California State Legislature.

A letterhead of the Hollywood Writers Mobilization over the signature of HOWARD KOCH, Chairman, dated January 8, 1947, reflects that there were 71 persons listed as members of the Executive Council of the Hollywood Writers Mobilization as of that date.

A check of the files in the Los Angeles Office reveals that there are twelve persons on the Executive Committee who have Communist Party records in the Los Angeles Office. However, it will be noted that the name of BILL BLOWITZ appears on the Editorial Board and also on the Executive Council so that the total number of individuals who have a Communist record is sixteen instead of seventeen.

The names appearing on the Editorial Board who have Communist Party records are the following:

RING LARDNER, Jr.
EVELYN HUMPHREYS
ASA BORDAGES
GORDON KAHN
BILL BLOWITZ

The twelve individuals whose names appear on the Executive Council are the following:

| | | |
|---|---|---|
| SAM MOORE | Second Vice Chairman | Radio writer |
| ABRAHAM L. POLONSKY | Secretary | Writer |
| PAULINE LAUBER FINN | | Secretarial work |
| BILL BLOWITZ | (duplicate, see above) | |
| RICHARD COLLINS | | Screen writer |
| JAY GORNEY | | Screen writer |
| JOHN HOWARD LAWSON | | Screen writer |
| LEON MEADOW | | Screen writer |
| WILLIAM E. OLIVER | President, Los Angeles Newspaper Guild. | |
| ROBERT ROSSEN | | Writer and Director |
| BERNARD VORHAUS | | Writer |
| JOHN WEBER | | Writer |

The following is a short digest of the activities and the Communist records of the above named members of the Editorial Board and the Executive Council:

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In addition to the five persons who appear on the Editorial Staff of the Communique, eleven persons appearing on the list of Executive Council members are known to have Communist Party records. Their Communist records are as follows:

RING LARDNER, Jr., was employed as a screen writer at International Pictures in Hollywood, according to Local Draft Board 179, in North Hollywood on November 7, 1945. Source T-1 informed on November 13, 1945 that LARDNER was First Vice President of the Screen Writers Guild and a member of the Editorial Committee of "The Screen Writer." (X) U

Source T-2 advised on November 16, 1943 that LARDNER was a member of the Los Angeles County Communist Party and was assigned to Group 1, Branch A, Northwest Section, and held 1943 Communist Party book number 25190. Source T-2 further advised on August 31, 1944 and on January 8, 1945 and January 16, 1945 and February 26, 1945 and November 19, 1945 that LARDNER was a member of the Communist Party of Los Angeles County Northwest Section. (X) U

Source T-2 stated on September 26, 1945 that LARDNER held 1944 Communist Political Association book #46808 and 1945 Communist Party book #47188. (X) U

EVELYN HUMPHREYS (or HUMPHRIES), according to Source T-34, on February 26, 1944 lived in Beverly Hills, California and was on record with the Communist Party Headquarters in Los Angeles. On January 16, 1945 Source T-2 advised that HUMPHREYS was a script reader and a member of the Northwest Section of the Los Angeles County Communist Party, that on June 10, 1944 she was transferred to Branch C of the Northwest Section and the records of Branch C on July 10, 1944 reflected her to be a member of Branch C, having been transferred from Branch "K", that her 1944 Communist Political Association book number was 41791. (X) U

T-32 advised on October 23, 1944 that the West Los Angeles Club and Branch C of the Northwest Section had been consolidated and were part of the Ben Franklin Club. Sources T-37 and T-38 stated on February 7, 1945 that HUMPHREYS was a member of the Ben Franklin Club and held 1945 Communist Political Association book number 41791. (X) U

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ASA CYRIL BORDAGES, alias Mike Borg and Mike Teagle. Source T-12 on June 12, 1945 advised that BORDAGES was a member of the League of American Writers, the American Newspaper Guild, Dramatics Guild, Authors League, all in New York City, and the Screen Writers Guild in Hollywood. (U)

A brochure of the League of American Writers, 1204 North Vista Street, Hollywood fall term, October 19, 1942, listed BORDAGES as an instructor in "Journalism" at the school.

According to T-12, he left his position as Newspaper Supervisor for B.O. McARNEY, City Editor of the New York Telegram in April, 1942, to accept a screen writing offer at Warner Brothers Studios where he wrote the screen version of his Broadway play in collaboration with JOHN BRIGHT, entitled "BROOKLYN, U.S.A." until September, 1942 when he entered the United States Marines. He was discharged from the Marines in 1945, according to T-12. (U)

Source T-2 informed on June 12, 1945 that BORDAGES was a member of the Communist Party assigned to Branch "E", Northwest Section, Los Angeles County Communist Party, and that he held 1943 Communist Party book number 25260 and was given Special Leave from the Communist Party in Los Angeles in December, 1942. T-2 also stated that on August 31, 1944 BORDAGES was a member of the Northwest Section of the Los Angeles County Communist Party. (U)

GORDON KAHN. According to T-1, KAHN signed the Call for the Fourth Writers Congress of the League of American Writers. He was a member of the Editorial Board of "The Clipper", official organ of the League of American Writers; teacher in the Hollywood Writers School and a member of the Motion Picture Cooperative Buyers Guild. (U)

T-2 advised on November 16, 1943 that KAHN was a member of the Communist Party assigned to Branch A, Group A-1, Northwest Section of the Los Angeles County Communist Party and held 1943 book number 48294. (U)

WILLIAM FRANK BLOWITZ, alias CARL BENTON. According to the Hollywood Reporter, January 21, 1945, BLOWITZ was Director of Publicity for the MARY PICKFORD Studios. According to T-2 on July 12, 1945, BLOWITZ held 1945 Communist Political Association Card #47420. Same source also advised that BLOWITZ held 1944 Communist Political Association card #46136 as well as 1943 book #36004. (U)

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Source T-1 advised that BLOWITZ was listed as a writer in the Writers School. T-1 also advised that BLOWITZ was a member of the staff of "Communique", official organ of the Hollywood Writers Mobilization.

SAM MOORE. Source T-2 on November 12,1946 revealed that MOORE was a member of the Cultural Commission of the Los Angeles County Communist Party. Source T-1 stated that MOORE was very active in the Writers Congress at the University of California, Los Angeles, October 1-3, 1943.

VARIETY, Hollywood trade paper on November 9, 1945 revealed that MOORE was the co-author of "The Great Gildersleeve" radio program and that he was elected President of the Radio Writers Guild. He is a member of the Los Angeles County Communist Party and held 1943 Communist Party book number 25074, according to Source T-2. Also T-2 advised that MOORE held Communist Political Association membership card #47288 dated January 1, 1945.

ABRAHAM L. POLONSKY. POLONSKY is a member of the Screen Writers Guild and is employed as a writer by Universal Studios and is a member of the Communist Party, according to T-2, November, 1945. T-2 also on August 27, 1946 informed that POLONSKY and his wife both were members of the Communist Party.

Source T-28 informed that on March 31, 1946 a meeting of prominent Communists in the motion picture industry was held at POLONSKY's home to discuss the formation of a new commission known as the governing body of the Communist Cultural Subsection, the members of which are employed in the motion picture industry.

This source also advised that on August 27, 1946 the bi-monthly meetings of this commission had been regularly held at POLONSKY's home. Further, the source stated that JOHN HOWARD LAWSON attended a number of these meetings.

PAULINE LAUBER FINN, with aliases
Mrs. Aubrey Finn, Pauline Lauber.

VARIETY magazine for March 12, 1943 stated that PAULINE LAUBER had been elected Executive Secretary of the Hollywood Writers Mobilization. The Los Angeles TIMES for October 14, 1944 reported that PAULINE LAUBER FINN was the $100.00 per week Executive Secretary of the Hollywood Writers Mobilization and the former Organizer for the Radio Writers Guild and at one time was employed by the Screen Writers Guild.

[T-2] reported on June 30, 1944; August 31, 1944; January 16, 1945 and February 26, 1945 that PAULINE LAUBER in June, 1944 was Educational Director of Branch D, Northwest Section Communist Party at Los Angeles County and that her 1943 Communist Party membership book was 25152, and her 1944 membership book was 48814 and her Communist Political Association membership book was 47316.

BILL BLOWITZ - see above.

RICHARD JAY COLLINS. COLLINS was a screen writer in 1945 and was employed as a writer at Metro-Goldwyn- Mayer Studios, [according to Source T-28. This source also advised at the same time that he was on the Executive Board of the Screen Writers Guild.

According to [T-2] as of September 27, 1945, COLLINS was a member of the Communist Political Association and held 1944 Communist Political Association Card #41861 and according to this source on December 10, 1944 was issued 1945 Communist Political Association Card #47277.

[T-1] advised that COLLINS was a member of the Continuations Committee of the Hollywood Writers Mobilization January 3, 1943.

VARIETY for December 15, 1943 also showed that he was a member of the Writers Congress Continuations Committee of the Hollywood Writers Mobilization.

ABRAHAM JACOB GORNEY, with aliases
Abraham Jacob Gornitzky, Jay Gorney.

GORNEY was born in Russia and naturalized September 30, 1913 at Detroit, Michigan by virtue of the naturalization of his father, Naturalization Certification #386300, according to the records in the Office of Immigration and NaturalizationService, Philadelphia, Pennsylvania.

GORNEY is a writer by profession and is a musical composer, writer musician and orchestra conductor connected with motion pictures, [according to Source T-71.]

His 1943 Communist Party book number was 25072, according to Source T-18.

[Source T-1] reports that GORNEY was a sponsor on February 18, 1943 for the Hollywood Council for Democracy associated with HERBERT BIBERMAN, H.S. KRAFT, SAMUEL ORNITZ, MADELINE RUTHVEN and others. [This source also advised

that GORNEY cooperated with EDWARD ELISCU and HENRY MYERS in producing the play "MEET THE PEOPLE", [according to Source T-1.] (C)(U)

GORNEY is a member of the Communist Party at the present time, [according to T-18 and T-28, as of February 1, 1944.] (C)(U)

JOHN HOWARD LAWSON, with alias Jacob Levy. [Source T-2] advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945; that LAWSON was a member of the Los Angeles County Communist Party assigned to the Northwest Section. (C)(U)

Further details relating to LAWSON's Communist activities and background will be found under "League of American Writers" elsewhere in this report.

LEON MEADOW. LEON MEADOW is a screen writer. [Source T-30 advised on July 12, 1946] (C)(U) that MEADOW had resigned his position as ghost writer for ORSON WELLES to do a series of thirteen radio scripts based on atomic energy. The tentative name of the production was to be ATOMIC BOMB SHELL, to be released by Columbia Broadcasting System in New York City. (U)

Source T-24 advised that on July 13, 1945 MEADOW was formerly a member of Branch S, Section C of the Communist Party of New York City and on December 7, 1944 he was transferred to "KAREN's Group" in Hollywood. (C)(U)

WILLIAM ELWELL OLIVER, with alias BILL OLIVER, Communist Party name DICK KENNEDY, was born in Liverpool, England and was naturalized in Oakland, California, on January 22, 1920, according to the Local Draft Board records #226, Los Angeles, California. From the same source the information was obtained that he is the Drama Editor and Critic of the Los Angeles HERALD EXPRESS as of November 8, 1944.

The January 14th issue of the LABOR HERALD reflected that W. E. (BILL) OLIVER of the Los Angeles HERALD was elected President of Local 29, Los Angeles Newspaper Guild.

Source T-33 on March 8, 1944 revealed that BILL OLIVER (DICK KENNEDY) was a member of the East Hollywood Communist Club and held Communist Party Book #49446. (C)(U)

T-34 on December 9, 1943 advised that OLIVER as DICK KENNEDY was transferred from the TOM PAINE Branch of the Southeast Section, Los Angeles County Communist Party to the East Hollywood Branch, Midtown Section of the Los Angeles County Communist Party as reflected on Transfer Card #13657 dated October 14, 1943. (C)(U)

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T-35 on May 3, 1945 advised that OLIVER as DICK KENNEDY held 1945 Communist Political Association Book #44287. (U)

ROBERT ROSSEN, with aliases, Robert Rosen, Robert Rosson. ROSSEN is a screen writer and director, according to the trade paper VARIETY dated March 27, 1946 and is employed by the HAL WILLIS Productions and is a Communist Party member, according to T-2. (U)

In 1943, he was a member of Group 2 of the Branch A (Writers Branch) Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party Book #25111, according to T-2. T-2 advised on February 26, 1944 that BOB ROSSEN held 1944 Communist Political Association Book #41899, while he was assigned to Club A-1 of the Northwest Section of the Los Angeles County Communist Party. T-2 on August 31, 1944; January 16, 1945, and November 19, 1945 advised that ROSSEN was a member of the Northwest Section of the Los Angeles County Communist Party. (U)

BERNARD VORHAUS. T-1 on July 19, 1947 informed that VORHAUS is a screen writer. T-2 and T-31 advised on August 31, 1944 that BERNIE VORHAUS was a member of the Northwest Section of the Communist Party of Los Angeles County and was on "Special Leave before 1943." (U)

HETTIE VORHAUS, wife of BERNIE VORHAUS, was a member of Branch H, Northwest Section, Los Angeles County Communist Party, according to T-2 on November 16, 1943. (U)

JOHN WEBER. As of February 26, 1945, according to Local Draft Board 246, Beverly Hills, California, WEBER was employed by the WILLIAM MORRIS Booking Agency, 202 North Cannon Drive, Beverly Hills. According to Source T-2, WEBER is a screen Writer and President of the Screen Readers Guild and a member of the Northwest Section, Executive Committee of the Communist Party of Los Angeles County. At present he is the head man of the Writers Department of the WILLIAM MORRIS Booking Agency in Hollywood. In the summer of 1946, his wife acted as Organizational Secretary of the Cultural Section of the Los Angeles County Communist Party, according to Source T-2. (U)

In 1943 he held Communist Party membership book #25215, according to Source T-31. (U)

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Also according to T-31, WEBER attended a meeting at the home of ALBERT MALTZ on July 7,1945 where a discussion of the Duclos letter was to take place. (U)

Source T-28 on February 26, 1945 stated that WEBER is frequently contacted by JOHN HOWARD LAWSON and often goes to LAWSON's home to attend meetings with other Communists. (U)

Source T-13 advised on March 13, 1946 that WEBER's wife, RUTH WEBER, handled the membership work of the Cultural Club of the Communist Party in the fall of 1945 and early part of 1946. (U)

II a. The Fifth Writers Congress Held at University of California at Los Angeles October 1-3, 1943.

Source T-47 informed that late in August, 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by MARC CONNELLY and RALPH FREUD as Co-Chairmen of the Congress Committee, announced a Writers Congress to be held at Royce Hall, University of California at Los Angeles on the Los Angeles campus October 1-3, 1943.

Source T-1 informed that writers from all over the United States and some from foreign countries met on the campus of the University of California at Los Angeles. This source also stated that thisCongress was a development of previous Congresses held every two years. The first four were held in 1935, 1937, 1939 and 1941. They were sponsored and called by the League of American Writers, a Communist directed organization of writers. (U)

Source T-1 further advised that while this Congress was not called the 5th Writers Congress, it should have been called the 5th Writers Congress as many of the same individuals who were in charge and directing the affairs of the first, second, third and fourth Congresses were also in charge and directing the affairs of this one. (U)

This source also stated that the first four Congresses were called by the League of American Writers or its predecessor, the JOHN REED Clubs, while this most recent Writers Congress was called by the Hollywood Writers Mobilization which was the successor to the League of American Writers. This source also advised that all of these changes were made in conformity with the requirements of the Communist Party line. (U)

Source T-47 informed that a merely superficial investigation of the Congress disclosed its Communist inspiration and guidance. This source also stated that many of the names included in the Congress and Advisory Committee were "innocents", clearly unaware of the Communist origin and purpose of the Congress.

An undated letter signed by MARC CONNELLY and RALPH FREUD, Co-Chairmen, Congress Committee, is indicative of the approach used by the persons in charge of the affairs of the Congress. It is as follows:

"Dear Writer:

"The Writers Congress on the Los Angeles Campus of the University of California will conduct a search for greater usefulness and will seek to establish firmer international understanding of Democratic objectives by professional writers in all media. 'The Congress is being organized by joint committees of the University of California and the Hollywood Writers Mobilization. The latter was formed immediately after Pearl Harbor to channel the war efforts of the eight Writers Guilds of the West Coast. It cooperates constantly with our Armed Services, the Red Cross, the OWI and other governmental agencies as well as many non political, civilian organizations requiring professional writers for motion pictures, the radio, newspapers and magazines, camp shows, etc.'

"Writers must understand recent enormous changes in techniques as well as basic social and political concepts if they were to communicate the virtues of those changes and expose their faults. The Congress offers its facilities for such an undertaking.

"The speakers and readers of discussions in the panels and seminars will be outstanding writers from all the United Nations.

"The Continuations Committee expects you will be able to participate. We have therefore included an application card for your convenience. If you will be kind enough to fill this out and return it to the Congress Committee officials, your name will be registered. Further details of the Congress agenda are being forwarded to you."

Source T-1 on January 5, 1945 stated that this was one of the methods used to get unsuspecting persons to become interested in a meeting of the committee and even lend their names to its success or attend and participate in the proceedings of the Congress without realizing the real character and purpose of the Congress.

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Source T-1 stated on January 5, 1945 that the Congress was attended by approximately 3,000 writers and operated through panel forums and seminars. T-1 also advised that the proceedings of the Congress were published by University of California Press in 1944. Source T-1 further advised that immediately following the Congress, a Writers Congress Continuations Committee of 41 members was set up to handle the affairs of the Congress. Source T-1 on January 5, 1945 informed that twelve members of this Continuations Committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They were the following:

BILL BLOWITZ
SIDNEY BUCHMAN
ABRAM S. BURROWS
RICHARD COLLINS
JOHN HOWARD LAWSON
MELVIN LEVY
JOSEF MISCHEL
SAM MOORE
META REIS
ROBERT ROSSEN
VICTOR SHAPIRO
LOUIS SOLOMON

WILLIAM FRANK BLOWITZ, with alias CARL BENTON.

According to Source T-2 on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945 BLOWITZ was a member of the Northwest Section, Los Angeles County Communist Party. Further details regarding BLOWITZ' Communist connections and background will be found under the section of this report entitled "Hollywood Writers Mobilization."

SIDNEY ROBERT BUCHMAN.

Source T-11 advised that SIDNEY ROBERT BUCHMAN had been a Vice President and Executive Producer at Columbia Studios in Hollywood for a period of two years prior to January, 1944, at which time he entered the independent production field. This source further advised that BUCHMAN is a member of the Hollywood Writers Mobilization and has been exceedingly active in this club. He has also, according to T-11, been a member of the Hollywood Democratic Committee and a sponsor of the Actors Laboratory. According to an official bulletin of the Writers Congress, BUCHMAN is a member of the Continuations Committee of this organization.

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Source T-11 stated that BUCHMAN formerly was an instructor at the Hollywood Writers School and is also a former member of the League of American Writers. According to Source T-2, BUCHMAN was formerly a member of Branch Y, Northwest Section, and this source has identified BUCHMAN's 1944 Communist Party book as #50537. This same source explained that BUCHMAN had enrolled in the Communist Political Association and was assigned 1944 Communist Political Association Card #39-299 and was issued 1945 Communist Political Association book number 47442 on December 6, 1944. (X)(U)

According to [T-2] (X)(U) BUCHMAN was assigned to an exclusive "Special Group" of Communist Party members in Hollywood who are Directors and Writers in the motion picture industry. According to [Source T-2] (X)(U) BUCHMAN was affiliated with the Northwest Section of the Los Angeles County Communist Party on January 8, 1945; January 16, 1945; February 26, 1945; November 19, 1945. (X) (U)

ABRAM S. BURROWS, with aliases
Abe Burrows,
Abraham Borowitz,
Abe Burroughs.

According to Local Draft Board 246 on January 3, 1944 BURROWS is employed as a radio script writer, writing comedy scripts for radio programs for the firm of McKEE and ALBRIGHT in New York and later by the EDWARD F. GARDNER Company, Los Angeles, writing the script for the radio program "Duffy's Tavern."

On November 16, 1943 [T-21] (X)(U) advised that transfer card for ABE BURROWS reflected he had been a member of Branch Q, Section C of the Communist Party in New York City, that the transfer had been received in Los Angeles October 30, 1943 and BURROWS had been assigned to Branch A, Northwest Section, Los Angeles County Communist Party on November 3, 1943, that BURROWS' transfer card or Party Book number was 8801. (X) (U)

[T-2] (X)(U) stated that in November, 1943 BURROWS was transferred from the local Cultural Section to Branch D, Northwest Section, his occupation being "writer" and that he had been assigned to Branch D rather than to Branch A, as originally planned. (X) (U)

On November 11, 1943 the publication VARIETY reported the election of officers of the Radio Writers Guild and BURROWS was elected an alternate member of the Guild Council. The November 2, 1943 issue of the Los Angeles Daily News, in reporting the program of the WritersCongress at the University of California at Los Angeles listed A. S. BURROWS as participating in the "Humor and War Seminar."

In the program issued by the Peoples Educational Center for the session beginning June 1, 1944 BURROWS was listed as an instructor to teach "Radio Writing - Comedy" at the Hollywood Extension of the Peoples Educational Center. On June 30, 1944, T-2 stated BURROWS was a member of Branch D (Radio Branch) Northwest Section, Los Angeles County Communist Party.

The Hollywood Reporter in its issue of May 11, 1945 states that ABE BURROWS who has been the head of the writing staff of DUFFY'S TAVERN had been signed to a Producer-Writer contract by Paramount Studios.

BOB HUNTER of the Personnel Department at Paramount advised on May 28, 1945 that BURROWS was employed at Paramount to work on the motion picture script for DUFFY'S TAVERN.

Source T-64 reported on June 18, 1945 that BURROWS was contributing to the American Youth for Democracy and to the Peoples Educational Center.

Source T-28 stated on July 25, 1945 that BURROWS, with JOHN HOWARD LAWSON, was raising money for the publication NEW MASSES.

T-2 stated on February 26, 1945 that BURROWS was a member of Cultural Group 3, 57th Assembly District Club, Northwest Section and held 1945 Communist Political Association Card #47310. The National Broadcasting Company advised on November 6, 1945 that BURROWS had resigned from DUFFY's TAVERN program and accepted a writing assignment for the DANNY KAYE radio show to start in New York November 14, 1945.

T-2 further advised that BURROWS was a member of the Northwest Section of Los Angeles County Communist Party as of August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945.

RICHARD JAY COLLINS.

According to Source T-2 on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945, COLLINS was a member of the Los Angeles County Communist Party assigned to the Northwest Section. Further details regarding COLLINS' Communist connections and background will be found under the heading of this report entitled "Hollywood Writers Mobilization."

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JOHN HOWARD LAWSON, with alias JACOB LEVY.

Source T-2 advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945, that LAWSON was a member of the Los Angeles County Communist Party and is assigned to the Northwest Section. Further details relative to LAWSON's Communist activities and background can be found under the League of American Writers above in this report. (u)

MELVIN P. LEVY, Communist Party name GEORGE FRANCIS.

According to the issues of the "International Literature" from 1932-1939, made available to Special Agent DANIEL F. O'CONNOR on February 25, 1944 at the New York City Public Library, LEVY was listed as a permanent contributor to "International Literature" in issues #1 and #2, 1933. This publication boosted the central organization of the International Union of Revolutionary Writers and publication by the State Publishing House, Moscow, USSR.

The NEW MASSES dated May 3, 1938 revealed that LEVY was one of the signers of the statement "The Moscow Trials - a Statement by American Progressives", which statement called on American Liberals to support the efforts of the Soviet Union to free itself of insidious internal danger and to rally to the support for the international fight against Fascism which was termed the principal menace to peace and democracy. The records of T-69 on May 10, 1944 revealed that LEVY was employed by the Columbia Motion Picture Corporation as a writer.

Source T-1 advised on January 25, 1945 that LEVY was active in the Joint Anti-Fascist Refugee Committee and that "MELVIN LEVY", writer, was a member of the Communist Party, one of the original founders of the League of American Writers and he was involved in almost every Communist movement over a period of ten years or more." (u)

On May 10, 1944 T-1 stated that LEVY has been active in all affairs of the Hollywood Chapter of the League of American Writers and had served as an instructor during several sessions of the Hollywood School for Writers which is held under the auspices of the League of American Writers. The November 10, 1943 issue of VARIETY indicated that LEVY was elected as an alternate to the Executive Board of the Screen Writers Guild. (u)

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The December 15, 1943 issue of VARIETY shows that LEVY was a member of the Continuations Committee of the 1943 Writers Congress which committee was to carry on the work and program as outlined in the Writers Congress.

[T-12 advised on May 10, 1944] that LEVY was a member of the Communist Party in August, 1941 at New York City; that he was a member at large and his occupation was lawyer and writer. (u)

On July 22, 1943 [T-2] advised that LEVY was a member of Branch "K", the Valley Branch of the Northwest Section, Los Angeles County Communist Party and on November 16, 1943 was a member of Group A-3 of the Writers Branch, Northwest Section and held 1943 Communist Party book number 30389. (u)

On September 2, 1943 [Source T-31] corroborated the fact that LEVY's 1943 book number was 30389 under the Party name of GEORGE FRANCIS and that he was assigned to Branch I of the Northwest Section. [T-2] advised that LEVY was a member of the Northwest Section of the Los Angeles County Communist Party as of August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945. (u)

JOSEPH MISCHEL, with aliases, Josef F. Mischel, Joseph Mischel, Communist Party name PETER WARNER.

[Source T-63 advised on February 24, 1944] that MISCHEL was employed as a writer at RKO Studios. [This source also] revealed that MISCHEL was born in Szezerzec, Poland, in 1899 and attended the University of Vienna, Austria and was in the Austrian Army in World War I. [This source also] advises that he was an editor in Berlin, Germany from 1926-1934, at which time he came to the United States and became a naturalized citizen in Los Angeles on October 10, 1941 and has naturalization certificate #526846. (u)

[Source T-63 further advised on February 24, 1944] that MISCHEL married Florence Davidson in 1941 at Las Vegas, Nevada. (u)

[Source T-2 on February 24, 1944] informed that FLORENCE DAVIDSON MISCHEL was on that date a member of the Communist Party, Branch B of the Northwest Section, Communist Party, Los Angeles County. She is also employed in the screen industry as a reader. (u)

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Source T-31 on September 2, 1943 informed that MISCHEL under the name of PETER WARNER was recruited into the Communist Party in May, 1943, and was assigned to Branch L of the Northwest Section of the Communist Party at Los Angeles County and that his Communist book number for 1943 was #27851.

Source T-1 informed on February 24, 1944 that the Hollywood Writers Mobilization through COMMUNIQUE advocated an alliance with an organization in Moscow called "Voks" whereby cultural material could be exchanged between the two groups. Source further informed that MISCHEL, HENRY MEYERS and JAY GORNEY were appointed as a committee to bring about these arrangements. This source further advised that MISCHEL was listed on the letterhead of the Writers Congress as a member of the Congress Committee.

SAM MOORE.

SAM MOORE, according to Source T-2 on January 1, 1945, was a member of the Northwest Section of the Los Angeles Communist Political Association and on November 12, 1946 was a member of the Cultural Commission of the Los Angeles County Communist Party. Further details of his Communist activities and background will be set forth under the section of this report dealing with the Hollywood Writers Mobilization.

META ARENSON REIS, aka Mrs. IRVING REIS nee META ARENSEN.

The Hollywood Free Press for July 28, 1944 stated that META REIS, Assistant to WILLIAM DOZIER, Head of the Studio Story Department of R.K.O. was taking over his duties.

Source T-2 informed that META REIS was a member of Group A-2 of Branch A, Northwest Section (Writers Branch), Los Angeles County Communist Party and her 1943 Communist Party book was #24227. In October, 1943 this source states that she was transferred to Branch A. Source T-2 on July 22, 1943 indicated that REIS was the Educational Director of Branch L, Northwest Section, Communist Party, Los Angeles County.

VARIETY for December 15, 1943 listed REIS as a member of the Continuations Committee of the Writers Congress.

Source T-18 and T-28 on March 16 and 17, 1944 reported that a meeting was held at the home of LESTER COLE, [redacted] and the subject matter before the meeting was a discussion of the Motion Picture Alliance for the Preservation of American Ideals, which had been formed recently. The information furnished to these sources was to the effect

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that JOHN HOWARD LAWSON, reported leader of the Communist Party activity in the Motion Picture Industry had called the meeting and that ELIZABETH GLENN LEACH, Northwest Section Organizer, was instructed to advise some particular people to attend this meeting. (U)

A surveillance was conducted at this address on March 18, 1944 by Special Agent JOHN R. VICARS and Special Agent DAVID A. MacCULLOCH of the Los Angeles Office and they ascertained that MAURICE CLARK, ROBERT ROSSEN, WILLIAM POMERANCE, FRANK TUTTLE, SAM MOORE, HENRY MEYERS, FREDRICK RINALDO, JOHN HOWARD LAWSON, GEORGE PEPPER, ELIZABETH LEACH, Northwest Section Organizer, and others were present.

Surveilling agents observed a woman arrive at this meeting in a car bearing plates [redacted] which according to the Motor Vehicle Department of the State of California shows was registered to META REIS at her address [redacted] b6 b7C

ROBERT ROSSEN

According to T-2 on August 31, 1944 and January 16, 1945 and November 19, 1945, was a member of the Northwest Section of the Los Angeles County Communist Party. Further details relative to his Communist activities and Communist Party appears above under Hollywood Writers Mobilization. (U)

VICTOR SHAPIRO

VICTOR SHAPIRO, according to December 15, 1943 issue of VARIETY, was a newly appointed member of the Continuations Committee of the Writers Congress. The issue of VARIETY for March 1, 1944 reflected that SHAPIRO was elected President of the Independent Publicists Association on February 29, 1944.

The HOLLYWOOD REPORTER of June 14, 1945 stated SHAPIRO took over the publicity for ANN LEHR's "Hollywood Guild Canteen" recently.

Source T-2 reported on November 16, 1943 that VICTOR SHAPIRO was a member of Branch H, Northwest Section, Los Angeles County Communist Party and this source reported on May 19, 1945 that SHAPIRO was a member of the Communist Political Association in 1944 and was assigned to the Northwest Section of the Los Angeles County Communist Political Association. (U)

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LOUIS SOLOMON, with alias Lou Solomon.

According to Source T-70 on March 25, 1944, LOUIS SOLOMON was employed as a screen writer by the Columbia Pictures Corporation in Hollywood, that he was also employed at this studio as of March 26, 1946. (u)

On November 16, 1943 Source T-2 advised that SOLOMON was a member of Group A-1, Writers Branch, Northwest Section, Los Angeles County Communist Party, having been transferred in October, 1943 from Branch C of the Northwest Section. (u)

On March 25, 1944 Source T-18 stated SOLOMON was in close contact with MARJORIE POTTS and ELIZABETH LEACH, Northwest Section Membership Director and Organizer, respectively, as were full time Communist Party functionaries. (u)

T-18 advised on September 11, 1943 that a meeting was to be held at the home of WALDO SALT concerning the Writers Congress which was to be held October 1-3, 1943 at the University of California, Los Angeles and SOLOMON was identified as having attended this meeting by Special Agent MARCUS M. BRIGHT and Special Agent JOHN R. VICARS. These agents also observed at this meeting CARL WINTER, then Executive Secretary of the Los Angeles County Communist Party, and ELIZABETH LEACH, Northwest Section Organizer, as well as JOHN HOWARD LAWSON, ROBERT ROSSEN, HELVIN LEVY and MISCHA ALTMAN, all known Communists. (u)

On March 26, 1946 T-2 reported that SOLOMON was assigned to the Franklin Club, Group 5, Northwest Section, Los Angeles County Communist Political Association, and that his 1944 Communist Political Association card was #46827 and that on November 30, 1944 he had been issued 1945 Communist Political Association #47182, that he was a writer in the motion picture industry and a member of the Screen Writers Guild and a subscriber to the Daily Worker. (u)

T-2 also reported that SOLOMON was a member of the Northwest Section, Los Angeles Communist Party as of January 8, 1945; January 16, 1945, and February 26, 1945. (u)

Source T-44 on June 3, 1945 advised that CHARLES KATZ, prominent Communist Labor Attorney, was holding a reception in his home on Tuesday evening, June 5, 1945 for the Soviet delegates to the United Nations Converence, San Francisco. (u)

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A surveillance of this meeting by Special Agent JOHN R. VICARS and Special Agent FRED G. DUPUIS revealed that SOLOMON attended the meeting along with several other prominent Communists.

Source T-28 stated that day long meetings of the more prominent Communists in the motion picture and radio industries were held on July 7 and 8, 1945 at the home of ALBERT MALTZ and VIOLA BROTHERS SHORE, respectively, which were for the purpose of deciding Communist policy in the motion picture industry. Special Agents VICARS, DUPUIS and ROBERT HOLLMAN observed SOLOMON in attendance at both of these meetings. (X)(U)

Source T-2 reported that SOLOMON was a member of the Northwest Section, Los Angeles County Communist Party as of November 19, 1945 and had registered with the Communist Party at Los Angeles for the year 1946. (U)

Proceedings of the Writers Congress

The proceedings of the Writers Congress have been published in a book of 650 pages by the University of California Press. An examination of this book and by statements of Source T-1, (X)(U) has been revealed that five seminars have been created to direct the activities of the Congress after it adjourned. (U)

Source T-36 advised on May 19, 1947 (X)(U) that as a result of their planning, five seminars have been set up and have been attended by screen writers and others. (U)

Special Agent JOHN KEANE contacted JOAN MacGOWAN of the University of California Press under suitable pretext on July 22, 1947. He was informed that the Hollywood Writers Mobilization had ceased to exist. Miss MacGOWAN advised that the Hollywood Quarterly which was published by the University of California Press and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Associates which organization had taken over the affairs of the Hollywood Writers Mobilization.

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3.- THE MOTION PICTURE DEMOCRATIC COMMITTEE

The Studio Call, official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the MOTION PICTURE DEMOCRATIC COMMITTEE is a progressive political organization which should have the support of every employee of the motion picture industry.

A full page advertisement appeared in this paper in which the following was stated with respect to the MOTION PICTURE DEMOCRATIC COMMITTEE.

"These are its aims:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and to oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

"Your guarantee for progressive labor legislation is the election of office-holders in full sympathy with your interests.

Your guarnatee for re-employment is the continuance and extension of the New Deal recovery program and the money it brings into the box-office.

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"Your guarantee for the protection of your unions and guilds is the Wagner Labor Relations Act and a genuine State 'Little Wagner Act' which the men who represent YOU will fight for.

Your unions, guilds, and COMPAC are your economic weapons.

The Motion Picture Democratic Committee is your political weapon!

Join the Motion Picture Democratic Committee for democratic Political Action!

Officers and Executive Committee

| | |
|---|---|
| DASHIEL HAMMETT, Chairman | MAURICE MURPHY, Secretary |
| PHILIP DUNNE, Vice-Chairman | HAROLD BUCHMAN, Treasurer |
| MIRIAM HOPKINS, 2nd Vice-Chairman | PAUL MUNI |
| JOHN FORD, 3rd Vice-Chairman | IRVING PICHEL |
| THOMAS E. JACKSON | GLORIA STUART |
| RALPH BLOCK | MAJ. PHILIP KIEFFER |
| MILT GROSS | DONALD O. STEWART |
| FRANK TUTTLE | DUDLEY NICHOLS |
| ELLIOTT NUGENT | JOHN CROMWELL |
| DON FREILING | WILLIAM K. HOWARD |
| BILL WOLFORD | EDWARD CAHN |
| HERB SORRELL | JOHNNY GREEN |
| TED PIERCE | JEFF KIBRE |
| CLIFF MACE | AL CAYA |
| | EDWARD MUSSA |
| | TED O'HARA " |

EUGENE LYONS, on page 289 of his book "The Red Decade" published in 1941, stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up 1700 members."

[Source T-84 in 1940 (SOU) made a sworn statement in which [source] (U) stated that perhaps the most bizarre flourish given to the OLSON campaign for governor was provided by the fresh ideas and naive politics of the MOTION PICTURE DEMOCRATIC COMMITTEE, called by those who still ventured to express their dislike of "Hollywood-itis", the MOTION PICTURE DEMOCRATIC COMMITTEE was conceived and delivered by the Los Angeles County Political

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Commission of the Communist Party, in the spring of 1938, in the home of AL LANE, [redacted] The following Communist functionaries were present according to Source T-84, who was present and was a member of the Communist Party in good standing at the time.

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| | |
|---|---|
| AL LANE (LEWIS) | AL BRYAN (RYAN) |
| LOU BARON | EMIL FREED |
| PHILIP DUNNE | JAMES H. BURFORD |
| JOSEPH AYEROFF | JULES KEIVITS |
| JANE WILSON (WALLACE) | BARNEY BROWN |
| ALLEN MATHEWS | RENA M. VALE |

Source T-85 stated in an affidavit in 1940 that the connection of the MOTION PICTURE DEMOCRATIC COMMITTEE with the Communist Party in Los Angeles was through AL LANE, Political Director. Source T-85 stated further: "For a time OLIVER THORNTON sat on their Governing Board." For the most part, the membership is the same as that of the Hollywood Anti-Nazi League. They had members on the Executive Committee of the Los Angeles County Peace Commission and members who are on the Executive Board of the MOTION PICTURE DEMOCRATIC COMMITTEE who are also members of the Motion Picture Artists Committee to Aid Spanish Democracy, and the American League for Peace and Democracy.

Source T-84 further advised at the same time that "Whatever the Communist Party wants done the MOTION PICTURE DEMOCRATIC COMMITTEE has done."

"With the successful conclusion of this campaign, the nomination and election of liberals, progressives and radicals who found their way on to the State of California Federation of Political Unity, the Labor's Non-Partisan League and the Motion Picture Democratic Committee, the apogee of Communist penetration into California politics was reached."

Source T-1 on July 15, 1947 informed that in August 1935 GEORGE DIMITROV, head of the Communist International, made the famous "Trojan Horse" speech, and on August 23, 1939 the pact between STALIN and HITLER was consummated which brought about what was known as the "popular front" period. Source T-1 stated that the Communist Party created many "front" organizations in the United States and in other countries. The object was to draw together all forces on as broad a base as possible and influence them to support the foreign policy of the Soviet Union. Source T-1 states further that this was a mere pretended desire for an alliance with the democratic countries to oppose Nazism and Fascism. This gesture was

was called the "collective security" proposal and Communists everywhere were instructed to drop all revolutionary activity and pose as liberals and take part in all established governmental affairs. In the United States they were instructed, for voting purposes, to support the candidates of the Democratic Party. They were to assume the "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create sympathy and gain support for the policies of Soviet Russia. This source further stated that in line with this policy and obeying orders, the Communists in the Hollywood motion picture industry began setting up various front organizations. One of the most important was the MOTION PICTURE DEMOCRATIC COMMITTEE which was created in the late fall of 1937 and emerged as a powerful political organization in 1938. Source T-1 stated that California was having a gubernatorial election and it was into this election the Communists threw all their forces, with the result that nearly all candidates on the Democratic ticket supported by the Communists were elected and the governor-elect publicly stated that it was "Hollywood influence" and this "organization" which elected him to office. This source further stated that the MOTION PICTURE DEMOCRATIC COMMITTEE was enjoying influence and prestige, but on August 23, 1939, the pact between STALIN and HITLER was announced and the HOLLYWOOD MOTION PICTURE DEMOCRATIC COMMITTEE found itself without a place to go. (4)

Source T-1 further advised that within thirty days instructions came down from Moscow that the Party line had changed, and soon the MOTION PICTURE DEMOCRATIC COMMITTEE began calling the President a "War monger" and that he was "dragging the United States into an imperialistic war". (4)

Early in 1940, according to Source T-1, the MOTION PICTURE DEMOCRATIC COMMITTEE was working in cooperation with the American peace crusade and sponsored and took part in "peace" meetings throughout Southern California. This source further stated that the Speakers Bureau of the MOTION PICTURE DEMOCRATIC COMMITTEE was set up to publicize meetings of all sorts. This source further stated that the MOTION PICTURE DEMOCRATIC COMMITTEE issued a "newsletter", dated March 26, 1940, calling attention to a "knockout script" which was written by MICHAEL BLANKFORT, JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER, CYRIL KRAMER and okayed by the Hollywood Peace Council and presented at a rally at the Olympic Stadium on April 6, 1940 under the banner "America Declares Peace". (4)

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Source T-1 informed that this was the last meeting in which the MOTION PICTURE DEMOCRATIC COMMITTEE participated. This source further informed on July 15, 1947 this meeting was called by the Hollywood Peace Council and resulted in a violent attack on the President and the "war mongers".

Source T-20, on July 19, 1947, informed that the speakers appearing on the platform on this occasion were the following:

HERBERT BIBERMAN, Screen writer and director
FRANK TUTTLE, Screen writer and director
DALTON TRUMBO, Screen writer
PHILIP M. CONNELLY, Secretary-Treasurer of the Los Angeles Industrial Union Council
ELLIS E. PATTERSON, Lieutenant-Governor at that time
REUBEN BOROUGH, Pamphleteer and a city official at that time.

Source T-20, on July 19, 1947, informed that the following persons were the officers of the MOTION PICTURE DEMOCRATIC COMMITTEE in 1939-40. Also, the official stationery of the MOTION PICTURE DEMOCRATIC COMMITTEE revealed the same information. The list is as follows:

PHILIP DUNNE, Chairman - Screen writer
MELVYN DOUGLAS, First Vice-Chairman - screen actor
MIRIAM HOPKINS, Second Vice-Chairman - screen actress
JOHN FORD, Third Vice-Chairman - motion picture director
MAURICE MURPHY, Secretary - writer
GORDON RIGBY, Treasurer - writer.

HERBERT K. SORRELL, Executive Board Member - labor official.
HAROLD BUCHMAN, Executive Board Member - screen writer.
AL CAYA, Executive Board Member - Teamsters Union.
JOHN CROMWELL, Executive Board Member - actor and director.
NORVAL CRUTCHER, Executive Board Member - Secretary of Technicians Guild No. 683.
JOHN GREEN, Executive Board Member - labor leader.
EDWARD MUSSA, Executive Board Member - labor leader Set Directors Guild.
IRVING PICHEL, Executive Board Member - screen director.

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GLORIA STUART, Executive Board Member - screen actress.
FRANK TUTTLE, Executive Board Member - screen writer and director.

The Communist connections and activities of certain of the above named individuals are as follows:

HERBERT JOSEPH BIBERMAN

Source T-73 advises that BIBERMAN was born March 4, 1900 in Philadelphia, Pennsylvania of Russian parentage; is a graduate of the University of Pennsylvania, and married GALE SONDERGAARD, movie actress on May 9, 1930, at New York City.

Source T-29 informed in 1941, 1942 and 1943 that BIBERMAN had frequent contact with the Vice Consulate of the U.S.S.R. at 2315 North Vermont Avenue, Los Angeles. This source further states that during the above years he frequently visited MIKHAIL MOUKASEY, Secretary of the Russian Vice Consulate, on numerous occasions, and often met in MOUKASEY'S car in front of his address.

JOHN L. LEECH, former organizer of the Los Angeles County Communist Party and a member of the California State Executive Committee of the Communist Party, testified in 1938 before a Grand Jury in Los Angeles that BIBERMAN was a member of the Communist Party from 1931 through 1936.

Source T-2 advised on July 22, 1943 that BIBERMAN was Organizer of Branch A, Northwest Section, Los Angeles County Communist Party, in June of that year.

Source T-1 informed in February 1943 that BIBERMAN, a Hollywood screen director long identified with the Communist movement, was West Coast Director of the American Peace Mobilization and was picketing the White House almost at the time HITLER attacked Russia, June 22, 1941.

Source T-2 informed on August 31, 1944 that BIBERMAN was issued 1943 Communist Party Membership Book No. 25073 and 1944 Membership Book No. 48671. On February 26, 1945, the above source advised that BIBERMAN was issued 1944 Communist Political Association Membership Card No. 46844, and that on December 10, 1944 he registered as a member of the Communist Political Association for 1945, stating he was a subscriber to the "Daily Worker" and the daily "People's World". At that time he was issued 1945 Communist Political Association Card No. 47267.

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On August 13, 1943, BIBERMAN was surveilled by Special Agents JOHN R. VICKERS and DAVID A. MacCULLOCH, who observed BIBERMAN attend an enlarged meeting of the County Committee of the Los Angeles County Communist Party at the South Hall of the Embassy Auditorium, 9th and Grand Avenue, Los Angeles.

On November 19, 1945, [Source T-2] informed that BIBERMAN was a member of the Duclos Club of the Hollywood Section of the Los Angeles County Communist Party, and was issued 1946 Communist Party Membership Book No. 35601.

HAROLD BUCHMAN

According to the records of the Retail Merchants Credit Association, Los Angeles, as of December 17, 1941, BUCHMAN was a writer with Twentieth Century Fox Studios. He had been a free lance writer since 1934 for various studios in Hollywood as reflected in the International Motion Picture Almanac for 1942-43.

[Source T-43 stated on February 16, 1942] that BUCHMAN was Chairman of the Youth Commission of the Hollywood Anti-Nazi League and was one of the youth sponsors for a meeting held under the auspices of the United Youth Committee to Aid Spanish Democracy.

In January 1942 BUCHMAN admitted to Special Agent STANLEY R. RUSSO, who became acquainted with BUCHMAN while RUSSO was acting in an undercover capacity, that he, BUCHMAN, had been to Russia and was greatly impressed by the enormous amount of American machinery visible there.

[Source T-67 reported on March 7, 1942] that HAROLD BUCHMAN was issued Passport No. 460,844 on July 13, 1937, at which time BUCHMAN declared he intended to depart from New York September 15, 1937 on an educational trip of eight months duration to England, France, Italy and Russia.

On July 22, 1943, [Source T-2] advised that HAROLD BUCHMAN was then Membership and Financial Director of Branch B, Northwest Section, Los Angeles County Communist Party, and that he had been transferred from this branch into a newly organized writers unit, the latter part of 1943; that as of June 30, 1944 he was a member of Branch A-1, Northwest Section, and held 1944 Communist Political Association Membership Card No. 46802, having previously held 1943 Communist Party Membership Book No. 25100.

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On February 26, 1945, [Source T-2] stated BUCHMAN was a member of the Ben Franklin Club, Hollywood Section, and had been issued 1945 Communist Political Association Membership Card No. 47174. [Source T-2] also stated BUCHMAN was a member of the Northwest Section of the Communist Political Association on November 19, 1945.

PHILIP M. CONNELLY

[Source T-12, on September 10, 1941,] informed that CONNELLY was a member of the Los Angeles Newspaper Guild and was President of the Los Angeles Newspaper Guild in 1941.

[Source T-86, on November 18, 1943,] informed that ROY HUDSON, National Committeeman of the Communist Party, United States of America, at the Philadelphia Convention of the C.I.O. on November 3 and 4, 1943, discussed with Communist Party leaders of the West Coast the advisability of the resignation of PHILIP M. CONNELLY, Communist Party member and President of the California Industrial Union Council - C.I.O. It was agreed at this discussion that CONNELLY resign in order to convince PHILIP MURRAY that he could trust and grant concessions to the Communists. As a result, CONNELLY submitted his resignation and it was accepted, [according to Source T-1.]

[Source T-87, on September 18, 1942,] observed CARL WINTER, Executive Secretary of the Los Angeles County Communist Party, and MAX SILVER, County Organizational Secretary of the Communist Party of Los Angeles County, conferring for approximately two hours with CONNELLY, Secretary of the Los Angeles Industrial Union Council in the McDonnell Cafe, 4012 South Main Street, Los Angeles. [All of these parties were known personally to Source T-87.]

Source T-4 about the first of the year 1943, advised that a meeting was held at Hungarian Hall, at which 25 to 30 Communist Party members were present. CARL WINTER and MAX SILVER conducted the meeting at which the question under discussion was the introduction of a new policy to which a number of Communist Party members, who were trade union functionaries, rendered a dissenting opinion. According to Source T-4, the dissenting faction was led by CONNELLY who took the floor and attacked the position of the Communist Party County officers. Source T-4 advised that on this occasion CONNELLY identified himself as a member of the Communist Party of Los Angeles County.

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On July 16, 1947, Source T-4 advised Special Agent GARY W. SAWTELLE that CONNELLY was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. Source T-4 further stated that CONNELLY pays this sustainer fee of $10.00 regularly, and other full-time C.I.O. functionaries also pay a regular sum monthly. (X)(U)

In the Los Angeles "Daily News" for March 12, 1946, it was stated that CONNELLY was on trial in Judge GURIN'S Court on a charge of ignoring a court order relating to picketing at the U. S. Motor Corporation.

The Los Angeles "Times" for January 14, 1947, stated that CONNELLY had been locked in jail to begin serving two 60 day jail sentences concurrently, after conviction on a charge of ignoring a strike order.

The Los Angeles "Examiner" for April 6, 1947, stated that CONNELLY had been re-elected Secretary-Treasurer of the Los Angeles Industrial Union Council.

NORVAL DIXON CRUTCHER,
Communist Party name Norman Newman

[Source T-1] (X)(U) advised on July 10, 1946 that CRUTCHER was Secretary of Local 683 Laboratory Technicians, Affiliated with the I.A.T.S.E., A.F. of L., but had resigned from the A. F. of L. Central Labor Council because he was a member of the Executive Board which voted to try labor leader HERBERT K. SORRELL on the charge that SORRELL was a Communist Party member and because the constitution of the Central Labor Council prohibited Communists from being members. According to [Source T-1] (X)(U) CRUTCHER has been advised by Communist leaders to "lay low" and carry on the Party line only within the union. (X)(U)

[Source T-1 advised on July 24, 1947] (X)(U) that CRUTCHER was ousted from the I.A.T.S.E. on March 21, 1947 because of his Communist activities. (U)

On February 21, 1946, [Source T-1] (X)(U) advised Special Agent JAMES G. FINDLAY that at a recent meeting of the Council of Hollywood Guilds and Unions CRUTCHER was elected to the Board of Directors but in view of the new directive from the Communist Party to CRUTCHER, he has not been active in this organization. (X) (U)

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Source T-12 advised on January 25, 1944 that CRUTCHER joined the Communist Party September 20, 1937 under the name of NORMAN NEWMAN and in 1938 was assigned to the Industrial Section, Studio Unit No. 1, Los Angeles County Communist Party. At this time he was employed by Warner Brothers Studios as a laboratory technician.

Source T-18 reported on July 13, 1945, that CRUTCHER had held 1944 Communist Political Association Card No. 39260, and was issued 1945 Communist Political Association Card No. 47439 on December 6, 1944. This source added on August 16, 1945 that CRUTCHER had attended numerous Communist Party meetings and on that date attended a Communist meeting at the home of JOHN HOWARD LAWSON.

PHILIP DUNNE

According to Source T-14, as reported in an affidavit before the Assembly Fact-Finding Committee on Un-American Activities in California November 9, 1942, PHILIP DUNNE was a screen writer and representative of the Motion Picture Democratic Committee and was a member of the Los Angeles County Political Commission of the Communist Party and on one occasion "sat in one meeting", this Commission having assumed the responsibility for the Communist Party participation in the recall of Mayor FRANK L. SHAW, and the election of the "popular front" candidate to replace him.

The "New Masses" for October 13, 1938, in an article by ELLA WINTER (Mrs. DONALD OGDEN STEWART), entitled "Debate on Humor", stated "Hollywood humorists have turned out to take in the talk. PHIL DUNNE, son of "Mr. DOOLEY", one of the best humorists of his day, had in tow ELLIS E. PATTERSON, candidate for Lieutenant Governor. DUNNE is himself Vice Chairman of the Motion Picture Democratic Committee."

The "Hollywood Reporter" for June 22, 1944, stated that the "O.W.I. production of documentaries will start July 1st with the arrival of PHILIP DUNNE who is to head the setup under ROBERT RISKIN." The article further stated that the O.W.I. production comprises 12 short subjects which will be scripted and made by members of the Hollywood Writers Mobilization; that the subject matter would be "Activities of the Governments in Exile in European Countries Now being Liberated."

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MAURICE THOMAS MURPHY, with alias
Maurice Meehan Murphy

According to Source T-5, on May 25, 1947 MURPHY was a member of the Industrial Sub-Section of the Hollywood Section of the Los Angeles County Communist Party.

MURPHY informed Source T-71 that he had been an actor for 19 years but was not under contract to any particular studio; that he had been treated for epilepsy since 1935. On September 1, 1942, Source T-71 advised that MURPHY was not employed and that he had also been a writer; that MURPHY had earned $675.00 the previous year as Executive Secretary of the Writers Organization and had been Organizer for the Writers School for this Writers Organization.

Source T-1 advised that in 1941 MURPHY was Executive Secretary of the Hollywood Chapter, League of American Writers, which probably is identical with the "Writers Organization" referred to above. Source T-1 stated that the League of American Writers was strongly infiltrated by Communists.

Source T-1 continued on March 20, 1943 that MURPHY was active in the Motion Picture Democratic Committee, which organization allied itself with the American Peace Mobilization; that MURPHY attended a meeting as a delegate from the Motion Picture Democratic Committee, sponsored by the Hollywood Peace Council on April 6, 1940 at the Olympic Auditorium in Los Angeles and that its slogan was "Keep America at Peace"; that other sponsors of this meeting were the California Youth Legislature, the American Youth Congress and the Young Communist League.

Source T-2 reported on November 16, 1943 that MURPHY was a member of Branch F, Northwest Section, Los Angeles County Communist Party, and that on May 19, 1945 he was also on the membership records of the Northwest Section of the Los Angeles County Communist Political Association.

GORDON RIGBY

Source T-2 reported on August 31, 1944 that GORDON RIGBY was a member of the Northwest Section, Los Angeles County Communist Party and was carried on their records as being on "special leave" before December 1942. This is the status given to Communists who are in the armed services.

The Hollywood trade magazine "Variety" for September 12, 1945 revealed that Lieutenant Colonel GORDON RIGBY retired from the Army after four years of service with the Signal Corps, Photographic Section, had also been a veteran of World War I; that he is an ex-writer-director at Columbia Studios and would resume his activities there soon.

HERBERT K. SORRELL.

Source T-1 informed on July 19, 1947 that SORRELL is the business representative of the Studio Painters Union No. 644 and that he is also President of the Conference of Studio Guilds and Unions and that he is the ex-President of the California State Non-Partisan League. This source also stated that testimony was produced before the California State Legislative Committee on Un-American Activities, of which Senator JACK TENNEY is Chairman, to the effect that SORRELL has been identified as having been a member of the Communist Party in 1938 under the name of HERBERT STEWART, and that he held Communist Party Membership Book No. 60622. (U)

Source T-12 states that HERBERT K. SORRELL, Communist Party name HERBERT STEWART, joined the Communist Party in 1936 and in 1938 was a member of the Industrial Section, Studio 2 Branch, Los Angeles County Communist Party, as of April 1, 1937, and that he held Communist Party Membership Book No. 80506. (U)

Source T-1 informed on July 8, 1947 that SORRELL is President of the Conference of Studio Unions, and the leader of the strike in the motion picture industry that has been in progress since March 1945.

Source T-12 further informed on August 7, 1945 that officers and leaders of the I.A.T.S.E. had passed out leaflets and dodgers accusing SORRELL of being a Communist. As a result, SORRELL filed suit charging libel, seeking damages. Source further advised that the I.A.T.S.E. has in its possession the handwriting of SORRELL under the name HERBERT STEWART, which their handwriting experts state is the handwriting of SORRELL. The name HERBERT STEWART was signed on a receipt indicating he had Communist Party Membership Book in the late 1930's. (U)

On October 30, 1946, a receipt for Communist Party Membership Book No. 60622 was made available to this office. This receipt bore the signature "HERB STEWART" which signature appears to have been started "SO" and then the "t" written over the "O". This handwriting was (U)

submitted to the FBI Laboratory and on November 18, 1946 the Laboratory informed this office that "the handwriting on the documents submitted were prepared by SCRRELL".

PAUL IRVING TRIVERS

On March 2, 1944, Source T-73 advised that TRIVERS had been a screen writer and dramatist since 1935 and had been employed by GREGORY RATOFF at Radio Keith Orpheum Studios on May 29, 1941 and in October 1943 was under contract to Metro Goldwyn Mayer Studios.

On March 2, 1944, Source T-29 stated that TRIVERS had collaborated with HERBERT BIBERMAN in writing "Woman of the Century" which is a story dealing with the new kind of equality between men and women, with particular reference to defense work. Further, that BIBERMAN conferred with JOHN HOWARD LAWSON on April 1, 1943, advising that GEORGE WILSON, Secretary of the BRIDGES Defense Council, would hold a meeting at the home of BILL POMERANCE on April 3, 1943 and that TRIVERS would attend this meeting in place of BIBERMAN.

On July 22, 1943, Source T-2 reported that PAUL TRIVERS was a member of the Communist Party and was Educational Director of Branch E, Northwest Section, Los Angeles County Communist Party.

On November 16, 1943, Source T-2 stated that TRIVERS was then Educational and Press Director of the Writers Branch of the Northwest Section.

Source T-28 advised on February 6, 1944 that TRIVERS was in contact with JOHN HOWARD LAWSON, a known Communist in the motion picture industry.

Source T-74 reported on February 16, 1944 that a questionnaire sent in by TRIVERS indicated that during 1928, 1929 and 1930 he had made two trips abroad visiting in France, Germany and Austria, spending a total of about one and one half years abroad.

Source T-2 reported on November 16, 1943 that TRIVERS held 1943 Communist Party Membership Book Number 36264 and that his wife, JANE TRIVERS, was assigned to Branch B, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Membership Book Number 47265. Source T-2 further reported on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that TRIVERS was still a member of the Northwest Section of the Los Angeles County Communist Political Association.

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DALTON TRUMBO, with alias
James Dalton Trumbo - Screen writer and novelist

Source T-66, on April 12, 1943 informed that TRUMBO'S true name is JAMES DALTON TRUMBO, that he was educated at the University of Colorado and the Liberal Arts School at the University of Southern California and that TRUMBO had been employed as a motion picture writer for the Metro Goldwyn Mayer Studios for five years prior to 1943. (U)

Source T-72 reported on February 24, 1941 that an American Peace Mobilization meeting was being held in the Shrine Auditorium in Los Angeles. The meeting was promoted by PHILIP M. CONNELLY, State C.I.O. President, who acted as Chairman. Among the dignitaries addressing this meeting were five members of the Abraham Lincoln Brigade. Source stated that TRUMBO was introduced at this meeting as the author of "The Remarkable Andrew" and "Johnny Got his Gun". (U)

The Los Angeles "Evening News" for July 28, 1942, carried an article by TRUMBO defending Russia's attack on Finland and condemning all writers who deviated from his position. He came out in open support of LaRUE McCORMICK, Communist candidate for State Senator of California, at the November 1942 election.

Source T-1 on July 19, 1947 informed that TRUMBO wrote a pamphlet in defense of HARRY BRIDGES in March 1941, which was distributed by Communists and sold at the several Communist book stores in the Los Angeles area. (U)

Source T-78 on May 8, 1940 informed that TRUMBO participated in a radio program over Station KPO on May 7, 1940 sponsored by the Hollywood Democratic Committee. (U)

Source T-2 on March 12, 1945 informed that the records of Branch A-1 of the Northwest Section, Los Angeles County Communist Party maintained by ELIZABETH LEACH, listed TRUMBO as a Communist Party member with Membership Card Number 39300. (U)

Source T-28 on November 27, 1944 informed that TRUMBO was in frequent contact with JOHN HOWARD LAWSON and that PAULINE LAUBER, Executive Secretary of the Hollywood Writers Mobilization, had asked TRUMBO to assist in organizing a "committee on factional films". (U)

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Source T-18 informed on March 12, 1945 that TRUMBO was invited to attend a meeting at the home of RICHARD COLLINS on February 8, 1945 to formulate plans to support the People's "Daily World", alleged organ of the Communist Political Association. TRUMBO stated he was not sure he could attend, if not he would have RING LARDNER, JR. bring up his ideas. (X)(U)

Source T-80 (X)(U) advised on May 2, 1945 that TRUMBO contributed $25.00 to the American Youth for Democracy, earmarked for the Professional Committee of the People's Educational Center. (X)(U)

Source T-82 reported that a meeting was held at the home of DALTON TRUMBO on July 6, 1946 for the purpose of discussing the forthcoming issue of the "Hollywood Quarterly" (X)(U) a publication of the Hollywood Writers Mobilization. A surveillance was conducted by Special Agent FRED G. DUPUIS on July 6, 1946 and the following individuals were identified by surveilling Agent entering the TRUMBO home: (X)(U)

| | |
|---|---|
| CHARLES GLENN | Organizational Secretary of the Hollywood Faction of the Los Angeles County Communist Party. |
| MADELINE RUTHVEN | |
| JOHN HOWARD LAWSON | |
| SAM MOORE | |
| BILL POMERANCE | |

(U) (X)

Source T-2 (X)(U) on November 19, 1945 reported that the membership records of the Cultural Sub-Section of the Hollywood Faction, which at that time were maintained by ELIZABETH GLEN, Organizer for the Hollywood Faction, carried DALTON TRUMBO as a member of the Franklin Club of the Communist Party of Los Angeles, California. (X)(U)

FRANK WRIGHT TUTTLE

According to the records of Source T-73 (X)(U) TUTTLE is a motion picture director and was employed by the Paramount Studios in Hollywood in 1942 and 1943. (U)

Source T-1 advised in August 1943 (X)(U) that TUTTLE was a member of the Screen Directors Guild and had been a sponsor of the Hollywood Anti-Nazi League of which he was elected Vice President in September 1939; that TUTTLE also has been active in the American Peace Mobilization, the League of American Writers, the Hollywood Writers Mobilization, Hollywood

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Guild Council, the Screen Directors Guild, the New Theater League, Contemporary Theaters, Incorporated, Hollywood League for Democratic Action and the Hollywood Writers Committee for Writers in Exile.

Source T-1 further stated in July 1946 that TUTTLE had been elected to the Executive Council of the Hollywood Independent Citizens Committee of Arts, Sciences and Professions on April 14, 1946.

On July 22, 1943 Source T-2 reported that TUTTLE was a member of Branch E, Northwest Section, Los Angeles County Communist Party; that in October 1943 his membership was transferred from Branch B, Northwest Section, to Group A-3 of the Writers Branch of that section, his occupation being listed as director; that on June 30, 1944 TUTTLE was a member of Club A-3, Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party.

Source T-2 informed on August 31, 1944 that TUTTLE held 1943 Communist Party Membership Book Number 25258 and 1944 Communist Party Membership Book Number 48656; that he held 1944 Communist Political Association Card Number 46843 and 1945 Communist Political Association Card Number 47268, issued December 10, 1945, which indicated he was a director of motion pictures and was assigned to Group 3 of the Hollywood Cultural Group. Source T-2 further reported that TUTTLE was affiliated with the Communist Party in Los Angeles as of January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

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## 4. HOLLYWOOD DEMOCRATIC COMMITTEE

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Source T-43 informed on January 20, 1943, that a meeting was held on January 14, 1943, at the Roosevelt Hotel in Hollywood for the purpose of forming the Hollywood Democratic Committee. This source stated that some of the persons present were the following:

RUSSELL GLEASON, Chairman
J. K. (SPIKE) WALLACE
HERBERT K. SORRELL
GILBERT LINDSAY (negro)
MARGARET BENNETT

Source T-43 further informed that MARGARET BENNETT made a talk at this meeting on January 14, 1943, in which she stated that she was the President of the Screen Office Employees Guild and that this union had 1800 members. She stated that "labor will work for the war effort, its living standards and wage standards must not suffer. An anti-labor attitude is anti-war and an anti-production attitude."

According to Source T-43, WALTER HUSTON made a short talk in which he stated, "We oppose defeatists and appeasers. We do not intend to let American fascists lose the war by sabotage. We do not intend to let the American fascists lose the peace after we have won the war. Victory elections are war work." He further stated, "Let us put democracy into this war and we will get a democratic peace out of it."

Source T-43 on January 20, 1943 further stated that MARY MC CALL, JR., a writer, read the "propositions of the Hollywood Democratic Committee as drawn up by a 'steering committee'". That program was as follows, according to Source T-43:

Support national, state and local legislation.
A "win-the-war" platform.
"Politics as usual produces military reverses.
Another filibuster on the poll tax bill would discredit us in the eyes of other nations.

The following is war activity:

Housing
Protection of labor's rights
Rationing
Nurseries
Farm labor
Discrimination
Humane treatment of delinquency

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Source T-43 on January 20, 1943, made this statement: "This organization is obviously a Communist inspired affair. A review of the recent Communist Party propaganda, and examination of personalities involved, will make this 'tie-up' apparent."

Source T-83 on March 5, 1943, reported that this Hollywood Democratic Committee was organized at the Roosevelt Hotel and that there were approximately 250 persons present. This source further stated that he had heard that MICHA ALTMAN, who had been before the Tenney Committee at a couple of hearings, was out drumming up customers for the meeting. The source further stated, "This meeting was Communist controlled and Communist organized, as borne out by the circular or election ballot which was already prepared and was handed out that evening. This slate of officers which was submitted to the meeting was voted on in its entirety and all officers elected with no opposition." This source also stated that PAUL FRANKLIN, one of the Vice Presidents, mentioned during the meeting that this Democratic Committee was not officially connected with the Democratic Party, although they believed in democratic principles and many of them belonged to the Democratic Party.

Source T-83 stated that LOUIS HARRIS spoke and stated that what they needed was nurseries for war workers' children and that the schools should be made into nurseries; and that better transportation for war workers should be demanded. The source also stated that at this first meeting HARRIS condemned three city councilmen and before the meeting adjourned the meeting voted to endorse three candidates to oppose them.

This source summed up in these words: "This is strictly a Communist outfit and they do not even try to hide the fact."

Aims and Purposes

The aims and purposes of this organization were shown by a circular issued before and at the time of the organization meeting January 14, 1943. They are as follows:

1. To support national, state and local legislation essential to victory in the war.

2. To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

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Officers of Hollywood Democratic Committee
as of April 14, 1943.

The officers of this organization as of date April 14, 1943, as shown by letterheads and literature issued by the organization are the following:

| | |
|---|---|
| CONNELLY, MARC | Chairman |
| FRANKLIN, PAUL | Vice Chairman |
| GLEASON, RUSSELL | Vice Chairman |
| BENNETT, MARGARET | Secretary |
| SHATTUCK, WILLIAM | Treasurer |
| PEPPER, GEORGE | Executive Secretary |

Executive Board Members

ABEL, WALTER
ANDREWS, ROBERT D.
BYRENS, FLORENCE COOLES
CARLE, TEET
CHEVIGNY, HECTOR
COHN, MORRIS E.
CRUTCHER, NORVAL D.
DEKKER, ALBERT
DORAN, D. A.
GELLER, JAMES
GIBNEY, MRS. SHERIDAN
GLEASON, MRS. RUSSELL
HARBURG, E. Y.
HARTMAN, DON
HUSTON, WALTER
KURNITZ, HARRY
LAWSON, JOHN HOWARD
MC CALL, MARY, JR.
MORRIS, WILLIAM, JR.
MYERS, MRS. HENRY
PERRIN, NAT
SCHWARTZ, ARTHUR
SMITH, HAROLD
STUART, GLORIA
TUGEND, MRS. HARRY
TUTTLE, FRANK
WALLACE, J. K.

Source T-1 on February 18, 1943, stated that the Hollywood Democratic Committee was to all intents and purposes a revival of the Motion Picture Democratic Committee, an organization that went out of existence very soon after the Stalin-Hitler Pact was signed on August 23, 1939.

This source further informed that the Hollywood Democratic Committee was set up on December 4, 1943, to operate in the political field and this purpose was stated in a call issued for its first meeting, which was held at the Hollywood Roosevelt Hotel on January 14, 1943.

Source T-1 also informed that the initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates".

This source also informed that the call for the initial meeting was signed by WALTER ABEL, a screen actor; MARC CONNELLY, a screen writer; and WALTER HUSTON, a screen actor.



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Source T-1 on February 8, 1943, further informed that the speakers for this organization meeting were the following: CONFIDENTIAL

| | |
|---|---|
| GLEASON, RUSSELL | Chairman |
| KENNY, ROBERT W. | Attorney General of the State of California |
| BENNETT, MARGARET | Member of Screen Office Employees Guild |
| HUSTON, WALTER | Screen actor |
| MC CALL, MARY, JR. | President of Screen Writers Guild |

Source T-1 further reported on February 8, 1943, that this organization was called the Hollywood Democratic Committee; however, in reality, Source T-1 informed that it was a revival of its predecessor, the Motion Picture Democratic Committee, with the difference that this time it came "all out" in favor of the war, while its predecessor opposed America's entry into the war. This change in position, according to T-1, was determined by the fact that Soviet Russia had become one of the Allies and needed the support of the so-called "Imperialist Nations".

Source T-1 called attention to the fact that for the greater part the same individuals were in control - those who exercised that function in the Hollywood Democratic Committee had exercised the same functions in the Motion Picture Democratic Committee.

Source T-1 also pointed out that all of the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance.

Source T-1 stated, however, that its political position locally and nationally was to use the prestige and influence of Hollywood personalities in support of candidates for public office who had shown sympathies for Communist causes.

Source T-18 on November 5, 1943, informed that GEORGE PEPPER, a Communist Party member according to Source T-2, was the Secretary of the Hollywood Democratic Committee and that he visited ELIZABETH LEACH, organizer for the Northwest Section of the Los Angeles County Communist Party, according to Source T-18, and it was stated in this conference that there were five units of the Hollywood Democratic Committee, with the main headquarters at 1515 Crossroads of the World, the Valley Democratic Committee located in North Hollywood, the Beachwood Democratic Committee located in the Hollywood Hills section, the Fairfax Democratic Committee in the Wilshire-Fairfax section of Los Angeles, and the Beverly Hills-Westwood Democratic Committee located in the Beverly Hills section. At this meeting it was also stated that the total membership of all the clubs was more than two thousand.

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Source T-11 on August 30, 1944, advised that a meeting of the 15th Congressional District Legislative Council was held on March 23, 1944 at the Screen Cartoonists Guild. After the meeting CHARLOTTE MAC CLELLAND, Secretary of the Council, told GEORGE PEPPER, Executive Secretary of the Hollywood Democratic Committee and the real originator of this organization, that she did not have an opportunity to announce at the meeting that the 15th District Legislative Council was dissolved, as of that date, as its task had been completed; that task being the defeat of JOHN M. COSTELLO for Congress in the primary election by HAL STYLES.

Source T-1 on February 18, 1943, informed that the following persons were active in the formation of the Hollywood Democratic Committee and appeared to be in charge and directing its proceedings:

| | |
|---|---|
| GEORGE PEPPER | Executive Secretary, Hollywood Democratic Committee |
| CHARLOTTE MAC CLELLAND | Member of Executive Committee, Hollywood Democratic Committee |
| JOHN HOWARD LAWSON | Writer |
| HERBERT K. SORRELL | Labor leader |
| HERBERT BIBERMAN | Writer and director |
| SAMUEL ORNITZ | Writer |
| NORA HELLGREN | Writer |
| GEORGE HELLGREN | Employee, 20th Century Fox Studios |
| NORVAL D. CRUTCHER | Secretary, Motion Picture Technicians Local No. 683 |
| ED M. GILBERT | Labor leader |
| BERNARD LUSHER | United Office and Professional Workers organizer |
| HENRIETTA GORDON | Wife of DON GORDON |
| DON GORDON | Head of the Reading Department at Paramount |

Pressure Front

Source T-1 informed on September 25, 1943, that the activities of this organization were confined largely to the open political field, such as putting pressure on lawmakers, local and national, to have legislation passed which is either sponsored or supported by the Communist Party. This, according to this source, is exerted in two ways -- one by forming delegations to visit lawmakers in an attempt to intimidate them, and another by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "Committees of Correspondence", the purpose of which is to flood the Congress with letters demanding the passage of measures which fall in line with the program of the Communist Party at the time.

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The Hollywood Democratic Committee issued a bulletin on July 26, 1943, according to Source T-1, the title of the bulletin being "Target for Today" which contained the following:

"How about a delegation? Congressmen are back here until the early part of September. Citizens anxious to help win the war might be interested in organizing delegations to visit Representatives. If you--and your neighbors--would be interested in such people's lobbies let us know by tearing off and mailing to us the blank at the bottom of the next page. The following are the summer addresses of your Congressmen and Senators until September 10."

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee showed that the following parties were elected officers for the following year:

| | |
|---|---|
| MARC CONNELLY | Chairman |
| JOHN CROMWELL | Vice Chairman |
| GENE KELLEY | Vice Chairman |
| E. Y. HARBURG | Vice Chairman |
| NORVAL D. CRUTCHER | Secretary |
| ALBERT DEKKER | Treasurer |

The letterheads and literature of the organization further show that an Executive Board of eighty-eight members was elected. Of this number twenty-two are known to have Communist Party membership records in the Los Angeles Office. These individuals are as follows, with the records shown below:

BENNETT, MARGARET
BIBERMAN, HERBERT
BLANKFORT, HENRY
BUCHMAN, SIDNEY ROBERT
CRUTCHER, NORVAL DIXON
DMYTRYK, EDWARD
GILBERT, EDWARD MC CREARY
GORDON, DONALD ALEXANDER
GORDON, HENRIETTE GOLDFINGER LERFIELD
HARRIS, LOUIS
HELLGREN, MRS. NORA
INGRAM, REX
KING, DONALD KEY
LAWSON, JOHN HOWARD
LUSHER, BERNARD
MAC CLELLAND, CHARLOTTE
MYERS, BARBARA ALEXANDER
OLIVER, WILLIAM ELWELL
ORNITZ, SAMUEL BADISCH
PEPPER, GEORGE
POMERANCE, MORTIMER WILLIAM
SORRELL, HERBERT K.

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BENNETT, MARGARET
True name: Mrs. MARGARET BENNETT WILLS
Communist Party name: MARCIA LENNOX

The records of the Metro-Goldwyn-Mayer Studios on November 29, 1943 reflected that BENNETT was employed there as secretary to Mr. FADIMAN, head of the Scenario Department.

On July 25, 1943, [Source T-2] reported that BENNETT was a member of Branch N, Northwest Section, Los Angeles County Communist Party, and was on the Section Executive Committee. [Source T-1] informed on November 29, 1943, that BENNETT was President of the Screen Office Employees Guild. [Source T-34 stated on May 15, 1943, that BENNETT was secretary of the Hollywood Democratic Committee and that on October 26, 1943, she was listed as a delegate from the Northwest Section to attend the Los Angeles County Communist Party Convention to be held October 30 and 31, 1943] (X) (U)

On August 31, 1944, [Source T-2] reported that BENNETT was a member of the Northwest Section, Group N-2, Branch N, and held 1943 Communist Party membership book number 25125 and 1944 Communist Party membership book number 48851; that she held 1945 Communist Political Association card number 45764 and was a member of the Legislative Committee of the Ben Franklin Club of the Los Angeles County Communist Party. (X) U

[Source T-5 informed on June 15, 1947,] that BENNETT, as MARGARET BENNETT, was a secretary in the movie industry, a member of the Screen Office Employees Guild No. 1391, and had been in the Communist Party for three and one-half years. [This source] advised BENNETT is a member of the Hollywood Section of the Los Angeles County Communist Party. (X) (X) (U)

HERBERT BIBERMAN

[Source T-2, as well as other sources, advises] that BIBERMAN is a member of the Communist Party. Complete details regarding his Communist membership and background information are contained under the section of this report entitled "Motion Picture Democratic Committee". (U)

HENRY BLANKFORT

[Source T-99] advised that BLANKFORT is employed as a writer-producer by the Universal Motion Picture Studios, Universal City, California. (U)

[Source T-2] on July 22, 1943, reported that BLANKFORT was listed as a member and Educational Director of Branch H, Northwest Section, Los Angeles County Communist Party, and that his wife, SYLVIA, was also a member of that branch. (X) U

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Sources T-2 and T-31 have informed that BLANKFORT was designated a delegate to the Los Angeles County Communist Party Convention held in Los Angeles on October 30 and 31, 1943, representing Branch H of the Northwest Section. (U)

Source T-2 informed that on November 1, 1945, BLANKFORT was issued 1946 Communist Party book number 35320; that his Communist Party registration card shows he has been in the Communist Party for four years; and that in 1946 he was assigned to the Carver Branch of the Cultural Section. (U)

SIDNEY ROBERT BUCHMAN

Source T-2 has advised that BUCHMAN is a member of the Communist Party in Los Angeles. His Communist affiliation and background is set out in detail under the section of this report entitled "League of American Writers". (U)

NORVAL DIXON CRUTCHER
Communist Party name: NORMAN NEWMAN

Source T-12 advised on January 25, 1944, that CRUTCHER joined the Communist Party September 20, 1937, under the name of NORMAN NEWMAN. Source T-18 advised that to his knowledge CRUTCHER was a member of the Communist Political Association as of August 16, 1945. Further details regarding CRUTCHER's Communist connections and background can be found under the section of this report entitled "Motion Picture Democratic Committee". (U)

EDWARD DMYTRYK

DMYTRYK was born in Grand Forks, B. C., Canada on September 4, 1908 of Russian parentage, according to Source T-99. The United States District Court records show that DMYTRYK was naturalized in Los Angeles, California on July 14, 1939.

According to the "Hollywood Reporter" of May 21, 1946, DMYTRYK was to leave for London to direct the motion picture "So Well Remembered" for RKO Studios. Source T-1 stated DMYTRYK directed "Tender Comrade" starring GINGER ROGERS, which picture was written by DALTON TRUMBO, a known Communist. (U)

Source T-2 reported on March 16, 1945, that DMYTRYK is a Communist and recently was assigned to the exclusive "Special Group" of the Communist Political Association composed of nine Communists, including DALTON TRUMBO and JOHN HOWARD LAWSON. Source T-2 reported that DMYTRYK's 1944 Communist Political Association card number was 46859 and that on December 10, 1944, he was issued 1945 Communist Political Association card number 47238; and that he was a member of the Northwest Section, Los Angeles County Communist Political Association, as of January 8 and 16, 1945, February 26, 1945, and November 19, 1945. (U)

The 1946 catalog of the People's Educational Center listed DMYTRYK as scheduled to give a series of lectures on the preparation for the production of a screen play. This catalog stated DMYTRYK had been a director for five years.

EDWARD MC CREARY GILBERT
Communist Party name: JAMES A. BORDEN

According to a report of the Burbank, California, Police Department dated February 20, 1940, GILBERT lived at [redacted] b6 California, and, according to DAVE RITTENHOUSE, Burbank City License Inspector, b7C GILBERT used to pass out Communistic literature at Warner Brothers Studios in Burbank as the employees were leaving the studio; and that he was associated with a known Communist named JOHN A. LOCKETT who was a member of the Abraham Lincoln Brigade.

According to Source T-43, GILBERT had served in the United States Navy and was discharged from active duty December 7, 1945. (U)

Source T-12 reported that GILBERT joined the Communist Party in 1933 and was a member of the Hollywood Section; also, that he was a Communist in 1937 and held 1933 Communist Party membership book number 34098. (U)

Source T-2 informed that GILBERT was a member of the Northwest Section, Branch N-2, Los Angeles County Communist Party, as of November 16, 1943. Source T-5 reported on June 11, 1947, that GILBERT had been a member of the Communist Party for twelve years, was a movie set designer, and is presently a member of the Los Angeles County Communist Party. (U)

DONALD ALEXANDER GORDON
Communist Party names: DON GORDON and JOHN SHERWOOD

Special Agent MALCOM M. RINK ascertained on January 10, 1947, at the Employment Office of Paramount Studios that GORDON is head of the Reading Department at Paramount, which position he has held for several years.

Source T-12 reported that GORDON, under the Communist Party name of JOHN SHERWOOD, joined the Communist Party on June 15, 1936, at which time he was a member of the Screen Writers Guild; that at this time he was a member of the Los Angeles County Communist Party, Industrial Section, Studio Unit; that in 1937 he was a member of the Hollywood Section, Unit 5, and held Communist Party membership book number 75458; that in 1939 he was a member of the Hollywood Studio Branch, Hollywood Section and was employed at the RKO Studios; and that his wife, HENRI GORDON, was also a member of the Communist Party. (U)

Source T-2 reported on October 18, 1943, that the GORDONS were members of Branch L, Northwest Section, Los Angeles County Communist Party, and DON GORDON held 1943 Communist Party membership book number 25203; and

that as of August 31, 1944, GORDON held 1944 Communist Party membership book number 48888 and 1944 Communist Political Association card number 46891. (X) U

HENRIETTE GOLDFINGER LERFIELD GORDON
also known as Mrs. Donald Alexander Gordon, Henry Gordon, Henri Gordon, Henrie Gordon, Henrietta Gordon.
Communist Party name: JOAN ADAMS

On December 20, 1943, the Registrar of Voters' Records at Los Angeles revealed that GORDON was born in Austria in 1895 and was naturalized at New York City on July 2, 1911, certificate number 417607. She is the wife of DONALD ALEXANDER GORDON, a Communist and Head Reader at the Paramount Studios, previously mentioned.

[Source T-12] (X)(U) reported that Mrs. GORDON joined the Communist Party in 1935 and in 1937 was a member of Unit J-8, Hollywood Section, Los Angeles County Communist Party; that she was registered under the name of HENRI GORDON and listed her Party name as JOAN ADAMS, Communist Party membership book number 74723. (X) U

[Source T-2] (X)(U) reported on October 18, 1943, that Mrs. GORDON and her husband were transferred from Branch L, Northwest Section, to Branch B of the same section, Los Angeles County Communist Party, and Mrs. GORDON's 1943 Communist Party membership book number was 30200. On June 30, 1944, according to [Source T-2], (X)(U) Mrs. GORDON, under the name of HENRI GORDON, was Literature Director of Branch B, Northwest Section, Los Angeles County Communist Party. (X)(U)

LOUIS HARRIS
Communist Party name: LOU HARRIS

According to the employment records of the Paramount Studios, Los Angeles, HARRIS was employed as a writer by that concern on October 15, 1943. These records revealed HARRIS was born in New York City on January 18, 1908 and is married to VERA HARRIS.

An article in the "Daily People's World" newspaper of August 13, 1943, includes the name of LOUIS HARRIS as a representative of the Valley Democratic Committee and the Hollywood Democratic Committee.

[Source T-2] (X)(U) reported on July 22, 1943, that LOU HARRIS, a director, was a member of the Executive Committee, Northwest Section, Los Angeles County Communist Party, and that his wife, VERA HARRIS, was Chairman (or Organizer) of Branch K, Northwest Section, as of the same date. [Source T-2] (X)(U) further reported that HARRIS was a member of the Northwest Section, Los Angeles County Communist Party, as of August 31, 1944, January 8 and 16, 1945, February 26, 1945 and November 19, 1945. (X) U

On August 13, 1945, LIUGI LURASCHI, head of the Censorship Department, Paramount Studios, advised Special Agent MALCOLM M. RINK that HARRIS, a director who had been released by Paramount about eight months previously for pro-Communistic tendencies, recently had been re-employed. The Paramount Studio officials in Washington advised in March, 1947 that HARRIS had severed his connections with their concern in November, 1946 and presently he is reported to be employed by the National Screen Service organization in New York City.

MRS. NORA HELLGREN
Communist Party name: ANN STUART

According to [T-12] (X)(U) Mrs. HELLGREN, under the Party name of ANN STUART, joined the Communist Party in 1932 for the second time, she having originally been a charter member of the Communist Party in the United States; that in 1936 she was a member-at-large of the Los Angeles County Communist Party and in 1937 was a member-at-large of the Hollywood Section; that she was a housewife by occupation; that her 1937 Communist Party membership book number was 75277; and that in 1938 she held Communist Party membership book number 58852. (X) U

On March 24, 1939 and on November 23, 1942, in sworn affidavits, [Source T-14] (X)(U) testified that Mrs. NORA HELLGREN told her the League of Women Shoppers had been launched in New York by a group of Communist Party women and that the Communist Party was launching a League in Los Angeles under her (HELLGREN's) direction; that the League had been an outgrowth of the women's auxiliaries of labor unions and was to support union labor by refusing to buy at "unfair" stores; that HELLGREN had been sent to Los Angeles to organize the League of Women Shoppers in Southern California; and that she had endeavored to recruit [Source T-14] into the Communist Party. (X) U

On June 12, 1945, Source T-111 (X)(U) reported that NORA HELLGREN had been given the position of Librarian at the Russian-American Club in Los Angeles and that as of August 22, 1945, she was Educational Director of that club.

On November 16, 1943, [Source T-2] (X)(U) reported that HELLGREN was Educational Director of Branch H, Northwest Section, and her 1943 Communist Party membership book number was 25019. (X) (U)

According to the records of the American Overseas Airlines in New York, NORA HELLGREN and her husband, GEORGE, left La Guardia Field in New York on a flight destined for Stockholm, Sweden at 3:00 p.m., May 20, 1947. Source T-112 advised (X) U the HELLGREN's were going to Sweden to establish residence. (X) (X)(U)



REX INGRAM

According to a report of the Immigration and Naturalization Service in Los Angeles dated August 28, 1942, their case number 246-C-5192143, INGRAM

was born January 15, 1893 in Dublin, Ireland under the name of REGINALD INGRAM MONTGOMERY HITCHCOCK, having had his name changed to REX INGRAM at the time of his naturalization in the United States District Court at Los Angeles on May 23, 1941, certificate number 5192143.

Source T-2 reported on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that REX INGRAM was a member of the Los Angeles County Communist Party and his name appeared on the membership records of the Northwest Section of the Party. (U)

Source T-5 informed on June 15, 1947, that REX INGRAM, an actor, was on the membership list of the Los Angeles County Communist Party as of that date and that he was assigned to the Cultural Sub-Section of the Party. (U)

DONALD KEY KING
Communist Party name: ARTHUR CARVER or ARTHUR CARVEL

On June 3, 1944, Source T-102 reported that KING was then the new Publicity Director for the Vanguard Films and the Selznick Studios in Culver City, California, KING formerly having worked for the Columbia and Warner Brothers Studios. The Hollywood trade magazine "Variety" of July 3, 1945, revealed that DON KING was succeeded as Publicity Director at the Selznick Studios by PAUL MC NAMARA. (U)

Source T-2 reported on November 16, 1943, that DON KING, using the Communist Party name ARTHUR CARVER or ARTHUR CARVEL, was a member of the Communist Party and as of that date was assigned to Branch K, Northwest Section, Los Angeles County Communist Party, holding 1943 Communist Party membership book number 36018. T-2 further reported on August 31, 1944, January 8 and 16, 1945, and February 28, 1945, that KING was a member of the Los Angeles County Communist Political Association assigned to the Northwest Section. (U)

JOHN HOWARD LAWSON

According to Source T-2 and other sources, LAWSON is a member of the Communist Party. His Communist connections and background are set out in detail under the section of this report entitled "League of American Writers". (U)

BERNARD LUSHER
Communist Party names: GEORGE LASTREE and GEORGE LANTREE

According to inquiry of the CIO Council, Los Angeles, on April 14, 1947, it was learned that LUSHER was International Representative of the United Office and Professional Workers of America - CIO. The "Hollywood Reporter" of March 31, 1944 revealed that LUSHER at that time was Assistant Manager of the Screen Office Employees Guild.

Source T-2 reported on July 2, 1943, that LUSHER, using the Party name GEORGE LASTREE, was a member of the Northwest Section, Branch N, Los Angeles County Communist Party, at which time he held 1943 Communist Party membership book number 36151. On August 31, 1944, according to T-2 LUSHER's 1944 Communist Party book number was 48867. Source T-88 advised Special Agent E. BRUCE RYDER of the Los Angeles Office on January 27, 1947 that LUSHER is a member of the 16th Congressional District Section of the Los Angeles County Communist Party.

CHARLOTTE MAC CLELLAND
with aliases, Chy MacClelland, Mrs. Kenneth MacClelland, Charlotte G. Perkett, Charlot Gibbons; nee Charlotte Gibbons

Source T-31 advised that CHARLOTTE MAC CLELLAND had been issued Communist Party new member's assignment card number 585 on May 10, 1943, and was assigned to the Victory Branch, 15th Congressional District Section, Los Angeles County Communist Party, that her 1943 Communist Party book number was 36385.

Source T-34 reported that MAC CLELLAND had registered with the Communist Party for 1944 and at the time of her registration paid her dues in advance through October, 1944.

Source T-3 informed that MAC CLELLAND was Membership Chairman of the Hollywood Club, Los Angeles County Communist Political Association, during 1945 and up until the time of its dissolution.

BARBARA ALEXANDER MYERS
also known as Mrs. Henry Myers

According to the Retail Merchants' Credit Association in Los Angeles, who interviewed Mrs. MYERS on April 9, 1941, Mrs. MYERS stated she had been employed as a commercial artist for eight years in New York City and later worked at the Metro-Goldwyn-Mayer Studios; and that she was then taking a six months' vacation to attend school.

Source T-89 reported on September 18, 1943, that Mrs. MYERS had been employed in the Art Department of the Metro-Goldwyn-Mayer Studios until December 15, 1940.

Source T-29 informed on September 18, 1943, that BARBARA MYERS was a member of the Los Angeles County Communist Party and that she was a delegate from Branch A, Northwest Section, to attend the Communist Party State Convention, but went to New York and was substituted by ALBERT MALTZ.

Source T-29 reported on November 6, 1942, that Mrs. MYERS was in contact with HERBERT BIBERMAN concerning Communist matters. Source T-2 informed that Mrs. MYERS was listed as a delegate to attend the Los Angeles

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County Communist Political Association Convention to be held October 30 and 31, 1943, representing Branch H of the Northwest Section, Los Angeles County Communist Political Association. (U)

On November 16, 1943, according to Source T-2, BARBARA MYERS was Literature Director of Branch H, Northwest Section. He further stated she was still a member of the Northwest Section as of August 31, 1944, January 16, 1945, and May 19, 1945. (U)

WILLIAM ELWELL OLIVER
with alias Bill Oliver
Communist Party name: DICK KENNEDY

Sources T-33, T-34 and T-35 have advised that OLIVER is a member of the Communist Party. More detailed information regarding his Communist connections and background will be found under the section of this report entitled League of American Writers. (U)

SAMUEL BADISCH ORNITZ
Communist Party name: SAM ORNITZ

According to an article appearing in the "People's World" newspaper of December 18, 1943, ORNITZ, a Hollywood screen writer and novelist, was to address an open forum at the Beverly-Fairfax Community Center on the subject of "Munich to Moscow".

Source T-12 reported in August, 1941, that SAMUEL ORNITZ of New York City was a leader in the Communist Party and that he was living in Los Angeles in 1932 and was an active Communist as of April 1, 1932. Source T-2 on November 16, 1943, informed that SAM ORNITZ held 1943 Communist Party membership book number 25182 and that he was a member of Branch A, Group A-1, Northwest Section, Los Angeles County Communist Party; further, that ORNITZ was still a member of the Northwest Section, to his knowledge, as of August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. (U)

GEORGE PEPPER

According to information furnished by Source T-101 on December 6, 1943, PEPPER is a musician, having formerly been with the Los Angeles Philharmonic Orchestra from 1933 to 1936 and having worked at various motion picture studios as a musician from 1936 to 1942; and that he was Executive Secretary of the Hollywood Democratic Committee as of December, 1943. (U)

Source T-29 reported on July 20, 1942, that PEPPER was active with HERBERT BIBERMAN, PHIL CONNELLY and other Communists in a campaign to run ads in Los Angeles newspapers demanding an immediate second front in Europe. (U)

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[Source T-2] informed on July 22, 1943, that GEORGE PEPPER was a member of the Los Angeles County Communist Party, being assigned to Branch O (Musicians' Branch) of the Northwest Section. On June 30, 1944, [Source T-2] reported that PEPPER had been issued 1944 Communist Political Association card number 41764 and that he had previously held 1943 Communist Party membership book number 25025 and 1944 Communist Party membership book number 48545.

Source T-28 reported on November 3, 1944, that PEPPER was a continuous contact with JOHN HOWARD LAWSON, head of the Northwest Section, Los Angeles County Communist Party.

[Source T-2] further informed on February 26, 1945, that PEPPER held 1945 Communist Political Association card number 47168 issued November 28, 1944, and that he was still a member of Branch O of the Northwest Section; that as of November 19, 1945, PEPPER held 1946 Communist Party registration card number 35720, same having been executed under the name of "GEORGE P.", Executive Secretary, Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and that he was assigned to the 59th Special Branch, Los Angeles County Communist Party.

Source T-28 advised on June 28, 1946, that PEPPER continued as Executive Secretary of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions until PEPPER's departure for Seattle, Washington in April, 1946. The "New World" issue of August 8, 1946, revealed that PEPPER was Executive Director of the Independent Citizens Committee of the Arts, Sciences and Professions in Seattle, Washington. Source T-56 reported that PEPPER had come from Hollywood to Seattle, Washington, in order to organize the Independent Citizens Committee of the Arts, Sciences and Professions there, and that while in Seattle he was in close contact with various Communists.

[Source T-13 informed on March 25, 1947,] that PEPPER returned to Los Angeles in November or December, 1946 and shortly thereafter went to New York City to assist in efforts to consolidate the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee, which resulted in the formation of the Progressive Citizens of America, and that PEPPER was then active in the latter organization in Hollywood.

An announcement of "The Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America" concerning a Conference of Thought Control in the United States to be held from July 9 to 13, 1947, lists GEORGE PEPPER as the Executive Director of the Arts, Sciences and Professions Council.

MORTIMER WILLIAM POMERANCE
Communist Party name: BILL POMERANCE

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The Hollywood trade magazine "Variety" for May 12, 1944, listed POMERANCE as Business Representative of the Screen Cartoonists Guild, and the

"Variety" for October 18, 1944 stated he was to be Business Representative of the Screen Writers Guild.

According to information furnished by Source T-1 on December 3, 1946, POMERANCE announced his resignation as Executive Secretary of the Screen Writers Guild on November 28, 1946, stating he was to accept a position with the Conference of Studio Unions, a bloc of unions on strike at the Hollywood studios.

On July 22, 1943, Source T-2 reported that POMERANCE was a member of Branch E, Northwest Section, Los Angeles County Communist Party, and had been on the Executive Committee of that section.

On November 16, 1943, Source T-2 informed that POMERANCE and his wife, EDWINA, were Communist Party members, the latter's 1943 Communist Party membership book being number 48151, and that POMERANCE had then been a member of the Communist Party for six months.

Source T-2 continued on June 30, 1944, that POMERANCE was a member of Branch E (Cartoonists' Branch) of the Northwest Section and that in 1944 his Communist Political Association card number was 46924. On August 31, 1944, Source T-2 advised that POMERANCE previously held 1943 Communist Party membership book number 25195 and that his 1944 Communist Party membership book number was 48996. Source T-2 further stated on February 26, 1945, that POMERANCE held 1945 Communist Political Association card number 47227. On November 19, 1945, Source T-2 reported that POMERANCE had been assigned 1946 Communist Party membership book number 35635.

HERBERT K. SORRELL
Communist Party name: HERBERT STEWART

Source T-12 has stated that HERBERT K. SORRELL, under the Communist Party name of HERBERT STEWART, joined the Communist Party in 1936. Further details regarding SORRELL and his Communist activities can be found under the section of this report entitled Motion Picture Democratic Committee.

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5. HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Early in August, 1944 Source T-28 informed that the "Independent Voters Committee of Arts and Sciences for ROOSEVELT" was formed in New York; that it was composed of artists, writers and scientists. It was pledged to devote its effort to the election of ROOSEVELT in the 1944 election. The Independent Citizens Committee of the Arts, Sciences and Professions was directed by its National Chairman JO DAVIDSON who maintained headquarters at the Astor Hotel, New York City. (U)

Source T-28 advised that a meeting was held on June 6, 1945 in the Hollywood Legion Stadium and JOHN CROMWELL was elected Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. According to T-1 on July 19, 1947 and T-49 on June 7, 1945 CROMWELL took the floor and spoke on the ROOSEVELT Heritage, and a resolution was passed pledging support to President TRUMAN and "asked him to carry on the ROOSEVELT policy as was exemplified in the vote of last November, the sentiment showing that the ROOSEVELT Heritage should be carried on." (U)

Source T-28 informed on June 26, 1945 that a movement had begun to change the name of the Hollywood Democratic Committee to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and affiliate itself with the Independent Citizens Committee of the Arts, Sciences and Professions with headquarters in New York. Source further stated that a vote of the general membership of the Hollywood Democratic Committee was had on June 6, 1945 on this proposed change and it was carried unanimously. (U)

Source T-48 further informed on June 26, 1945 that conferences had been held by JOHN HOWARD LAWSON and a representative of the New York group believed to be LIONEL BERMAN. Source T-28 further informed that LAWSON stated that he would refuse to merge if the Hollywood Democratic Committee would be required to give up its autonomy and stated that the Hollywood Democratic Committee must make its own policy and LAWSON further stated, according to T-28, that a policy of sham collaboration with the New York group has been planned. (U)

Source T-1 informed on July 19, 1947 that JO DAVIDSON, Chairman of the Independent Citizens Committee of the Arts, Sciences and Professions, was in Los Angeles and MARTIN POPPER, an attorney from 39 W. 67th Street, New York City, conferred with JOHN HOWARD LAWSON relative to the merger of the Hollywood Democratic Committee with the Independent Citizens Committee of the Arts, Sciences and Professions. This source also stated that the reason for the change in name and type of activity was that the "Communist Party line" in the United States had changed. (U)

Source T-28 informed on June 6, 1945 that JO DAVIDSON and MARTIN POPPER were in Los Angeles and LAWSON was requested to contact DAVIDSON by MARC CONNELLY, a screen writer. LAWSON had already gone to San Francisco to attend the United Nations Conference, so arrangements were made for LAWSON and DAVIDSON to confer with each other at San Francisco. (U)

On May 20, 1945 the press carried a dispatch that President TRUMAN had invited former President HOOVER to consult with him regarding the food situation in Europe. Source informed that LAWSON directed that a telegram be sent to TRUMAN by the Hollywood Democratic Committee denouncing HOOVER and demanding that HOOVER not be given an official Government position nor even be consulted about the food situation in Europe. (U)

Source T-1 on July 19, 1947 stated that an Executive Committee of 88 members was elected on July 26, 1944. This source also informed that during the 1944 election the Hollywood Democratic Committee "teamed up" with the Communist Political Association and the Congress of Industrial Organizations and the Political Action Committee and some American Federation of Labor unions and that they reported that they collected and expended $85,133.00 in nominating four candidates for Congress and that it succeeded in electing three of them, i.e., (U)

ELLIS E. PATTERSON
HELEN GAHAGAN DOUGLAS
NED HEALY.

Source T-1 further stated that SIDNEY HILLMAN made a visit in Los Angeles in January, 1945 under the auspices of the Hollywood Democratic Committee and the CIO-PAC which resulted in some of the Hollywood Democratic Committee endorsed candidates for city offices being elected. This source further informed that these same persons and organizations put on a "power group campaign" in behalf of HARRY BRIDGES to cause the cancellation of the deportation order then outstanding against BRIDGES. (U)

This source also informed that the Hollywood Democratic Committee spearheaded a big protest against the Ambassador Hotel because the hotel had refused to rent a ballroom to the Joint Anti-Fascist Refugee Committee at which PAUL ROBESON, a Negro, was to be the honored guest. (U)

Source T-1 on July 15, 1947 informed that as World War II neared its close in the spring of 1945 and the defeat of HITLER was assured the Communist Party, USA., prepared to dissolve the Communist Political Association which had advocated non revolutionary collaboration of the working class with the capitalist class and reinstate the Communist Party, USA. under the MARXIST-LENINIST revolutionary program. Hints of this change in the Party

line were noticed as early as March, 1945. Source T-1 called attention to the fact that on May 24, 1945 a document called the "DUCLOS letter" was published in the official Communist press. This letter was purportedly written by JACQUES DUCLOS, a leader of the Communist Party in France.

Source T-1 further informed that this was a notice to the world that the Communist Party line was about to undergo a change. This letter criticized the actions of the Communist Political Association as being a betrayal of the revolutionary working class and the principles of Marxism and Leninism. The blame for this "betrayal" was placed on EARL BROWDER, the National Secretary of the Communist Political Association.

Source T-1 stated that the Hollywood Democratic Committee which had functioned during the life of the Communist Political Association began to make preparation to go out of existence. It issued a call for a meeting of its members to be held at the American Legion Hall in Hollywood June 6, 1945. This meeting was attended by approximately 360 persons believed to be members of the Hollywood Democratic Committee. EMMET LAVERY, President of the Screen Writers Guild, was Chairman of the meeting. At this meeting it was proposed, according to T-1, that the Hollywood Democratic Committee change its name and become the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Source T-1 also informed that HERMAN SHUMLIN, a motion picture producer of New York City, was present and proposed that the new organization affiliate with a national organization called the Independent Citizens Committee of the Arts, Sciences and Professions. T-1 further advised that JOHN HOWARD LAWSON led the Communist elements in this meeting. A ballot which had been previously selected was voted on as a mere formality and many of the members of the Executive Committee of the Hollywood Democratic Committee were elected and continued as members of the Executive Committee of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Source T-1 further stated on July 15, 1947 that the reason for changing the name and apparent complexion of the organization was that the line of the Communist Party, U.S.A. had changed. The war was over - HITLER had been defeated - STALIN's Russia had been saved and the Communist Party was to be revived and the Party was to adopt the revolutionary program of Marxism-Leninism, and eventual revolution was again the goal to be sought.

Source T-1 also informed on July 15, 1947 that from June 6, 1945 to February 11, 1947 when the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions became the Hollywood Branch of the Progressive Citizens of America, the activities of the Hollywood Independent

Citizens Committee of the Arts, Sciences and Professions has followed those of the Communist Party in the economic and political fields.

Source T-1 further informed on July 19, 1947 that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions during its existence, was the principal pressure group, using the prestige and influence of the Hollywood Motion Picture industry through its "names" and "personalities" to support legislation endorsed by the Communist Party and its sympathizers.

The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, according to T-1, held a number of mass meetings in which such Hollywood personalities as EDWARD G. ROBINSON, OLIVIA de HAVILAND, ALBERT DEKKER, JOAN FONTAINE, CAREY McWILLIAMS, HELEN GAHAGAN DOUGLAS, COL. EVANS CARLSON, EARL ROBINSON, JAMES ROOSEVELT, ROBERT W. KENNY, and many others participated.

Source T-1 on July 19, 1947 informed that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions in the political field during the primary campaign in 1946 came out in full support of ROBERT W. KENNY for Governor, ELLIS E. PATTERSON for Senator, and some other candidates on the Democratic ticket. KENNY and PATTERSON were defeated in the Primary by a large vote. It did not support LARUE McCORMICK, the candidate for the Los Angeles School Board who has been a candidate for public office a number of times on the Communist ticket.

Source T-1 further informed on July 19, 1947 that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has directly cooperated with, affiliated with or officially sponsored the following organizations:

AMERICAN YOUTH FOR DEMOCRACY
INTERNATIONAL WORKERS ORDER
MOBILIZATION FOR DEMOCRACY
NATIONAL CITIZENS POLITICAL ACTION COMMITTEE
LOS ANGELES INDUSTRIAL UNION COUNCIL
AMERICAN VETERANS COMMITTEE
CONFERENCE OF STUDIO UNIONS
HOLLYWOOD WRITERS MOBILIZATION
CITIZENS COMMITTEE FOR BETTER EDUCATION
AMERICAN JEWISH CONGRESS
VETERANS OF THE ABRAHAM LINCOLN BRIGADE
NATIONAL LAWYERS GUILD

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Source T-1 on July 19, 1947 informed that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions went out of existence on February 11, 1947 and its personnel along with the personnel of other organizations became the Hollywood Branch of the Progressive Citizens of America.

The Los Angeles file contains a dodger bearing "stamp date" September 11, 1945 with the heading "WE HAVE LEARNED THAT WE CANNOT LIVE ALONE," which lists the officers of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions as follows:

| | |
|---|---|
| JOHN CROMWELL | Chairman |
| BETTE DAVIS | Vice Chairman |
| DORE SCHARY | Vice Chairman |
| JOHN B. HUGHES | Vice Chairman |
| JOSEPH SZIGETI | Vice Chairman |
| E. Y. HARBURG | Secretary |
| DANNY KAYE | Treasurer. |

~~Limited Classification Review Conducted See Top Serial Form 4-771~~

There was also listed on this dodger the Executive Council of 98 members. Of this number, the following 14 members have records of Communist activity and Communist Party membership records. They are the following, with their records shown below:

RS/MAW

MARGARET BENNETT (true name MARGARET BENNETT WILLS)
Communist Party name MARCIA LENNOX.

Mrs. BENNETT is a member of the Communist Party, according to Source T-2. Detailed information regarding BENNETT's Communist activities will be found under the section of this report entitled "Hollywood Democratic Committee."

WILLIAM FRANK BLOWITZ, with alias CARL BENTON.

According to T-2, BLOWITZ is a member of the Communist Party. Further details regarding his Communist connections and background will be found under the section of this report entitled "League of American Writers."

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SIDNEY ROBERT BUCHMAN

Source T-2 advises that BUCHMAN is a member of the Communist Party. Further details regarding BUCHMAN's Communist connections and background will be found under the section of this report entitled "League of American Writers."

ABRAM S. BURROWS, Communist Party name ABE BURROWS.

According to Source T-2, BURROWS is a member of the Communist Party. Details regarding his Communist history and background will be found under the section of this report entitled "League of American Writers."

NORVAL DIXON CRUTCHER, Communist Party name NORMAN NEWMAN.

Sources T-18 and T-12 advise that CRUTCHER is a member of the Communist Party. Further details regarding his Communist connections, together with his background will be found under the section of this report entitled "Motion Picture Democratic Committee."

LOUIS HARRIS.

Source T-2 reports that HARRIS is a member of the Communist Party. Educational information regarding his Communist connections and background will be found under the section of this report entitled "Hollywood Democratic Committee."

REX INGRAM

Source T-5 has reported that REX INGRAM is a member of the Communist Party. Further background information and details regarding his Communist connections will be found under the section of this report entitled "Hollywood Democratic Committee."

JOHN HOWARD LAWSON.

Source T-2 advises that LAWSON is a member of the Communist Party and further details regarding his Communist connections and background will be found under the section of this report entitled "League of American Writers."

SAM MOORE

Source T-2 has reported that MOORE is a member of the Communist Party. Details regarding his Communist connections and background will be found under the section of this report entitled the "League of American Writers." (U)

JACK MOSS, true name JACK MOSKOWITZ.

On May 7, 1945 T-99 advised that their records show that MOSS came to Hollywood in 1932 and was employed as Manager for actor GARY COOPER until 1938 at which time he went to Paramount Studios as a Director. He worked at Paramount until 1940, following which he was employed by the ORSON WELLES Mercury Theater as a Producer for a little over one year. In 1943, he was hired by the Columbia Studios as a Producer. (U)

Source T-2 reported in 1945 that MOSS held 1944 Communist Party book number 50536 at which time he was assigned to Branch Y, Northwest Section of the Los Angeles County Communist Party; that he later held 1944 Communist Political Association Card #39301 and on December 6, 1944, was issued 1945 Communist Political Association Card #47441. (U)

Source T-13 stated during the latter part of March, 1945 that MOSS was to give a small going-away party for CARL WINTER, former President of the Los Angeles County Communist Political Association; that this party was rather a small affair given for a few friends of CARL WINTER in the motion picture industry. (U)

In August, 1945, according to Source T-1, MOSS was named to the Executive Council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. (U)

Source T-2 reported on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945, and November 19, 1945 that MOSS was a member of the Northwest Section, Los Angeles County Communist Political Association. (U)

MORTIMER WILLIAM POMERANCE, with alias BILL POMERANCE.

Source T-2 advises that POMERANCE is a member of the Communist Party. Details regarding his Communist connections and background will be found under the section of this report entitled "Hollywood Democratic Committee." (U)

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EARL HAWLEY ROBINSON, aka
Earl Robinson, Earl Hall.

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Source T-31 reported on July 16, 1943 that Mr. and Mrs. EARL ROBINSON were transferred from the Communist Party in New York City to A-3 Branch of the Northwest Section, Los Angeles County Communist Party.

Source T-2 reported on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945 that EARL ROBINSON continued to be a member of the Northwest Section, Los Angeles County Communist Political Association.

Source T-89 on January 31, 1947 advised that for a time prior to August 17, 1946 ROBINSON was employed as a musical composer at $750.00 per week at the Metro-Goldwyn-Mayer Studios on the musical score of the motion picture "ROMANCE OF ROSIE RIDGE." Also, that ROBINSON had been hired periodically during the years 1944 and 1945 at the Metro-Goldwyn-Mayer Studios at a salary of $500.00 per week.

Source T-116 reported on January 30, 1946 that the closest friends of GEORGE MOSKOV, Soviet Diplomatic official in Los Angeles, were EARL ROBINSON and LESTER and JULES BASSIEN.

DALTON TRUMBO, alias JAMES DALTON TRUMBO.

Source T-2 has advised that TRUMBO is a member of the Communist Party. Details regarding TRUMBO's background and Communist connections will be found under the section of this report entitled "Motion Picture Democratic Committee."

FRANK WRIGHT TUTTLE.

Source T-2 has identified TUTTLE as being a member of the Communist Party. Details regarding his Communist Party affiliations, together with his background, will be found under the section of this report entitled "Motion Picture Democratic Committee."

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THE LOS ANGELES EDUCATIONAL ASSOCIATION, INC., also known as the People's Educational Center

The People's Educational Center was first formed at a meeting held on December 19, 1943 and has been continuously in existence since that time. T-22 made available a copy of a mimeographed letter written to students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center. (U)

T-23 advised that at a meeting of the Executive Committee of the Communist Party of Los Angeles County held on January 3, 1944, MAX SILVER, then Organizational Secretary of the Communist Party, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would close entirely. Subsequently the Workers School was discontinued by the Communist Party. Thereafter the People's Educational Center was incorporated under the laws of California under the name of the Los Angeles Educational Association, Incorporated, wherein it was described as a non-profit educational corporation organized for the purpose of realizing through study and education the ideals of democracy and aid through education in the accomplishment of an enlightened and harmonious community. (U)

T-24 advised that at a meeting of the Board of Directors of the Los Angeles Educational Association on January 25, 1947 Mr. SIDNEY DAVISON, Director of the School, announced that during the schoolyear 1946 enrollment had increased sixty per cent and that in the fall term of 1946 there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the year. The school as of that time was self-supporting and all debts had been paid off. (U)

The PEC catalogue for the summer of 1947 reveals that there are no formal entrance requirements for attendance at this school. The regular fee for a course is six dollars, except for certain designated courses. The school is described as being education "of the people, by the people and for the people".

There are set forth hereinafter the members of the Board of Directors and teaching staff of the People's Educational Center as reflected in their 1947 summer catalogue.

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Board of Trustees

1. Dr. LEO BIGELMAN, President. T-2 has advised that on January 16, 1945 BIGELMAN was listed as a member of the Cultural Section of the Hollywood Communist Party. BIGELMAN is a medical doctor practicing medicine at the Crossroads of the World, Hollywood. He is described as teacher and lecturer on social, economic and political questions, formerly associated with the Workers School of Los Angeles.

2. HELMER BERGMAN, Vice-President. T-3 and T-5 have advised that BERGMAN is currently a member of the Hollywood Section of the Communist Party. BERGMAN has been a labor leader in Los Angeles for many years and is a member of the International Brotherhood of Electrical Workers, Local 40, A.F.L. BERGMAN is teaching a course known as Trade Union Principles and Practices.

3. MAURICE HOWARD, Secretary-Treasurer. T-2 has advised that on February 26, 1945 HOWARD was a member of the Cultural Club of the Hollywood Communist Party. HOWARD is a graduate of Reed College and taught school in Washington and Oregon. He was formerly Chief Field Examiner of the National Labor Relations Board at Los Angeles, and also at one time was California Deputy Labor Commissioner at San Jose. He is now business agent of the Screen Cartoonists Union. HOWARD is teaching the course known as the History of the American Labor Movement.

4. SIDNEY DAVISON, Director, People's Educational Center. T-3 and T-5 have advised that DAVISON is currently a member of the Hollywood Section of the Communist Party. T-3 has further advised that in the spring of 1947 DAVISON also held the position of Educational Director of the Community Subsection, Hollywood Section, Communist Party. DAVISON holds a Bachelor of Arts degree from the College of the City of New York and during World War II was in the U.S. Navy for four years. He teaches a course at the People's Educational Center, known as Review of the Week.

Other members of the Board of Trustees include the following:

DR. JACK AGINS. AGINS is a medical doctor practicing at the Crossroads of the World, Hollywood. He has not been definitely identified as a member of the Communist Party; however, his wife, MINNA, has been identified as such by T-5 as of May 25, 1947.



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GEORGE BELLER. [On January 16, 1945 T-2] identified BELLER as a member of the Cultural Club of the Hollywood Communist Party. [T-5 has also] identified BELLER as a member of the Communist Party on May 24, 1947. BELLER is an accountant and auditor.

DOROTHY CONNELLY. T-5 advises that DOROTHY CONNELLY is listed as of May 1947 as a member of the Wilshire-Fairfax Club, 16th C.D., Communist Party.

LEO GALLAGHER. In 1938 GALLAGHER was a candidate for the office of Secretary of the State of California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party, [according to T-3 and T-4.]

SANFORD GOLDNER. GOLDNER has been identified as an active member of the Communist Party [by T-4.] He is currently research director in charge of the Los Angeles Office, California C.I.O., and also teaches a course at the People's Educational Center known as Current Problems of Jewish Life.

SONDRA GORNEY. [On January 16, 1945 T-2] identified GORNEY as a member of the Communist Party of Hollywood. She is the wife of JAY GORNEY, movie script writer who was a member of the Communist Party on January 16, 1945, [according to T-2.] SONDRA GORNEY writes movie reviews for the People's Daily World published at San Francisco, California, a paper which has uniformly followed the Communist Party line.

WILLIS J. HILL. HILL has not been identified as a member of the Communist Party. He is president and general representative of the Carpenters Union, Local 634.

ROBERT LEES. [On January 16, 1945 T-2] identified LEES as a member of the Communist Party of Hollywood. LEES has been actively writing in the motion picture industry for twelve years and in the past has been under contract at Paramount Studios.

FRANCES MILLINGTON. MILLINGTON has not been identified as a member of the Communist Party.

CARLETON MOSS. MOSS is a Negro screen writer who has not been definitely identified as a Communist Party member. MOSS is teaching a course at the People's Educational Center known as The Negro in World Affairs.

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HERBERT SORRELL. [T-12] has made available a 1938 Communist Party Book Number 60622 in the name of HERBERT STEWART which reveals that STEWART had been assigned to Studio Unit No. 2, Industrial Section, Communist Party. The FBI Laboratory has advised that the writing of the name "Herbert Stewart" on this Communist Party book was done by HERBERT SORRELL. SORRELL is currently president of the Conference of Studio Unions and business agent of Local 644, Motion Picture Painters and Scenic Artists. Since 1940 on occasion SORRELL has deviated from the Communist Party line. There is no information indicating he is currently a member of the Communist Party.

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FRANK TUTTLE. [On January 16, 1945 T-2] advised that TUTTLE was a member of the Communist Party at Hollywood. TUTTLE is a motion picture director and writer. TUTTLE is teaching a course at the People's Educational Center known as Motion Picture Direction.

CELIA WILLBY. [On September 7, 1944 T-6] identified WILLBY as a member of the Communist Party of Los Angeles. During 1945 she was an organizer for the United Office Professional Workers of America, C.I.O., Local No. 9 and Local 178, Los Angeles.

STAFF:

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LILLIAN RIPPS, Secretary of the Staff. [On January 16, 1945 T-2 revealed] that RIPPS was a member of the Communist Party at Hollywood. [T-2 has] advised that RIPPS is currently a member of the Communist Party and the Community Subsection thereof in Hollywood. [T-3 has] advised that during 1946 RIPPS was a member of the Chairmen's Council, Community Subsection, Hollywood Section, Communist Party.

YVONNE SHEPHERD, Registrar. [On February 11, 1947 T-26] advised that YVONNE SHEPHERD, a Negress, had been recruited into the Communist Party by PETTIS PERRY. SHEPHERD has also been identified as a member of the Communist Party [by T-4.]

TEACHING STAFF:

Other members of the faculty include the following:

MINNA AGINS, who acts as Coordinator for the course, Current Problems of Jewish Life. She is a member of the Communist Party currently at Hollywood, [according to T-5.] She was born in the Ukraine and received her early education in the Far East. She attended Columbia University and holds a Bachelor of Arts degree from Cornell University.

ALVAH BESSIE, who teaches a course How to Read a Book. On January 16, 1945 and February 26, 1945 BESSIE was identified as a member of the Communist Party at Hollywood [by T-2.] BESSIE is a novelist, screenwriter and critic.



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HERBERT BIBERMAN, who teaches Motion Picture Directing at the People's Educational Center. On January 16, 1945, T-2 identified BIBERMAN as a prominent member of the Communist Party at Hollywood. He is a graduate of the University of Pennsylvania who has been employed as a motion picture writer, director, and associate producer.

WILLIAM BLOWITZ, who teaches Publicity and Public Relations. On January 16, 1945 and February 26, 1945, BLOWITZ was identified as a member of the Communist Party in Hollywood by T-2.

MORRIS BROWDA, who teaches How to Listen to Music. On January 16, 1945 and February 26, 1945, T-2 advised MORRIS BROWDA was listed as member of the Communist Party at Hollywood. BROWDA graduated from and taught at the School of Music, University of Southern California, and has written on musical topics for a number of papers and magazines.

BONNIE CLAIRE, who teaches Political Organization, Its Principles and Practices. On January 16, 1945, T-2 identified CLAIRE as a member of the Communist Party at Hollywood. She has also been identified as a current member of the Communist Party, according to T-5. She was former California State Director of the American Committee for Yugoslav Relief, and most recently was Coordinator for the Henry A. Wallace meeting at the Gilmore Stadium.

EDWARD DMYTRYK, who teaches Production Preparation. He was identified as a member of the Communist Party at Hollywood on January 16, 1945 and February 26, 1945 by T-2. DMYTRYK is Director and Producer in the motion Picture industry, currently working for RKO Studios.

GUY ENDORE, who teaches The Modern Novel. On January 16, 1945 and February 26, 1945, ENDORE was identified by T-2 as a member of the Communist Party at Hollywood. ENDORE is a screen writer and author.

LEONARD FELS, who teaches Political Economy II. T-5 has identified FELS as a current member of the Communist Party. He is a graduate of the University of California at Los Angeles. In 1936 and 1942 he was a member of the Executive Board of Local 6, International Longshoremen's and Warehousemen's Union. From 1942 to 1945 he was a member of Local 302, International Brotherhood of Electrical Workers.

CARL FOREMAN, who teaches Screen Writing II. On August 31, 1944, T-2 identified FOREMAN as a member of the Communist Party at Hollywood.

GEORGE GLASS, who teaches Publicity and Public Relations. On January 16, 1945 and February 25, 1945, GLASS was identified as a member of the Communist Party in Hollywood by T-2.

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GORDON KAHN, who teaches Screen Writing III. On January 16, 1945 and February 26, 1945 T-2 identified KAHN as a member of the Communist Party at Hollywood. He has written feature articles in Atlantic Monthly and has been employed as a screen writer.

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MURRAY KORNGOLD, who teaches the Science of Society. He is currently a member of the Communist Party, according to T-5. KORNGOLD is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for Stars and Stripes.

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KATHERINE McTERNAN, who teaches Three Economic Doctrines -- Malthus, Marx and Hanson. She is currently a member of the Communist Party, according to T-5. She was formerly a teaching assistant in the Department of Economics at the University of California and also taught Economics at the California Labor School at San Francisco.

ARNOLD MESCHES, who teaches Drawing and Painting I. He is currently a member of the Communist Party, according to T-5. He is a free lance advertising artist and studio sketch artist.

ALLAN METCALF, who teaches Political Organization, Its Principles and Practices. T-4 has identified METCALF as a member of the Communist Party. He was formerly Director of the Southern California Committee To Win the Peace.

ABRAHAM OLKEN, who teaches Current Problems of Jewish Life. OLKEN has been identified as a current member of the Communist Party by T-5. T-7 and T-8 have verified this. OLKEN is manager of the Los Angeles Morning Freiheit Association.

SYLVAN PASTERNAK, who teaches Public Speaking and Parliamentary Law. He was formerly business agent of Local 1421, United Electrical, Radio and Machine Workers of America, C.I.O. He has not been identified as a member of the Communist Party. However, his wife ELEANOR PASTERNAK, is a member currently, according to T-5.

PAQUERETTE PATHE, who teaches Ceramics, Beginning and Intermediate. She is a dancer and dancing teacher, who established her own ceramics studios two years ago at Los Angeles. T-5 has identified her as a current member of the Hollywood Section, Communist Party.

MARGARET ROMA, who teaches Theater and Its History. She is currently a member of the Communist Party, according to T-5 and T-3 and assigned to the Hollywood Section. She came to the United States in 1941, having previously been a member of the Front Populaire. She is now running her own Theater Workshop.

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JOHN SANFORD, who teaches the Modern Novel. On January 16, 1945 and February 26, 1945 SANFORD was a member of the Communist Party at Hollywood, according to T-2. He is a graduate of the Law School at Fordham University and the author of several novels.

RUTH MARROW SLADE, who teaches Basic Journalism. She has been identified as a member of the Communist Party by T-9. She is a former editor of the Southern California Labor Herald and was also formerly Publicity Director for the Russian War Relief, and most recently Executive Secretary of the Civil Rights Congress.

HAL SMITH, who teaches Screen Writing I. On January 16, 1945 and February 26, 1945 SMITH was identified as a member of the Communist Party at Hollywood by T-2. He formerly was a director of the Federal Theater Project in New York and worked with the San Francisco Theater Union and Workers Laboratory Theaters. He is also a screen writer.

LORY TITELMAN, who teaches the Pre-School Age Child. She is currently a member of the Communist Party, according to T-2. She was formerly Director of the Child Care Nursery School at Santa Monica and School for Nursery Years.

LLOYD VAN DYKE, who teaches Trade Union Principles and Practices. In May 1946 T-3 and T-4 identified VAN DYKE as a member of the Communist Party. VAN DYKE is past president of Local 1421, United Electrical Studio and Machine Workers of America, C.I.O.

During the summer term of 1947 between sixty-five and seventy-five instructors and guest speakers will participate in the summer session of the People's Educational Center. Of these the above described individuals as noted have been definitely identified as members of the Communist Party. T-3 advised that the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term at club meetings of the Communist Party, Communist Party members are urged to attend this school to aid in their development in their particular field, as well as political development. Informants pointed out that according to present plans four semesters are held each year. These are known as the Winter, Spring, Summer and Fall Terms. The faculty of these schools vary each term according to the availability of personnel.

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## JOINT ANTI-FASCIST REFUGEE COMMITTEE

### General Background and Purpose

Informant T-1 reported on March 30, 1944 that the Los Angeles Chapter of the JOINT ANTI-FASCIST REFUGEE COMMITTEE was formed on February 24, 1942 by consolidation of the AMERICAN COMMITTEE TO SAVE REFUGEES and the UNITED AMERICAN SPANISH AID COMMITTEE. According to this informant, the general purpose of the J.A.F.R.C. is to raise funds to bring to the Western Hemisphere persons whom it describes as "Anti-Fascist," but who are in reality Communists or Communist sympathizers; and particularly those who fought for the Loyalist cause in the Spanish Civil War.

It is noted that the JOINT ANTI-FASCIST REFUGEE COMMITTEE was cited as a Communist front by the Special Committee on the Un-American Activities March 29, 1944.

### Communist Control

#### National Communist Party Directive

Informant T-49 on January 1, 1944 made available an official directive from the "National Org. Dept." to "Dear Comrades." This directive is dated April 13, 1943 and states in part:

> "The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America. ..... Comrade Browder placed this question as one of paramount concern to America. ..... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign. .....and would also be well if every district made a contribution to the work of this committee. ..... We are sending you under separate cover publicity petitions and post cards. ....."

#### Control Exercised by the Los Angeles County Communist Party

Informant T-48 advised on May 14, 1945 that HELEN FISCHER of the Los Angeles office of the J.A.F.R.C. frequently confers with HELEN WINTER and

CARL WINTER regarding the policies of the J.A.F.R.C. and its fund raising activities. It is noted that at the time this information was received CARL WINTER was president of the Los Angeles County Communist Political Association and his wife, HELEN WINTER, was membership director for the Los Angeles County Communist Political Association. (C)(U)

Informant T-41 advised on February 16, 1945 that FELIX KUSMAN of the National Office of the J.A.F.R.C. and MARIAN OWENS of the San Francisco Chapter of the J.A.F.R.C. met with CARL WINTER, president of the Los Angeles County Communist Political Association, regarding J.A.F.R.C. policy. CARL WINTER summarized the decisions made at the meeting as follows: (C)(U)

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1. Consolidation of the Los Angeles and Hollywood offices of the J.A.F.R.C. should be effected.
2. An executive committee should be established.
3. Closer relations with War Veterans should be effected.

(C)(U)

Officers of J.A.F.R.C.

The following officers, past or present, of the Los Angeles branches of the J.A.F.R.C. are known Communists:

HELEN MONFRIED FISCHER, with aliases Mrs. Maurice Crocker, Mrs. Maurice Clark.

HELEN FISCHER is presently executive secretary of the Los Angeles branch of the J.A.F.R.C. and has occupied that position since at least April 7, 1942 according to an article in the PEOPLE'S WORLD of that date. Informant T-34 advised on October 26, 1943 that HELEN FISCHER was listed as a guest to be invited to the Los Angeles County Communist Party Convention held on October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles Communist Party). Informant T-2 made available a membership list of Branch E of the Northwest Section of the Los Angeles Communist Party on November 16, 1943 on which appears the name HELEN F. who was assigned C.P.Book No. 48140. (C)(U)

1942

Informant T-27 advised on May 19, 1945 that the following individuals were officers of the J.A.F.R.C., Los Angeles Branch, as of 1942: (C)(U)

Chairman - SONJA DAHL, alias Mrs. Edward Biberman, member of the Los Angeles County Communist Party according to information furnished by Informant T-2 on May 19, 1945. (C)(U)

Executive Secretary - MARY ANN EUBANKS, member of Los Angeles County Communist Party according to Informant T-2 on May 19, 1945. (C)(U)

Treasurer - SUE ROSSEN, alias Mrs. Robert Rossen, member of the Los Angeles County Communist Party according to Informant T-2 on May 19, 1945. (C)(U)

1943, Hollywood Branch

Executive Secretary - Miss GLENDA SULLIVAN, [according to information furnished by Informant T-1 on March 30, 1944. Miss SULLIVAN, according to information furnished by Informant T-34 on July 14, 1943,] (C)(U) was at that time membership director of the Northwest Section of the Los Angeles County Communist Party. (U)

Executive Board

(U)(C) [Informant T-11 on April 19, 1943 advised that on that date DALTON TRUMBO was elected as a member of the Executive Board of the Los Angeles Branch of the J.A.F.R.C. and was the main speaker at a meeting of the Executive Board of the J.A.F.R.C. held on the same date.] Informant T-2 has advised on the following dates that DALTON TRUMBO is a member of the Los Angeles County Communist Party: August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (C)(U)

1944, Hollywood Branch

A pretext call by Special Agent SIGURD FLAATA on October 12, 1944 reflected that MILDRED ROBERTSON was at that time Executive Secretary of the Hollywood Branch, J.A.F.R.C. [Informant T-46 advised on April 19, 1945 that MILDRED ROBERTSON was a member of Section III-A of the Los Angeles County Communist Political Association holding Book No. 58449.] (C)(U)

Sponsors

[Informant T-24 advised that since January, 1945,] (C)(U) the J.A.F.R.C. has sponsored the "Spanish Refugee Appeal" and has used this organization as its fund raising front. Letterheads of the "Spanish Refugee Appeal" of the J.A.F.R.C. list among others fourteen individuals from the motion picture industry of whom the following are known Communists: (U)

CANADA LEE, member of the Los Angeles County Communist Party, [according to Informant T-2 furnished on August 31, 1944.] (C)(U)

ALBERT MALTZ, member of the Los Angeles County Communist Party, [according to Informant T-2 furnished on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945.] (C)(U)

KAREN MORLEY, member of the Los Angeles County Communist Party, [according to Informant T-2, furnished on January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945.] (C)(U)

ROBERT ROSSEN, a member of the Los Angeles County Communist Party, [according to Informant T-2 furnished on August 31, 1944; January 16, 1945; and November 19, 1945.] (C)(U)

DALTON TRUMBO, member of the Los Angeles County Communist Party, according to Informant T-2 furnished on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (U)

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Fund Raising Activities

Set out below are a few examples of how this organization has used Hollywood names to further its cause.

Informant T-19 advised on May 19, 1945 that on May 2, 1945 the Women's Division of the J.A.F.R.C. held a "Spanish Refugee Appeal" luncheon at the Beverly Hills Hotel in Beverly Hills. Informant T-19 advised that the sponsors for this function included the following persons identified with the motion picture industry: (U)

Mrs. JOHN HOWARD LAWSON, member of the Los Angeles County Communist Party, according to Informant T-2, information furnished on November 16, 1943. (U)

Mrs. ALBERT MALTZ, member of the Los Angeles County Communist Party, according to information furnished by Informant T-2 on November 16, 1943. (U)

Miss GALE SANDERGAARD, member of the Los Angeles County Communist Party, according to information furnished by Informant T-2 on August 31, 1944; ~~November~~ January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (U)

Mrs. DALTON TRUMBO, member of the Los Angeles County Communist Party according to information furnished by Informant T-2 on November 16, 1943. (U)

Mrs. FRANK TUTTLE, member of the Los Angeles County Communist Party in 1947 according to information furnished by Informant T-3 on December 19, 1946. (U)

Informant T-24 made available on May 14, 1945 a report entitled: (U)

"SPANISH REFUGEE APPEAL

Auspices of the Joint Anti-Fascist Refugee Committee, Hollywood and Los Angeles Chapters for the period from January 1, 1945 through March 31, 1945 .....

.....

Hollywood Community Division:

.....

2. S. F. French Consul-Boyer off the record meeting of key Hollywood figures. Direct appeal for large donations. Beforehand, a number of selected persons will be approached for big contributions to start the giving. .....

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3. Industry Dinner-- Producers, directors, actors, writers and agents actively involved. Can bring in from $15,000 to $25,000.

4. Persons not involved in the above-mentioned functions will be approached by individuals (influential) soliciting personally."

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[Informant T-60] made available on May 28, 1943 a memorandum signed ALVAH BESSIE (a member of the Los Angeles County Communist Party according to information furnished by [Informant T-2] on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945.) directed to twenty-two individuals whom Informant T-60 advised were highly paid employees of the Warner Bros. Studio. This memorandum states in part:

"You guys were kind enough to sign asking for the release of 2,000 Anti-Fascist fighters of all nationalities in the concentration camps of North Africa. ..... HOWARD KOCH and I have been asked by the J.A.R.C. to act as a committee of two for this studio---to raise a quota of $1,500. ..... Can you give us a donation of $50.00? ....."

The following Hollywood personalities have appeared as headliners for the J.A.F.R.C. at mass meetings in Los Angeles:

OLIVIA de HAVILLAND and PHILLIP DORN on March 12, 1943. [(Informant T-11 furnished on March 20, 1943.)]

PAUL ROBESON and HAZEL SCOTT on August 5, 1943. (Informant, PEOPLE'S WORLD of July 10, 1943.)

JOHN GARFIELD and PAUL ROBESON on February 4, 1945. (Informant, personal observation of Special Agent FRED G. DUPUIS.)

RITA HAYWORTH (Listed as honorary chairman of Women's Division, "Spanish Relief Appeal," for function on June 21, 1946. (Informant, PEOPLE'S WORLD of June 20, 1946.)

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The following was prepared and submitted by Special Agent GEORGE D. THOMSON:

LINCOLN COMMUNITY BOOK CENTER
aka The Lincoln Book Shop

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The records of the Los Angeles County Clerk's Office, Los Angeles, California, reveal that on July 16, 1943 EUGENE JOHN REED, Hollywood, California, had the name "The Lincoln Book Shop" filed as a fictitious name business. REED indicated that he operated the business alone. The August 7, 1943 issue of the "People's Daily World" contained a feature article revealing that the LINCOLN BOOK SHOP would open at 1721 North Highland Avenue on August 8, 1943. The shop was to be operated by JACK and JESSIE REED.

T-2 advised on August 31, 1944 that EUGENE JOHN REED was a member of the COMMUNIST PARTY in Hollywood. This same source further advised on January 16, 1945 that EUGENE JOHN REED and JESSIE REED were members of the COMMUNIST PARTY in the NORTHWEST SECTION thereof. (3)

T-61 advised in September, 1943 that the LINCOLN BOOK SHOP had been designated by the Los Angeles County COMMUNIST PARTY as the official book store for the sale of Communist literature to clubs of the COMMUNIST PARTY located in the Hollywood Area. (4)

The records of the County Clerk's Office, Los Angeles, California, reflect that on March 5, 1945 the Secretary of State of California certified the Articles of Incorporation of a group known as LINCOLN COMMUNITY BOOK CENTER, a non-profit, non-stock membership corporation. The articles were thereafter, on March 16, 1945, filed in the Office of the Los Angeles County Clerk. The purpose and object of the corporation was to educate the people in Hollywood.

The persons executing the articles of incorporation and agreeing to serve in the capacity of directors until the election of their successors included the following:

SAMUEL FREEMAN, [redacted] T-34 advised on February 7, 1944 that SAMUEL FREEMAN was a member of the COMMUNIST PARTY and on December 26, 1943 had been transferred from Branch 59-1 to Branch 59-2 of the 16th Congressional District. T-64 advised on July 11, 1944 that FREEMAN was a member of the 59th Assembly District Communist Club. (4) b6 b7C

ELIZABETH GLENN, [redacted] T-2 advised on January 16, 1945 that at that time ELIZABETH GLENN was Organizer of the Cultural and Miscellaneous Club of the NORTHWEST SECTION which covered the area known as Hollywood, California. T-4 advised that GLENN had been one of the leading comrades of the Los Angeles County COMMUNIST PARTY, particularly in the Hollywood Area for the last three or four years. This informant further advised that during 1947 GLENN assumed the position as County Finance Director of the Los Angeles County COMMUNIST PARTY. GLENN's position as Fi Director was verified by T-3. b6 b7C

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EMILY GORDON, [redacted] T-4 and T-8 advised as EMILY GORDON was County Literature Director of the COMMUNIST P during 1944 and a portion of 1945 and was extremely active at the leadership level in the COMMUNIST PARTY. T-4 revealed that at a meeting of the Los Angeles County COMMUNIST PARTY on August 19, 1945 GORDON was nominated for State Committee of the COMMUNIST PARTY of California but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. T-24 advised on April 21, 1947 that GORDON was no longer in a position of leadership in the COMMUNIST PARTY and had been dropped from membership because of a "right opportunist disagreement" with COMMUNIST PARTY policy. (U) b6 b7

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T-63 has advised that during 1944 the LINCOLN BOOK SHOP distributed "The Communist" and the "Daily People's World" to clubs of the NORTHWEST SECTION 63rd Assembly District, 57th Assembly District, Burbank, Van Nuys and Hollywood COMMUNIST PARTY. (U)

T-32 advised that in October, 1945 SHIRLEY KOPLOY was then managing the LINCOLN BOOK SHOP and that REED had been forced to give up the management because of poor health. (U)

T-65 advised in August, 1943 that SHIRLEY KOPLOY had been recruit into the COMMUNIST PARTY by MAX SILVER and had been assigned to the DAY BRAN Midtown Section, COMMUNIST PARTY and issued 1943 Book #48520. (U)

On July 11, 1944, T-66 advised that the records of the 59th Asse District Communist Club revealed that KOPLOY was carried as a member of th club and had been issued 1944 COMMUNIST PARTY Book #46793. (U)

During June, 1946, T-32 advised that the officers now serving behalf of the LINCOLN COMMUNITY BOOK CENTER included the following: (U)

JOHN HOWARD LAWSON, president. T-2 advised on January 16, 194 JOHN HOWARD LAWSON was a member of the COMMUNIST PARTY in Holl and had been issued 1944 COMMUNIST PARTY Book #41850 and had assigned to BRANCH A-3. T-28 advised that LAWSON is one of t leading Communists at the policy level among the cultural poc active in the COMMUNIST PARTY in Hollywood. (U)

WALDO SALT, vice president. On August 31, 1944, T-2 advised WALDO SALT was Educational and Literature Director of CLUB the COMMUNIST PARTY in Hollywood and had been issued 1943 C PARTY Book #25263 and 1944 COMMUNIST PARTY Book #48986. T- that during the Fall of 1946 subject was named Organizer of CULTURAL SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY, a tinues to act in that capacity as of July, 1947. (U)

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[redacted] (teletype from L.A. 8-29-47) b7D

MIRIAM LOGAN, secretary. ~~T-67~~ advised that from June of 1944 to December, 1946 LOGAN was an active member of the COMMUNIST PARTY at San Pedro, California. During the period from October 12, 1944 to the Summer of 1946, LOGAN managed the MARITIME BOOK SHOP, 266 West 6th Street, San Pedro which, during that period, was the outlet for Communist literature at San Pedro. In the Fall of 1946, LOGAN was transferred to the LINCOLN BOOK SHOP in Hollywood to act as Manager there.

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T-3 advised that from 1945 through April, 1947 the LINCOLN BOOK SHOP was the outlet for Marxist and Communist literature in Hollywood, California and that all clubs of the HOLLYWOOD SECTION, COMMUNIST PARTY purchased literatur at that store.

T-4 advised that at a meeting of the Organizational Commission of the COMMUNIST PARTY at County Offices of the COMMUNIST PARTY on Monday, December 2, 1946, the financial status of the LINCOLN BOOK SHOP was brought up for discussion. It was announced that the book shop was indebted in the amount of $2,000 and that the Los Angeles County COMMUNIST PARTY had been forced to make a loan of $1,500 to the shop to pay off its account with the INTERNATIONAL PUBLISHERS.

T-3 advised that on May 1, 1947 the LINCOLN COMMUNITY BOOK CENTER, 1721 North Highland Avenue, was closed because of its poor financial condition and the further fact that the lease on the building had been lost. T-3 advised that as of July, 1947 the COMMUNIST PARTY does not maintain a book shop in the Hollywood Area and that the clubs of the COMMUNITY SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY presently obtained their literature from CLARENCE L. RICKLEFS, [redacted] RICKLEFS is Literature Director for the COMMUNITY SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY. b6 b7C

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PROGRESSIVE CITIZENS OF AMERICA

According to Source T-1, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947 when two previously active clubs—The National Citizens Political Action Committee and the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions—were combined. A leaflet, which was distributed in Los Angeles prior to February 11, 1947, announced that a meeting would be held on that date at the Embassy Auditorium in Los Angeles for the purpose of organizing the Progressive Citizens of America in Southern California. The leaflet urged the Progressive Citizens of America "to organize the brass tacks of politics in every precinct and in every Assembly District!—to organize every profession, talent, skill, craft, occupation—to fight for a program of peace, prosperity, and freedom in one world." The leaflet announced that JOE DAVIDSON, National Chairman of the PCA, would be the principal speaker and included as other active participants in the meeting ROBERT KENNY, DR. LINUS PAULING, GENE KELLY, and CAREY MC WILLIAMS. This leaflet listed the address of the Progressive Citizens of America as being 1515 Cross Roads of the World, Hollywood, 28, California.

Source T-103 reported that EDWARD MOSK acted as Chairman of the organizational meeting of the Progressive Citizens of America which was held in Los Angeles on February 11, 1947. MOSK outlined the purpose of the meeting and introduced DR. LINUS PAULING. According to Source T-103, PAULING discussed the production of atomic energy and the atomic bomb and its significance to world government. Source T-103 stated that JOHN CROMWELL, retiring Chairman of HICCASP, commented regarding the consolidation of the two organizations which are to form the Progressive Citizens of America, after which JOE DAVIDSON, National PCA Co-Chairman, explained the purposes of the new organization. Following DAVIDSON's remarks, election for Directors of the new PCA Chapter ensued. As a result of this election, one hundred Directors were chosen and ROBERT W. KENNY, former Attorney General of California, was elected Chairman. Vice Chairmen elected were EDWARD MOSK, HOWARD KOCH, DR. LINUS PAULING, LENA HORNE, SENIEL OSTROW and GENE KELLY, and Mrs. WILLIAM DIETERLE, Secretary.

Of the one hundred Directors elected, the following individuals are known to the Los Angeles Field Division to be members of the Communist Party:

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DR. MURRAY ABOWITZ--According to [Source T-3] DR. ABOWITZ was a member of the Medical Branch, Professional Section, Los Angeles County Communist Party, in 1943 and was transferred to Branch 59V of the 16th CD Section on June 24, 1943 when the Professional Section was dissolved. According to the records of Local Draft Board #226, 2623 Hyperion Avenue, Los Angeles, DR. MURRAY ABOWITZ was born in Brooklyn, New York on February 25, 1911. He attended New York City College, receiving his B.S. degree and later received his medical training at the University of Vienna in Vienna, Austria. He was admitted to practice medicine at California on September 4, 1940 and presently maintains professional offices at 658 South Bonnie Brae Avenue, Los Angeles. (X) (U)

SAM ALBERT--

According to [Source T-2], SAM ALBERT was the Education Director of Branch O, Northwest Section, Los Angeles County Communist Party, as of July 22, 1943. This source later informed that ALBERT was Membership Director of Branch O as of November 16, 1943 and was known to be affiliated with the Northwest Section of the Los Angeles County Communist Party on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. According to the records of Local Draft Board #241, 6840 Hollywood Boulevard, Los Angeles, SAM ALBERT, who resides at [redacted] was born at Norfolk, Virginia on December 23, 1903. He is a violinist by profession and received his musical education at the School of Music Hechschale, Berlin, Germany. He also studied music for four years at the Royal Music Academy in Budapest, Hungary. ALBERT is affiliated with Local #47 of the American Federation of Musicians and is employed in a musical capacity by MGM Studios, Culver City, California. (X) (U)

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MARGARET BENNET, also known as MARGARET BENNETT WILLS. Information concerning this individual's background and Communist Party affiliations has been commented upon in the Hollywood Democratic Committee section of this report.

EDWARD BIBERMAN— According to Source T-1, EDWARD BIBERMAN, who is a free lance artist in Hollywood, California, is an active member of the Hollywood Branch of the American Artists Congress. He was one of the promoters of a benefit performance of "Watch on the Rhine", which was shown on September 14, 1942 at the Biltmore Theater at Los Angeles for the benefit of the Joint Anti-Fascist Refugee Committee. Source T-2 has informed that EDWARD BIBERMAN was the Organizer of Branch E, Northwest Section, Los Angeles County Communist Party, as of May 17, 1943 and that BIBERMAN was performing the duties of Organizer for this Branch as of November 16, 1943. Source T-2 subsequently advised that BIBERMAN was affiliated with the Northwest Section of the Los Angeles County Communist Party on August 31, 1944, January 16, 1945 and November 19, 1945. The records of Local Draft Board, 242 Pantages Building, Hollywood, California revealed that EDWARD BIBERMAN, a registrant of this Board, was born in Philadelphia, Pennsylvania on October 23, 1904. He attended the University of Pennsylvania for three years following his graduation from high school and pursued a course in Finance and Commerce. Later, he attended the Pennsylvania Academy of Fine Arts for a period of two years, studying drawing and painting. He is presently a free lance artist in Hollywood.

HENRY BLANKFORT— Information concerning this individual's background and Communist Party affiliations has been set forth under the Hollywood Democratic Committee Section of this report.

ABE BURROWS— Information concerning this individual's background and Communist Party affiliations has

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been commented upon in the League of American Writers Section of this report.

PHILIP M. CONNELLY—Information concerning this individual's background and Communist Party affiliations has been set forth in the Motion Picture Democratic Committee Section of this report.

HOWARD DA SILVA—According to Source T-2, DA SILVA was affiliated with the Northwest Section of the Communist Party on August 31, 1944, January 8, 1945 and February 26, 1945. DA SILVA is a motion picture actor and is presently employed at Paramount Studios in Hollywood, California.

LOU HARRIS—Information concerning the background and Communist Party affiliations of this individual have been commented upon in the Hollywood Democratic Committee Section of this report.

CHARLES J. KATZ—Information concerning the background and Communist Party affiliations of this individual has been set forth in the Council of Hollywood Guilds and Unions section of this report.

JOHN HOWARD LAWSON—Information concerning the background and Communist Party affiliations of this individual have been commented upon in the League of American Writers section of this report.

BEN MARGOLIS—According to Source T-26, BEN MARGOLIS was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. This source reported that BEN MARGOLIS recruited DAVID AARON, a lawyer, whose address was listed as [redacted] into the Los Angeles County Communist Party on December 26, 1946. BEN MARGOLIS, according to Source T-2, practiced law at San Francisco, California prior to establishing a legal practice in Los Angeles, California in 1942. MARGOLIS was formerly a partner in the firm of KATZ, GALLAGHER and MARGOLIS, a legal firm which represented a number of CIO local unions and Communist Party members. According to Source T-2, MARGOLIS is presently the senior partner in the firm of MARGOLIS and GALLAGHER, which has offices at 111 West 7th Street, Los Angeles.

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LOREN MILLER--[Source T-12] advised that LOREN MILLER, a Negro attorney in Los Angeles, was affiliated with the Communist Party in 1937 and held Communist Party book number 75393. According to this source, MILLER's Party name was LAURENCE ROSSMORE. MILLER is affiliated with the Lawyers Guild but has not been active in the Communist Party for several years.

SAM MOORE-- Information concerning the background and Communist Party affiliations of this individual have been set forth in the League of American Writers section of this report.

ANN REVERE-- Information concerning the background and Communist Party affiliations of this individual have been set forth under the Screen Actors Guild section of this report.

FRED RINALDO--Information concerning the background and Communist Party affiliations of this individual have been set forth under the Hollywood Council of Guilds and Unions section of this report.

EARL ROBINSON--Information concerning the background and Communist Party affiliations of this individual have been set forth under the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions section of this report.

ADRIAN SCOTT--[According to Source T-2,] ADRIAN SCOTT, who is a motion picture producer in Hollywood, California, was affiliated with the Northwest Section of the Los Angeles County Communist Party [on August 31, 1944, January 8 and 16, 1945, February 26, 1945 and November 19, 1945.] According to a review of the Selective Service file of ADRIAN SCOTT at Local B oard #246, 450 North Crescent Drive, Beverly Hills, California, it is shown that he was born on February 6, 1911 at Arlington, New Jersey. During 1942 SCOTT was employed as a writer by RKO Studios in Hollywood, California and was an alternate member of the Board of Directors of the Screen Writers Guild. SCOTT attended Mercersberg Academy for one year and later attended Amherst College for four

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years, receiving a B.A. degree. He is married and resides at [redacted] (u)

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DALTON TRUMBO— Information concerning the background and Communist Party affiliations of this individual has been set forth under the Motion Picture Democratic Committee Section of this report.

FRANK TUTTLE— Information concerning the Communist Party affiliations and background of this individual have been set forth under the Motion Picture Democratic Committee Section of this report.

X GEORGE PEPPER— PEPPER, who is the Executive Director of the Arts, Sciences and Professions Council of the PCA in Southern California, is an active member of the Communist Party, according to Source T-2. (S) Information concerning PEPPER's background and Communist Party affiliations has been set forth under the Hollywood Democratic Committee section of this report (u)

According to Source T-1, (S) ROBERT W. KENNY, present Chairman of the Southern California Chapter of the PCA and Co-Chairman of the National PCA organization has been active in numerous Communist Party front organizations during the past several years and has participated in functions sponsored by these organizations. While Attorney General of California from January, 1943 to January, 1947, KENNY was actively aligned with the Left Wing faction of the Democratic Party and, according to Source T-1, (S) is presently the leader of this group in Southern California. In this regard, it is to be noted that the July 20, 1947 issue of the Los Angeles TIMES carried a news article entitled, "Wallace War Cries Upon Left Wing Party", which article reports that KENNY and his labor group within the Democratic Party of California launcheda WALLACE for President boom in Fresno on July 20, 1947. As a result of this meeting, KENNY was elected Chairman of the group to back HENRY WALLACE for the Democratic presidential nomination in 1948. (u)

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Since the organization of the Southern California Chapter of the PCA in this area, it has, according to Source T-1, sponsored several speakers of national prominence who have addressed groups on various U.S. political developments. In this regard, the Los Angeles DAILY NEWS carried an advertisement in its April 17, 1947 issue, announcing that ELLIOTT ROOSEVELT would speak on the topic of "Today's American Crises". This advertisement announced that the meeting would be held at the Shrine Auditorium in Los Angeles on Friday, April 18, 1947 and that it was being sponsored by the Progressive Citizens of America, 1515 Cross Roads of the World, Los Angeles, California. A newspaper article appeared in the Los Angeles DAILY NEWS on April 16, 1947 in which ROBERT W. KENNY, Southern California Chairman of the Progressive Citizens of America, announced that ELLIOTT ROOSEVELT would speak on "Is America Being Committed to a World Policy?", at a meeting sponsored by the PCA to be held in Los Angeles on April 18, 1947. (U)

According to Source T-1, the Hollywood Chapter of the Progressive Citizens of America sponsored and arranged ameeting for HENRY A. WALLACE at the Gilmore Stadium in Los Angeles on the night of May 19, 1947. A news article, appearing in the May 21, 1947 issue of the DAILY PEOPLES WORLD, entitled "Wallace Urges Unity of Labor", reveals that nearly 30,000 people heard HENRY WALLACE denounce the TRUMAN Doctrine before a meeting at Gilmore Stadium at Los Angeles on the night of May 14, 1947. According to the news article, other speakers on this occasion were movie actress KATHERINE HEPBURN; DR. LINUS PAULING, a member of the faculty of the California Institute of Technology, Pasadena, California; DR. CLAUDE HUDSON, Negro candidate for the Los Angeles City Board of Education; and BERT WITT, Executive Director of the Southern California Chapter of the PCA. According to this news article, ROBERT W. KENNY acted as Chairman of the meeting and introduced HENRY A. WALLACE. Source T-1 has informed that a collection was taken up at this meeting for the support of the PCA and a sum of approximately $86,000.00 was realized. This source explained that a number of Hollywood celebrities, including CHARLES CHAPLIN, EDWARD G. ROBINSON, JOHN GARFIELD and PAUL HENRIED, were among the large contributors. (U)

According to Source T-1, the Progressive Citizens of America established a Hollywood Division of the organization on June 13, 1947. This division was established when a meeting was held on this date at 6000 Sunset Boulevard, Hollywood, California. This meeting was called, according to Source T-1, by ROSE HOBART, screen actress; JOHN GARFIELD,

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actor; PAUL DRAPER, dancer; and ANNE REVERE, screen actress. According to Source T-1, this Hollywood Chapter would be known as the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. The Chairman of this group, according to Source T-1, is JOHN CROMWELL, a screen director, while the group's executive director is GEORGE PEPPER. According to Source T-1, the purpose of this Hollywood Council is to participate in all local political affairs, elections and projects which the national PCA group endorses and supports.

The Hollywood Arts, Sciences and Professions Council of the PCA published a brochure in early July, 1947 announcing that a conference on the subject of Thought Control in the United States would be held at the Beverly Hills Hotel in Beverly Hills, California from July 9, 1947 to July 13, 1947 under the auspices of this organization. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life--a tendency to prevent freedom of individual expression which has always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction--the biased control of the thought patterns of all the American people."

According to this announcement, the conference would be conducted by panels of specialists gathering facts and analyzing trends of restriction in each of the various fields. The conference schedule was set forth indicating that the keynote session would be held on Wednesday evening, July 9, 1947 and that panels for discussion of various topics, including the press, fine arts, literature, health and medicine, law, radio, science and education, the film, and the actor, would be held at sessions from Thursday, July 10, 1947 through Saturday, July 12, 1947. The conference would be concluded on Sunday, July 13, 1947 when a joint closing session would summarize all conference accomplishments.

This announcement disclosed that the headquarters of the Hollywood Arts, Sciences and Professions Council of the PCA is at 1515 Cross Roads of the World, Hollywood, California. The California Chapter of the PCA listed the following officers:

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ROBERT W.KENNY, Chairman
BURT WITT, Executive Director of the PCA
GEORGE PEPPER, Executive Director of the Arts, Sciences and Professions Council, which organization sponsored the conference. PEPPER, according to Source T-2, is a member of the Communist Party.

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The opening session of this conference was attended by Special Agents MARCUS M. BRIGHT and JOHN M. CASHEL of the Los Angeles Division on July 9, 1947. The session was opened by JOHN CROMWELL, writer and Chairman of the Hollywood Independent Citizens Committee Council of the PCA, who introduced HOWARD KOCH who, it was announced, would act as temporary Chairman. KOCH introduced JOHN HOWARD LAWSON, a writer, who according to Source T-2, is a known member of the Communist Party, who commenced his remarks by mentioning that several individuals have recently accused HENRY WALLACE of giving Europe a false opinion of America by saying that America is not imperialist and has no imperialist aims. In his speech, LAWSON reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialist actions of the United States in its past and present foreign policies. Other speakers on this occasion were BERNARD SMITH, a writer and editor, who commented briefly on the struggles of progressive forces in America since the establishment of this Government. The keynote speaker of the opening session was NORMAN CORWIN, who condemned the war psychosis being urged upon the country today by reactionary forces and who also condemned the activities of such groups as the Thomas un-American Affairs Committee, the Tenney Committee, and the Hearst press.

Special Agent FRED G. DUFUIS, of the Los Angeles Division, who was in attendance at the final session of the conference on Thought Control held on Sunday evening, July 13, 1947 at the Beverly Hills Hotel in Beverly Hills, California, under the auspices of the Hollywood Arts, Sciences and Professions Council of the PCA, reported that HUGH DE LACEY, former United States Congressman from the State of Washington, presided and at the conclusion of summaries on the various panels which had taken place during the conference, ROBERT W. KENNY, National Chairman of the Progressive Citizens of America, was introduced. KENNY extended greetings and good wishes to the local organization from the National PCA and also mentioned the conflict presently existing between progressive liberals as opposed to the conservatives and reactionaries within the Democratic Party. He declared that as far as the Democratic Party was concerned, the PCA

would support those who stood for progress and would refuse to support those who failed to do so. In mentioning the Republican Party and the conservative element, KENNY asserted, "If they don't like it in this century, let them go back to the century they came from.". KENNY also stated, "We stand for nationalization of public utilities, the coal industry, the steel industry, and any other industry where nationalization would advance the common good.". KENNY stated flatly that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex society.

Prior to the adjournment of the conference, the following resolutions were submitted to the audience and approved. The first resolution was in the form of a letter to President TRUMAN to advise him of the vicious type of Thought Control that exists in the United States and that thought control evidenced a trend toward Fascism. The resolution advocated the immediate abolishment of the un-American Activities Committee and the abandonment of the TRUMAN Doctrine. It further called for discontinuing "the loyalty tests" recently instituted by the Federal Government.

The second resolution urged the establishing of a Federal Fair Employment Practices Commission. This resolution assailed racial discrimination and persecution of minorities as a means of thought control.

The third resolution was to the effect that the Arts, Sciences and Professions Council of the PCA should go on record as demanding of President TRUMAN and the State Department that a free international exchange of information be established. The resolution pointed out that monopoly of a means of communication was in fact a type of thought control and should therefore be abolished.

The fourth resolution called for the establishing of a Federal theater subsidized by the Federal Government. The resolution pointed out that failure to provide such a medium of expression, available at low prices to large numbers of people, was in fact a means of thought control.

The fifth resolution called for freedom of communication within the United States. This resolution also conveyed the idea that the radio, the film, and the press were not readily available to all groups

of people and that liberal use of them was more or less confined to monopolistic groups that could afford the cost involved and also whose business the particular means of communication depended for financial support. The last resolution called upon the National Headquarters of the PCA to authorize the establishing of a "mental consumers union". The purpose of this union would be to digest and analyze material offered the American public for its mental consumption in much the same manner as the pure food laws regulate the standard of foods consumed by the populace. It would also be the purpose of such a union to advise PCA members on all the various publications and digest them for its membership. According to SA DUPUIS, all of the foregoing resolutions were approved unanimously and without any discussion from the floor concerning them.

A newspaper article appearing in the July 15, 1947 issue of the Los Angeles DAILY NEWS reveals that the Progressive Citizens of America have set up free legal clinics for victims of rent control abuses in fifteen select neighborhoods of the Los Angeles area. These clinics will be open in each neighborhood once a week with attorneys on hand to offer legal counsel, according to BURT WITT, Executive Director of the Southern California Chapter of the PCA. The clinics will be supervised by the district PCA Chapters.

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10. ACTORS LABORATORY, INC.

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[Source T-1 on July 6, 1947] informed that the work of this organization is confined technically to the training of actors and actresses in the art of producing plays, and in this way apparently directors, writers, actors and others c' nected with the theater are to be placed in employment in the Hollyw' studios. [Source T-1 further] advised that Paramount Pictures and 20th Century Fox Corporation have entered into contracts with the ACTORS LABORATORY whereby its graduates have been signed up for pictures.

The New Theater League

[Source T-1 on July 6, 1947] informed that the New Theater League was the American Branch of the International Union of Revolutionary Theaters and as such was the predecessor of the ACTORS LABORATORY, INC. The International Union of Revolutionary Theaters was first set up in Moscow, Russia in 1930. [Source T-1 also] advised that by 1932 a number of separate groups devoted to using the theater for propaganda purposes in the United States were formed throughout the country. They were called the following:

Theater of Action.
Artef
Theater Collective
Chicago Group Theater
Negro People's Theater
New Theater Players of Hollywood.

In April of 1932 representatives of all these groups were summoned to New York. All were combined into one organization called the New Theater League.

JAY LEYDA was the liaison between the International Union of Revolutionary Theaters in Moscow, Russia and the newly formed New Theater League. JAY LEYDA for the past five years or more has made his headquarters in Los Angeles and Hollywood.

Organization and Purposes

According to records now on file at the County Clerk's Office, Los Angeles, California, the ACTORS LABORATORY, INC. was incorporated as a non-profit corporation, with its principal place of business at Los Angeles, as of May 10, 1943.

The Certificate of Incorporation of this organization, bearing File No. 76316, set forth the following aims and purposes:

"1. To conduct classes for study of theater arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, reviews and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Directors and Employees

According to this Certificate of Incorporation the first directors were the following:

ELLIOTT SULLIVAN, [redacted] b6 b7C

This individual was formerly Organizer of Branch F, Northwest Section, Los Angeles County Communist Party but was transferred to Special Leave in September 1943 at which time he entered the United States Army. According to Source T-20 he was a member of the Northwest Section of the Los Angeles County Communist Party.

MARY JO ELLIS, [redacted] b6 b7C

This individual is an actress, and is a member of Branch H, Northwest Section, Los Angeles County Communist Party, and in 1943 held Communist Party Book Number 48863. According to Source T-2 MARY JO ELLIS was a member of the Northwest Section of the Communist Party of Los Angeles County.

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JANET BRANDT, [redacted]

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According to Source T-2, BRANDT was a member of Branch B, Northwest Section, Los Angeles County Communist Party.

MARY TARCAI, [redacted]

This individual, according to Source T-2, was a member of Branch F, Northwest Section, Los Angeles County Communist Party, and in 1943 she held Communist Party Book No. 11678.

DAVE HEILWEIL, [redacted]

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According to Source T-2, this individual was a member of Branch H, Northwest Section, Los Angeles County Communist Party and in 1943 he had Communist Party Book No. 48200.

KAY RUSKIN, [redacted]

This individual, according to Source T-2, is a member of Branch F of the Northwest Section of the Los Angeles County Communist Party. Her husband, SHIMEN RUSKIN, is also a member of the same branch.

JULES DASSIN

DASSIN is a director in the motion picture industry and he was a member of the Communist Party of Los Angeles County, according to Source T-2, on August 31, 1944, January 16, 1945 and February 26, 1945.

FRANK TUTTLE

TUTTLE is a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, and his record of activity in the Communist Party is more fully set forth under the League of American Writers above.

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RAY TEAL, [redacted]

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TEAL was a Director of this organization but there is no record that he was, or is, a Communist Party member.

GERRY CHANIN

This individual is also known as Mrs. CHARLES SCHLEIN nee GERALDINE CHANIN. According to Source T-2, CHANIN is a member of Branch F of the Northwest Section of the Los Angeles County Communist Party.

Activities

On January 16, 1945, Source T-125 furnished a report written by ELIZABETH LEACH, Organizer of the Northwest Section of the Los Angeles County Communist Political Association, from which the following is quoted:

> "To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school."
>
> "The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

The Los Angeles "Times" for May 31, 1946, under a heading "Red Writer Quotes Actors", under a London dateline, stated "CONSTANTIN SIMONOV, Russian journalist, reported from New York today that BETTE DAVIS, CHARLIE CHAPLIN and Hollywood Writers spoke 'in deep contempt of the slanderous campaign raised by the reactionary press against the Soviet Union'. The writer said he visited the 'Actors Laboratory in Hollywood where a great interest in the Soviet Union was displayed'."

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[Source T-124] (C)(U) of 20th Century Fox Studios advised the Los Angeles Office on April 8, 1947 that the studio is very much concerned over reports that the ACTORS LABORATORY is infiltrated with Communists who are passing out literature to trainees and indoctrinating young people attending the laboratory. (U)

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Mr. SHAWHAN furnished the names of the Executive Board members of the ACTORS LABORATORY as of April 7, 1947. There are 19 names shown on this list and of this number 11 have records of Communist activity and membership. They are the following:

| | |
|---|---|
| ROMAN BOHNEN | PHOEBE BRAND |
| MARY TARCAI | ART SMITH |
| J. EDWARD BROMBERG | MORRIS CARNOVSKY |
| LLOYD BRIDGES | ABRAHAM L. POLONSKY |
| LARRY PARKS | HY KRAFT |
| JACK BRAGIN | |

ROMAN BOHNEN

BOHNEN is an actor and [according to Source T-2] (C)(U) is a member of the Northwest Section of the Los Angeles County Communist Party and was a member of the Communist Party on [August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945.] (C)(U)

PHOEBE BRAND

BRAND is an actress and was a member of the Northwest Section of the Communist Party of Los Angeles County, [according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.] (C)(U)

ART SMITH

SMITH is an actor and was a member of the Northwest Section of the Los Angeles County Communist Party, [according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945.] (C)(U)

J. EDWARD BROMBERG

BROMBERG is an actor and was a member of the Northwest Section

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of the Los Angeles County Communist Party on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, according to Source T-2. U

MORRIS CARNOVSKY

CARNOVSKY is an actor and was a member of the Communist Party, according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. U

LLOYD BRIDGES

BRIDGES is an actor. He is a member of the Northwest Section of the Los Angeles County Communist Party and was, according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. U

ABRAHAM L. POLONSKY

POLONSKY is a writer and is a member of the League of American Writers and was a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, on November 19, 1945. U

LARRY PARKS

PARKS is a movie actor and was a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. U

HY KRAFT

KRAFT is a writer and is a member of the League of American Writers. He was a member of the Northwest Section of the Communist Party of Los Angeles County as revealed by Source T-2, on August 31, 1944, January 8, 1945, February 26, 1945 and November 19, 1945. U

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JACK BRAGIN

BRAGIN is an attorney whose practice is confined to the motion picture field. He is a member of V Branch, Section 59 A. D., Professional Section of the Los Angeles County Communist Party.

Present Faculty

CASEY SHAWHAN informed on April 7, 1947 that the faculty of the ACTORS LABORATORY, INC. had 11 members. Of these 11 members 2 only have Communist membership records. They are JACOBINA CARO, actress, who was a member of the Northwest Section of the Communist Party of Los Angeles County, according to [Source T-2] on August 31, 1944 and January 16, 1945 and PHOEBE BRAND concerning whom information is set out above.

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THE SCREEN DIRECTORS GUILD, INC.
1508 Crossroads of the World
Hollywood, California

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The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists eighteen officers and directors of the Screen Directors Guild, none of whom informants of the Los Angeles Office have placed in the Communist Party. Therefore, the names of the officers and directors are not being listed. (U)

[Confidential Informants T-2 and T-5] advised that there are nine directors presently connected with the motion picture industry who are members of the Communist Party. The Communists who are members of the Screen Directors Guild and connected with the motion picture industry in the capacity of directors are as follows: (U)

JACK BERRY
with alias Jack Barry

[Confidential Informant T-2] advised that BERRY appeared on the rolls of the Communist Party on August 31, 1944, January 8 and 16, 1945, and February 26, 1945. According to this informant, BERRY was issued 1945 Communist Political Association membership card No. 47334 on December 1, 1944. (U)

On his application for membership in the Communist Party, BERRY's occupation was listed as director of motion pictures. [T-123 advised on August 1, 1947, that BERRY is currently a member of Screen Directors Guild and employed at Universal Studios. (U)

LOUIS BRANDT

[Confidential Informant T-5 on May 17 and May 25, 1947,] advised that BRANDT was a member of the Communist Party and employed in the movie industry as a director. (U)

The Hollywood Studio Blu-Book, spring edition, 1947, lists BRANDT as being in charge of production at Audio Pictures, Inc., 951 North La Cienega Boulevard, Los Angeles, California. [T-123] advised on August 1, 1947, that BRANDT is an Assistant Director and is currently making an independent picture called "The Prairie" with BEN KADISH.

HERBERT BIBERMAN

[Confidential Informant T-2] advised the Los Angeles Office that subject was a member of the Communist Party on August 31, 1944, on January 8 and 16, 1945, on February 26, 1945, and November 19, 1945. His membership card in the Communist Political Association for 1945 was number 47267 and was dated December 10, 1944. (U)

According to the records of Selective Service Board No. 242, Los Angeles, BIBERMAN was born March 4, 1900 in Philadelphia, Pennsylvania. A passport application filed with the State Department by BIBERMAN reveals that both his parents were born in Russia.

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On March 18, 1947, Confidential Informant T-110 advised Special Agent FRED G. DUPUIS of the Los Angeles Office that he, Confidential Informant T-111, was an active member of the Communist Party in 1944 and 1945 and assigned to Branch A-3 of the Northwest Section, Los Angeles County Communist Party, and had attended meetings of that branch of the Party with subject BIBERMAN. BIBERMAN's activities in front organizations appear elsewhere in this report. He is presently on a trip to Europe according to T-122.

JULES DASSIN
with alias Julie Dassin

Confidential Informant T-2 advised that DASSIN's name appeared on the official records of the Los Angeles County Communist Party on August 31, 1944 and on January 16 and February 26, 1945. According to this informant on February 26, 1945, DASSIN's 1944 Communist Political Association membership card was number 46857.

The birth records, Department of Health, Hartford, Connecticut, indicate that DASSIN was born in Middletown, Connecticut on December 18, 1911. His father was born in Russia and his mother in Austria.

A call under pretext to the offices of MARK HELLINGER on July 28, 1947, revealed that DASSIN is employed by HELLINGER but is presently in New York.

EDWARD DMYTRYK

The name of this individual appeared on the records of the Communist Party, according to Confidential Informant T-2, on January 8 and 16, 1945, on February 26, 1945 and November 19, 1945. Under date of February 26, 1945, Confidential Informant T-2 advised that subject's 1945 Communist Political Association membership card was number 47238 and dated December 10, 1944.

The records of Selective Service Board No. 179, North Hollywood, California, revealed that subject was born in Grand Forks, Canada on September 4, 1908. His parents, according to the marriage records, Hall of Records, Los Angeles, California, were born in Russia.

A call under pretext to the RKO Studios on July 28, 1947, indicate that subject is presently employed by that company.

CYRIL ENFIELD
with alias Cy Enfield

Confidential Informant T-2 advised that ENFIELD was a member of the Communist Party, according to its record, on August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. ENFIELD's 1945 Communist Political Association membership card number was 47241, according to Confidential Informant T-2.



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On April 16, 1947, Special Agent LESLIE F. WARREN made inquiry at the United Artists Studios, which revealed that ENFIELD maintained his office on the Goldwyn lot in Hollywood and was employed by Comet Pictures. At this time he was residing at [redacted] b6 b7C

A pretext call on July 28, 1947, confirmed the fact that subject was employed by Comet Pictures.

LESTER FULLER
with alias Lester Filler

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Confidential Informant T-2 reported FULLER a member of the Communist Party on August 31, 1944, and on January 8 and 16, February 26, and November 19, 1945. FULLER's 1945 Communist Political Association card number was 47198, according to this informant, issued November 30, 1944. (U)

According to Confidential Informant T-74, subject was born January 29, 1908 in Brooklyn, New York, and his parents were born in Russia. (U)

Confidential Informant T-2 advised that FULLER was employed at Paramount Studios in 1945. He is not employed at the present time. (U)

BENJAMIN KADISH
with alias Ben Kadish

On August 31, 1944, Confidential Informant T-2 advised that the name BENJAMIN KADISH appeared on the rolls of the Los Angeles County Communist Party. His name also appeared on the rolls of the Party on January 16, February 26, and November 19, 1945, and his Communist Political Association card number for 1945, indicating membership in the Party, was numbered 47248 and dated December 10, 1944. (U)

On March 18, 1947, KADISH admitted to Special Agent FRED G. DUPUIS of the Los Angeles Office that he was a member of the Communist Party and active in its affairs in 1944 and 1945. He further stated that he ceased attending meetings about the first of the year 1946, but to his knowledge has never been officially dropped from the Party's membership rolls.

Confidential Informant T-2 advised that KADISH was a free lance director on February 26, 1945, but KADISH advised Special Agent DUPUIS at the time of the interview above-mentioned that he directed a picture for Nassour Studios in early 1947 but is presently making an independent picture with LOUIS BRANDT referred to above. (U)

FRANK WRIGHT TUTTLE

TUTTLE was identified by Confidential Informant T-2 as a member of the Communist Party on August 31, 1944, January 8 and 16, 1945, on February 26, 1945, and November 19, 1945. He was issued, according to Confidential Informant T-2, a Communist Political Association membership card for 1945 numbered 47268 dated December 10, 1944. T-123 advised on August 1, 1947, that TUTTLE is not employed at the present time. (U)

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According to the files of the Immigration and Naturalization Service, Los Angeles, California, TUTTLE was born August 6, 1892 in New York City, such information being in his former wife's petition for naturalization. TUTTLE and TATIANA SMIRNOVA were divorced in Los Angeles in 1946 and the Immigration and Naturalization Service files show her to have been born at Petrograd, Russia.

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Confidential Informant T-110 in an interview with Special Agent FRED G. DUPUIS of this office stated that he had attended meetings of Branch A-3 of the Northwest Section, Los Angeles County Communist Party, at which meetings TUTTLE was also present as a member of that section. (U)

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The following individuals who are connected with the motion picture industry in Hollywood in the capacity of directors are members of the Communist Party, according to sources hereinafter stated, but Confidential Informant T-108 advised that they are not members of the Screen Directors Guild. (U)

HERMAN ROTSTEIN
with aliases, Herman Rosten, Hyman Rotstein, and Hy Rotstein

Confidential Informant T-2 advised that the name of ROTSTEIN appeared on the records of the Northwest Section of the Los Angeles County Communist Party on August 31, 1944 and also on January 8 and 16, February 26 and November 19, 1945. This informant further advised that ROTSTEIN was issued 1945 Communist Political Association membership card number 47326, the latter information having been supplied this office on February 26, 1945. (U)

According to the records of Selective Service Board No. 11, New York City, subject was born April 3, 1915 in New York City.

Confidential Informant T-2 stated that subject was employed in the Columbia Studios in Hollywood in 1945. (U)

BEN SHAW

Confidential Informant T-2 advised that SHAW'S name appeared on the membership records of the Communist Party on August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. This source also stated that SHAW was issued membership card No. 47300 in the Communist Political Association for the year 1945. (U)

WILLIAM EDWARD WATTS
with alias Bill Watts

According to Confidential Informant T-2 WATTS' name appeared on the membership lists of the Communist Party, Northwest Section, Los Angeles



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County, on August 31, 1944, January 8 and 16, 1945, and February 26, 1945. Confidential Informant T-2 further advised that WATTS' 1945 Communist Political Association membership card was number 47247 dated December 10, 1944, this information having been supplied February 26, 1945. (U)

Confidential Informant T-34 on January 22, 1944, presented an original note received at the Los Angeles County Communist Party headquarters from the Communist Party State Membership Department, New York, dated December 9, 1943, stating that WATTS was "okay to accept, just discharged from Army" (U)

During an interview with Special Agent FRED G. DUPUIS of the Los Angeles Office, [Confidential Informant T-110] advised that he, [T-110,] had attended meetings of Branch A-3, Northwest Section of the Los Angeles County Communist Party in 1944 and 1945, which meetings were also attended by subject WATTS. (U)

[Confidential Informant T-2] advised that in 1945 subject was employed as a free lance assistant director in the movie industry. (U)

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ASSOCIATION OF MOTION PICTURE PRODUCERS INC.
5504 Hollywood Boulevard, Los Angeles

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[Source T-65 disclosed on July 24, 1947,] that the Association of Motion Picture Producers Inc. was organized in January, 1924, and incorporated in the State of California. This organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922. (4)

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, listed the following officers and members of the Association of Motion Picture Producers Inc.:

| | |
|---|---|
| ERIC JOHNSTON | President |
| (temporarily vacant) | Executive Vice President and Chairman of the Board |
| JAMES S. HOWIE | Secretary and Treasurer |

Board of Directors

| | |
|---|---|
| JOHN BECK, JR. | B. B. KAHANE |
| WARREN DOANE | EDGAR J. MANNIX |
| MARVIN EZZELL | N. PETER RATHVON |
| Y. FRANK FREEMAN | JOSEPH M. SCHENCK |
| HERBERT FRESTON | ALLEN WILSON |

Members

| | |
|---|---|
| COLUMBIA PICTURES CORP. | SAMUEL GOLDWYN PRODUCTIONS |
| LOEW'S INCORPORATED | PARAMOUNT PICTURES, INC. |
| RKO RADIO PICTURES, INC. | REPUBLIC PRODUCTIONS |
| 20TH CENTURY FOX FILM CORP. | HAL ROACH STUDIOS |
| UNIVERSAL PICTURES COMPANY | WARNER BROS. PICTURES |

The files of the Los Angeles Office, together with a check of all available sources of information and informants on Communist activities in this area, failed to reflect any Communist activities or associations on the part of the above named individuals.

The Los Angeles Times newspaper for June 3, 1947, disclosed that ERIC JOHNSTON had announced the election of Y. FRANK FREEMAN, Vice President of Paramount Pictures, Inc., to Chairmanship of the Board of the Association of Motion Picture Producers Inc.; and that JAMES F. BYRNES, former Secretary of State, will serve as counsel for the Association.

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This same Times article quoted JOHNSTON as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen which, like the freedom of the press and radio, is indispensable to a free America."

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Source T-65 stated that the Association of Motion Picture Producers Inc. was originally organized to invest a moral code on the motion picture industry, and that the Association had never had any legal or other provision to keep out or to investigate Communistic propaganda and activities in the preparation of motion pictures by member studios. According to this source there is at present considerable controversy among members of the Association as to the setting up of a committee to investigate Communistic activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Source T-65, ERIC JOHNSTON, President of the Association, was in Los Angeles during the week of July 14, 1947, and held a conference of the officers of the Association. Source T-65 disclosed that JOHNSTON made the following statement:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to this source, JOHNSTON stated that he did not like the publicity seeking committees who were injecting political angles into their investigations, and in particular mentioned DIES, RANKIN and THOMAS as being in this category.

ERIC JOHNSTON's present personal assistant is EDWARD T. CHEYFITZ who, according to T-65, spends a good part of his time in Washington and New York City and makes frequent trips to the Hollywood area on major assignments given him by ERIC JOHNSTON. This informant advises that some weeks ago CHEYFITZ came to the Coast to collaborate in the making of certain labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios.

CHEYFITZ's one-time affiliation with the Communist Party, at least in the past, is admitted by him, although he claims to have alienated himself from the Party since 1939. On October 13, 1942, at his own request CHEYFITZ



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was interviewed by Special Agents EDWARD J. DOWD and A. J. QUINN at Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the C.I.O. Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of JOHN WILLIAMSON of the Communist Party National Committee. CHEYFITZ claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

(W) The Los Angeles Office has no record or other evidence that CHEYFITZ is currently a member of the Communist Party. Source T-52 on July 17, 1947, at Hollywood, California, advised that his dealings with CHEYFITZ leads him to believe that the latter is sincerely anti-Communist at the present time. As a possible indication of the current estimate of CHEYFITZ by the local Communist element, the Los Angeles Office is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles C.I.O. Council. This letter, which was made available by Source T-113 on May 16, 1947, is signed by PHILIP M. (SLIM) CONNELLY, Secretary of the C.I.O. Council and addressed to PAULINE LAUBER of the Hollywood Writers Mobilization, both of whom have been identified elsewhere in this report as Communists. The letter reads as follows: (W)

> "You may remember the jerk who signs the attached letter (EDWARD T. CHEYFITZ). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with CHEYFITZ they should feel free to do so."

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The following was prepared and submitted by Special Agent VERNON D. JENSEN:

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THE SCREEN WRITERS GUILD, INCORPORATED
1655 North Cherokee Avenue
Hollywood 28, California
Affiliated with the Authors League of America, Inc.

The SCREEN WRITERS GUILD, INCORPORATED, according to the SCREEN WRITERS GUILD "Bulletin", was formed in 1933. This was also verified by the Hollywood Press "Times", dated November 10, 1944, which announced the election for the eleventh President of the SCREEN WRITERS GUILD since its founding in 1933.

According to the SCREEN WRITERS GUILD "Bulletin", dated August 1, 1944, the objects of the SCREEN WRITERS GUILD as defined in its constitution, are to represent its members for the purpose of collective bargaining....To bring about harmonious and concerted action by its members in such respects.....To establish and maintain cordial relations, unity of action, and understanding among the members.....To protect the writings and property of Guild members and to do any and all things necessary, desirable and proper to promote their welfare and interest in carrying into effect or furthering any of the foregoing purposes.

The Motion Picture Almanac 1942-43 issue reflects that the SCREEN WRITERS GUILD, INCORPORATED is an affiliate of the Authors League of America, Incorporated, with headquarters at 6 East 39th Street, New York City, has elected officers and council. The Authors League of America has no local organization. The representative of the Authors League of America in Los Angeles, until recently, was ANN ROTH MORGAN, Secretary of the SCREEN WRITERS GUILD.

[According to Source T-2, she was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945 was a member of the Communist Political Association, Northwest Section.(U)

The "Screen Writer", official publication of the SCREEN WRITERS GUILD, dated June 1945, in the first issue lists 923 active members of the SCREEN WRITERS GUILD, and 349 associate members of the SCREEN WRITERS GUILD. According to the January 1946 issue of the "Screen Writer", there were 1317 members of the SCREEN WRITERS GUILD, 972 of whom are classified as active members, and 345 described as associate members. An associate member is a writer who has been elevated to a directorship or producer's position in the moving picture industry.



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The SCREEN WRITERS GUILD is run by its officers, its executive board and standing committees. Elections are held each year, generally in November. All terms are for one year's duration.

Source T-1 stated on July 9, 1945 that the SCREEN WRITERS GUILD was the first union group in the cultural field to come under the domination of the Communists and fellow travelers. He said it was organized by a group of writers, the majority of whom were then members of the John Reed Club of Hollywood, which he stated was a "Communist front organization", that afterwards became the Hollywood Chapter of the League of American Writers in 1935. (u)

Source T-1 stated that the SCREEN WRITERS GUILD ever since its inception has taken the lead among the organized cultural groups in the Hollywood motion picture industry in following the Communist Party line in all its devious changes. (u)

Source T-50 advised in June 1945 that he was one of the organizers of the SCREEN WRITERS GUILD and that between 1935 and 1939 he realized that the Communists were gaining control of the SCREEN WRITERS GUILD. He stated that the Communists gained control of the SCREEN WRITERS GUILD through their untiring efforts in seeking to gain this control. He said they called more meetings "than any human being but one interested in Communism could ever desire to attend", and he recalled specifically that from 1935 to 1939 he spent almost his entire evenings attending meetings primarily in order to keep the Communists from controlling the SCREEN WRITERS GUILD. However, after years of fighting, Source T-50 stated that he found it impossible to do anything about the Communist control of the Guild, hence he withdrew his membership. Source T-50 stated emphatically that there was no question in his mind but what the Communist element was in complete control of the SCREEN WRITERS GUILD, and this despite the fact that the majority of the membership of the SCREEN WRITERS GUILD, in his opinion, were neither Communist members or Communist sympathizers. Source T-50 had no documentary evidence of the Communist membership of any of the members of the SCREEN WRITERS GUILD, however, he said in his own mind he is sure the leadership of the SCREEN WRITERS GUILD is definitely Communist. (u)

Source T-50 on July 29, 1947 advised that he had come to Los Angeles from New York in 1936 and that there was a SCREEN WRITERS GUILD organized at that time in Los Angeles, however, it did not have bargaining rights or national recognition. He advised that there were fifteen men on the Executive Board in 1937, that he was one of the members of the





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Executive Board, stating that he had enjoyed considerable success on Broadway in New York and the Guild felt that his name would lend some dignity and importance to the Guild in its struggle for national recognition. Source T-50 stated that in the beginning he was very naive about the functions of the Guild and of the Communist influence in the Guild. He stated that after a year or so on the board he noticed a system of "block voting" on the part of seven members of the Executive Board. He stated he soon discovered these seven men were Communists, and although he does not have documentary proof of this he feels certain from their activities that they were Communists. He stated that although there were eight non-Communist men on the Executive Board the seven Communist members really controlled the Guild, stating that they held Executive Board meetings almost every night and that they operated in this way. All seven Communist members of the Executive Board attended every meeting. A motion would be made before the group on one night and the voting would be postponed for several nights following. The meetings would be scheduled for 8 o'clock in the evening and the Communist members would stall commencement of the discussions until 9 or 9:30 and frequently until some of the non-Communist members had become disgusted and gone home, or until the meetings had been postponed several nights and only five or six of the non-Communist members of the Executive Board had appeared and all seven of the Communist members would be present, then the motion or the resolution would be voted upon and, of course, with the Communist majority there they would always pass with ease.

Source T-50 advised that he could not recall the names of all seven of the Communist members at that time but furnished the names of five of them as follows:

| | |
|---|---|
| BORRIS INGSTER | LILLIAN HELLMAN |
| DOROTHY PARKER | DONALD OGDEN STEWART |
| RING LARDNER, JR. | |

Source T-50 stated that the above described example was a typical method by which the Communists controlled the SCREEN WRITERS GUILD.

Source T-50 advised that GORDON KAHN is the Editor of the "Screen Writer" and advised that KAHN was definitely a member of the Communist Party and was using the SCREEN WRITERS GUILD for a political purpose. He stated there was no purpose in the existence of the "Screen Writer" and that there was absolutely no need for such a magazine.

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Source T-50 advised that when he first came to Los Angeles he had not heard of JOHN HOWARD LAWSON and that LAWSON was not on the Executive Board at that time. However, he soon learned that LAWSON had a strong influence with the members of the Executive Board of the SCREEN WRITERS GUILD. He stated that in his opinion JOHN HOWARD LAWSON, GORDON KAHN and RING LARDNER, JR. are the three most dangerous Communists in Hollywood. (u)

Of the names mentioned above by Source T-50, evidence has been set out elsewhere in this report concerning the Communist Party membership of the following: RING LARDNER, JR., JOHN HOWARD LAWSON and GORDON KAHN. (u)

Source T-1 states that LILLIAN HELLMAN is one of the highest ranking Communists in the United States. In 1943, Source T-1 advised that LILLIAN HELLMAN has been very active in Communist circles and the Communist movement in the United States since 1935, and that her Communist activities have been carried on mainly in New York and the East. Her activities on the West Coast have been in connection with the motion picture industry in Hollywood where several of her plays were made into motion pictures. These were "The Little Foxes", "Watch on the Rhine", and a third picture written by her was "The North Star". (u)

Source T-50 in June 1945 explained that the majority of the members of the SCREEN WRITERS GUILD belong to the Guild as a bargaining agency and not for any "political reasons". However, the Communists belong to the SCREEN WRITERS GUILD for a "political reason", hence, the majority of the members of the SCREEN WRITERS GUILD do not attend the regular meetings and take no intense, active interest in the Guild. Because of this, the 100 to 300 active members of the Guild really control the elections, functions and activities of the SCREEN WRITERS GUILD, and since many of these activists are Communists, the Communists have little difficulty in controlling the entire policy of the SCREEN WRITERS GUILD. (u)

Source T-118 advised on July 29, 1947 that the SCREEN WRITERS GUILD was organized by JOHN HOWARD LAWSON in Hollywood in about 1932 and that it has been completely dominated and controlled by the Communists since its organization. . . . For fourteen years Source T-118 has been carrying on an open fight with the leaders of the SCREEN WRITERS GUILD. He informed that he, Source T-118, is the only writer in Hollywood who has been refused membership in the Guild. Source T-118 stated that the principal figures in the Communist organization and control of the SCREEN WRITERS GUILD are as follows: (u)

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|---|---|
| JOHN HOWARD LAWSON | LESTER COLE |
| SAM ORNITZ | BORRIS INGSTER |
| GORDON KAHN | JOHN BRIGHT |
| FRED RENALDO | DOROTHY PARKER |
| DASHIELL HAMMETT | MARIAN SPITZER |
| DONALD OGDEN STEWART | RING LARDNER, JR. |

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Source T-118 stated he is positive these individuals are all Communists, stating that many years ago he thought a man could not be called a Communist unless he carried a card with a number, but he has come to learn that the most dangerous Communists do not carry cards and have no assigned numbers. He stated that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over a period of fourteen years. Source T-118 added that EMMET LAVERY, now President of the SCREEN WRITERS GUILD, is definitely a Communist and that he could prove it by his following of the Communist Party policy. (u)

Source T-118 stated there were about 350 really active members of the SCREEN WRITERS GUILD and that the individuals above mentioned as Communists in key positions as officers of the SCREEN WRITERS GUILD continued to control its functions throughout the years. (u)

Source T-118 advised that he has been the leader of the opposition throughout the last fourteen years. He stated that most of the SCREEN WRITERS GUILD members have been aware of what is going on in the SCREEN WRITERS GUILD but did not wish to fight and bring the issue into the open because of publicity and danger to their families. Source T-118 said that during some of the heated fights he has received threatening letters and many threatening phone calls.

Source T-118 stated the Communist members would fight the opposition by conducting open smear campaigns, stating specifically that he was accused of anti-Semitism, stating that of course nothing could be further from the truth as his wife is half Jewish. With reference to the "smear" campaigns, Source T-118 stated that the Communists even went so far as to direct a smear campaign against a writer, Source T-50 (a Jew), to the effect that Source T-50 was anti-Semitic and had betrayed his race. This was verified through Source T-50. (u)

Source T-118 stated that as the Communists took control of the SCREEN WRITERS GUILD in 1933 they relaxed the rules of membership so that anyone who had worked as a writer for twelve weeks was admitted to member-

ship in the SCREEN WRITERS GUILD, stating this provided an easy way for the Communists to "pad the rolls" with "Communist unknown writers". (u)

Source T-118 stated that BORRIS INGSTER came to Hollywood from Russia and that INGSTER was admitted to the SCREEN WRITERS GUILD when he could hardly make himself understood in the English language, and in a year and a half INGSTER was elected to the Executive Board of the SCREEN WRITERS GUILD. Source T-118 stated that of all the Communists in Hollywood he feels most confident that "INGSTER has used Russian money to further his purposes". (u)

Of the above names mentioned by Source T-118 evidence concerning Communist Party membership of the following has been set out elsewhere in this report: LESTER COLE, JOHN HOWARD LAWSON, SAM ORNITZ, GORDON KAHN, JOHN BRIGHT, FRED RENALDO and RING LARDNER, JR. (u)

According to the Hollywood "Reporter", dated August 21, 1946, "the second report on un-American activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated the committee members consider JOHN HOWARD LAWSON one of the most important Marxist strategists in Southern California. JOHN LEECH, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that LAWSON had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the SCREEN WRITERS GUILD. LEECH stated that LAWSON became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, LEECH'S testimony establishes that the SCREEN WRITERS GUILD'S founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the SCREEN WRITERS GUILD was the mission he was entrusted with by that headquarters. LAWSON was the first commissar of thought planted by the Communist Party in the motion picture industry."

On July 17, 1947, Source T-52 was asked to give his opinion as to the Communist control in various motion picture guilds in Hollywood. Concerning the SCREEN WRITERS GUILD he expressed his opinion, based upon long dealings with this group, that the SCREEN WRITERS GUILD is definitely under the control of the Communist Party, principally through three men, JOHN HOWARD LAWSON, its founder, GORDON KAHN and EMMET LAVERY, the present President. (u)

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Source T-52 feels certain that all three of the above are Communists, not necessarily membership book holders in the Party, so far as any documentary proof is concerned, but because their policies and dealings in the SCREEN WRITERS GUILD always coincide with the current Communist Party line. Source T-52 said that he thinks LAVERY knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party."

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There is no evidence in the Los Angeles Office indicating LAVERY to be a member of the Communist Party. However, Source T-2 reported that on January 16, 1945 JOHN HOWARD LAWSON and GORDON KAHN were members of the Communist Party.

On November 26, 1946, at LAVERY'S request, he was interviewed in the Los Angeles Office by Special Agent in Charge R. B. HOOD. He advised that he was President of the SCREEN WRITERS GUILD, and in view of certain statements he has made and activities in which he has been engaged he believes this Bureau maintains a record on him. He wanted the opportunity to state his position and offer his cooperation. He stated there were some 400 active members of the SCREEN WRITERS GUILD who are constantly employed in motion pictures. He estimated there were some 30 or 40 of these who are actually members of the Communist Party. He stated he could resign from the position of President and avoid all the arguments and difficulties he has been engaged in but he refuses to give up because he thinks he is fignting for a principal. LAVERY stated definitely that there are Communists in the picture industry but that they could be eliminated very quickly if the industry desired to do so. LAVERY found fault with the extreme left wing element, stating very definitely that he is opposed to all types of force and violence and that definitely some of the Marxists have this in mind. LAVERY criticized the extreme right also and stated he thought somewhere between these two extremes there is a definite path forward and he is endeavoring to get the SCREEN WRITERS GUILD on this path, and to this end devotes every Monday night to the board meetings of this organization.

According to a n article appearing in the Los Angeles "Daily News", published on March 12, 1946 at Los Angeles, California, EMMET LAVERY, President of the SCREEN WRITERS GUILD and the Hollywood Writers Mobilization would run for Congress in the Sixteenth Congressional District which is now represented by Congressman ELLIS E. PATTERSON. This article pointed out that LAVERY has consented to run and that he is the author of the screen plays "Hitler's Children" and "Behind the Rising Sun". LAVERY is also, according to this news item, Chairman of the Hollywood Council of Guilds and Unions and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

According to the "Screen Writer", Volume No. III, No. 2, dated July 1947, the present officers and executive board members of the SCREEN WRITERS GUILD are as follows:

| | |
|---|---|
| EMMET LAVERY | President |
| MARY McCALL, JR. | First Vice-President |
| HOWARD ESTABROOK | Second Vice-President |
| HUGO BUTLER | Third Vice-President |
| F. HUGH HERBERT | Secretary |
| HAROLD BUCHMAN | Treasurer |

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Executive Board

| | | |
|---|---|---|
| MELVILL BAKER | PHILIP DUNNE | RANALD MacDOUGALL |
| HAROLD BUCHMAN | HOWARD ESTABROOK | MARY McCALL, JR. |
| HUGO BUTLER | F. HUGH HERBERT | GEORGE SEATON |
| JAMES M. CAIN | TALBOT JENNINGS | LEO TOWNSEND |
| LESTER COLE | RING LARDNER, JR. | |

Alternate Executive Board Members

| | | |
|---|---|---|
| MAURICE RAPF | VALENTINE DAVIES | MORRIS E. COHN, Counsel |
| GORDON KAHN | HENRY MYERS | ALICE PENNEMAN, Secretary |
| ISOBEL LENNART | DAVID HERTZ | |

Of the above 28 officers and executives, the following 10 are, or have been, members of the Communist Party.

HAROLD BUCHMAN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that BUCHMAN was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party; that he was a functionary and held 1945 Book No. 46802. (U)

HUGO BUTLER

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that BUTLER was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association. (U)

LESTER COLE

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that COLE was a a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party. He was transferred from Branch A-1 to Branch A-3 and his 1945 Book Number was 46805. (U)

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DAVID HERTZ

Source T-2 advised on January 16, 1945 that HERTZ was a member of the Northwest Section of the Los Angeles County Communist Party.

GORDON KAHN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that KAHN was a member of the Northwest Section of the Los Angeles County Communist Party. His 1945 Book Number was 46823.

RING LARDNER, JR.

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that LARDNER was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party; that he had been a member of the Communist Political Association. He was a member of the Beverly-Westwood Cultural Group of the Communist Political Association in 1945; was listed as an officer in "Lab", residing at [redacted] and held 1945 Book Number 46806. b6 b7C

ISOBEL LENNART

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that LENNART was a member of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 46816.

HENRY MYERS, also known as Henry Meyers

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that MYERS was a member of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 41819.



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MAURICE RAPF

[Source T-2] advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that RAPF was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party in 1943. He was listed as a functionary of this section.

LEO TOWNSEND

[Source T-2] advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TOWNSEND was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 41824.

It has been ascertained by Source T-51 that ANN ROTH MORGAN, [redacted] and RUTH BIRNKRANT were employed as of December 11, 1946 as secretaries in the office of the SCREEN WRITERS GUILD, located at 1655 North Cherokee Avenue, Hollywood, California. [Source T-2] on January 16, 1945, has identified both of these women as members of the Los Angeles County Communist Party.

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The "Screen Writer"
(Official publication of the SCREEN WRITERS GUILD)

The "Screen Writer" is the official publication of the SCREEN WRITERS GUILD. It is issued monthly. As indicated in Volume III, No. 2, dated July 1947, the following individuals are responsible for its publication:

| | |
|---|---|
| GORDON KAHN | Editor |
| ROBERT SHAW | Director of Publications |

Editorial Committee

| | |
|---|---|
| ART ARTHUR | HERBERT CLYDE LEWIS |
| MARTIN FIELD | HARRIS GABLE |
| RICHARD HUBLER | LESTER KOENIG |
| ISOBEL LENNART | RANALD MacDOUGALL |
| BERNARD SCHOENFELD | THEODORE STRAUSS |

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From a review of the December 1946 and January 1947 issues of the "Screen Writer" it is noted that the following individuals have had responsibilities in connection with the publication of the magazine:

| | |
|---|---|
| SIDNEY BOEHM | Editorial Committee |
| HAROLD J. SALEMSON | Director of Publications - in 1946 |
| PAUL TRIVERS | Editorial Committee |
| DALTON TRUMBO | Editor in 1946 |
| ADELE BUFFINGTON | |
| PHILIP DUNNE | |
| RING LARDNER, JR. | |
| SONYA LEVIEN | |
| STEPHEN MOREHOUSE AVERY | |

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Of the 21 individuals listed above, 8 are, or have been, members of the Communist Party. Evidence concerning the membership of 3 of these KAHN, LENNART and LARDNER has been set out hereinbefore. Evidence concerning the membership of the additional 5 members is as follows:

HERBERT CLYDE LEWIS

[Source T-2] advised on January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that LEWIS was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party. His occupation was listed as writer and residence as [redacted] [redacted] Book Numbers 41816 and 58188 were assigned to LEWIS, however, it was not possible to determine the year of assignment. U

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BERNARD SCHOENFELD

[Source T-2] advised on November 19, 1945 that this individual was a member of the Northwest Section of the Los Angeles County Communist Party. U

THEODORE STRAUSS

[Source T-2] advised on November 19, 1945 that STRAUSS was a member of the Northwest Section of the Los Angeles County Communist Party. U

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PAUL TRIVERS

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TRIVERS was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party.

DALTON TRUMBO

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TRUMBO was a member of the Northwest Section of the Los Angeles County Communist Party and at one time held Book Number 39300.

American Authors Authority (AAA)

Source T-1 advised on December 13, 1946 that the American Authors Authority is a proposed agency to be set up by the Authors League of America and all its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is stated by its originators to be for the purpose of protecting the economic interests of all writers, authors of every kind who write for the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers of the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material, but that such written material shall be "leased" only, and that the copyright of all such material shall be assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer would be technically the owner of the story, article or screen play, the copyright on the same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only 3 issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

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2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

The foregoing are the claims made to justify the formation of the American Authors Authority and the exercise of its powers of, as stated by its proponents, "benevolent compulsion". Because while on the surface the plan assumes one of legitimacy and a sincere attempt to rectify that which to some might be called injustices, it is in what the proponents of the American Authors Authority do not reveal that this agency could be used to strangle every form of writing, fictional and expository in the entire United States, especially when such an agency would be under the control of the Communist Party of the United States, operating through its secret members and sympathizers in the writing field.

Source T-1 further advised that "the idea of the American Authors Authority had its inception in the SCREEN WRITERS GUILD of Hollywood. This organization, the bargaining agency for the screen writers of the motion picture industry, is completely dominated by the Communist elements who occupy the offices of the organization and it has followed the line of the Communist Party ever since its formation in 1936. The original organizer of the SCREEN WRITERS GUILD, and still the active leader of the organization, was JOHN HOWARD LAWSON, a writer and a known member of the Communist Party for many years and one of its most fanatical adherents." (U)

Source T-1 advised that JAMES M. CAIN, a Hollywood screen writer and a member of the SCREEN WRITERS GUILD, introduced a proposal for the formation of the American Authors Authority at the monthly meeting of the SCREEN WRITERS GUILD held on July 29, 1946 in Hollywood. The general sense of this original proposal, which was adapted from an article written by Mr. CAIN and published in the "Sreen Writer", was that the American Authors Authority would function practically as a "closed shop" for writers all over the United States, in that such writers would of necessity be forced to join the American Authors Authority in order to get their material before the publishers or



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or producers of films. The original proposal was that writers would have to become members of the several guilds representing their departments of writing such as radio, screen, books, magazines, etc. (u)

Source T-1 advised (u) "that the formation of the American Authors Authority within the SCREEN WRITERS GUILD of Hollywood has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." (u)

The names appearing in this committee as reported by Source T-1 are as follows: (u)

| | |
|---|---|
| EMMET LAVERY | Chairman |
| RING LARDNER, JR. | Vice President |
| ROBERT ARDREY | ARTHUR EDMUND BELOIN |
| ALVAH BESSIE | TRUE BOARDMAN |
| JAMES M. CAIN | MORRIS E. COHN |
| PHILIP DUNNE | JOSEPH FIELDS |
| AUBREY FINN | EVERETT FREEMAN |
| FRANCES GOODRICH | ALBERT HACKETT |
| T. HUGH HERBERT | BORIS INGSTER |
| ALBERT MALTZ | MARY McCALL, JR. |
| SAM MOORE | ARCH OBOLER |
| WILLIAM POMERANCE | ALLEN RIVKIN |
| ADELE ROGERS ST. JOHN | LOUISE ROUSSEAU |
| ARTHUR SCHWARTZ | |

Of the above 26 individuals, 6 are, or have been, members of the Communist Party. Evidence concerning LARDNER'S Communist Party membership has already been set forth under the general heading of the SCREEN WRITERS GUILD. Information concerning the 5 additional members is set out below.

ALVAH BESSIE

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that BESSIE was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party. (u)

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AUBREY FINN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that FINN was a member of the Communist Party on special leave since December 1942, having entered that status in January 1943 from Branch "D" of the Northwest Section of the Los Angeles County Communist Party. His 1943 Communist Party Book number was 215153. (u)

ALBERT MALTZ

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that MALTZ was a member of the Northwest Section of the Los Angeles County Communist Party and held Communist Party Book No. 46801. (u)

SAM MOORE

Source T-2 advised on January 16, 1945 that MOORE was a member of Branch "D" of the Northwest Section of the Los Angeles County Communist Party; that he was Educational Director of that branch, residing at [redacted] and was assigned Communist Party Book No. 44635. (u)

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WILLIAM POMERANCE

Source T-2 advised on January 16, 1945 that POMERANCE was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and was assigned Communist Party Book Number 46294. (u)

ALLEN RIVKIN

error

~~Source T-2 advised on August 31, 1944 that RIVKIN was a member of the Northwest Section of the Los Angeles County Communist Party.~~

unusual

Source T-1 advised on July 10, 1944 that Rivkin was "connected with and part of Communist apparatus in Hollywood Motion Picture Industry." (u)





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SCREEN ACTORS GUILD

On April 10, 1947, Special Agents RICHARD D. AUERBACH and FRED G. DUPUIS interviewed RONALD REAGAN and his wife, JANE WYMAN, at their home, [redacted] REAGAN is President of the Screen Actors Guild and his wife has been active in the Guild and regularly attends the Guild meetings. They had requested that they be interviewed by Bureau Agents in order that they might furnish information regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work.

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REAGAN advised that the Screen Actors Guild had twelve officers, and that the work of the Guild is carried on principally through the Executive Board composed of the twelve officers plus past presidents. REAGAN and JANE WYMAN advised for the past several months they have observed during Guild meetings there are two "cliques" of members, one headed by ANNE REVERE and another by KAREN MORLEY which on all questions of policy that confront the Guild, follow the Communist Party line. REAGAN stated REVERE and MORLEY do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two "cliques" invariably either nominate or support the same individual. JANE WYMAN mentioned that while she had no factual information on which to base her conclusion, she had gained the definite impression that MORLEY and REVERE, during Guild meetings, were carrying out instructions and policies provided them prior to coming to the meeting, and that on many occasions, the arguments these two presented simply did not appear to have originated with them. RONALD REAGAN also pointed out that REVERE and MORLEY headed the faction within the Guild which agitated to have the Guild leadership nominate the Screen Actors Guild to support the recent strike in the Motion Picture Industry, which was called by the Conference of Studio Unions.

REAGAN and WYMAN listed the following actors and actresses as supporting REVERE and MORLEY:

| | |
|---|---|
| ALEXANDER KNOX | DOROTHY TREE |
| HOWARD DaSILVA | HOWLAND CHAMBERLAIN |
| HUME CRONYN | SENELA ROYALE |

REAGAN and his wife also mentioned that LARRY PARKS has also supported this group on several occasions.

Of the individuals mentioned by REAGAN and his wife, those known to the Los Angeles Office to be members of the Communist Party are the following:

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ANNE REVERE, Treasurer of the Guild, whose Communist Party membership was reported by [Informant T-2] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (U)

KAREN MORLEY whose Communist Party membership was reported by [Informant T-2] as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (U)

HOWARD DaSILVA whose Communist Party membership was reported by [Informant T-2] on August 31, 1944, January 8, 1945, and February 26, 1945. (U)

DOROTHY TREE whose Communist Party membership was reported by [Informant T-1] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (U)

HOWLAND CHAMBERLAIN whose Communist Party membership was reported by [Informant T-5 as of May 25, 1947] (U)

LARRY PARKS whose Communist Party membership was reported by [Informant T-2] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (U)

REAGAN also advised that recently an actor by the name of LLOYD GOUGH, who appeared to be a particularly close friend of KAREN MORLEY's, has been regularly attending the Guild meetings and very vociferously supporting ANNE REVERE and KAREN MORLEY. He said GOUGH has recently been named chairman of a "clique" within the Guild which calls itself the "Combined Actors Committee." According to REAGAN, this committee includes in its membership the element of the Guild which he and his wife generally consider to be the radicals, and the group apparently meets separately prior to the Guild meetings and agrees upon the policy it will follow at the Guild meetings on the business and questions that are to come up.

[Informants T-3 and T-5 have] furnished information to establish the Communist Party membership of LLOYD GOUGH as of May, 1947. (U)

[Informant T-2] has furnished the names of 71 Communist Party members who are listed as actors or actresses by the Party and of this number, 54 have been verified through the Guild as Guild members, 42 of which are in current status. This verification was made on July 31, 1947, by Special Agent FRED G. DUPUIS through the assistance of JOHN DALES, JR., Executive Secretary of the Screen Actors Guild. Mr. DALES advised that the Guild has approximately 8,500 members. (U)



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The following 42 persons, currently in good standing with the Screen Actors Guild, are known to be members of the Hollywood Section of the Los Angeles County Communist Party.

BACKUS, GEORGIA, also known as Mrs. Herman Alexander, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

BEVERLY, HELEN, also known as Helen Cobb, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

BOHNEN, ROMAN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (X)(U)

BRIDGES, LLOYD [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

BROMBERG, JOSEPH [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

CARNOVSKY, MORRIS [according to T-2 as of August 31, 1944, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

CHAMBERLIN, HOWLAND [according to T-5 as of May 25, 1947.] (X)(U)

COBB, LEE, [according to T-2 as of August 31, 1944 and November 19, 1945.] (X)(U)

DA SILVA, HOWARD [according to T-2 as of August 31, 1944, January 8, 1945, and February 26, 1945.] (X)(U)

ELLIS, MARY JO [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (X)(U)

FARMER, VIRGINIA [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (X)(U)

FORAY, JUNE [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

GIBSON, JULIE [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (X)(U)

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FILBERT, JODY [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

GOUGH, LLOYD, also known as Lloyd Goff [according to T-3 and T-5 as of July, 1947 and May 25, 1947, respectively.] (U)

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GRAFF, FREDDY, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (U)

HAMMER, ALVIN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

HOLLAND, TOM, also known as Steve Holland, [according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945.] (U)

HORNE, VICTORIA, [according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

KILLIAN, VICTOR [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

LAWRENCE, MARK [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

LEE, CANADA [according to T-2 as of August 31, 1944.] (U)

LLOYD, NORMAN [according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

MAYER, RAY [according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945.] (U)

MILLER, JOHN (SKINS) [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

MILLER, PATRICIA [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)

MORLEY, KAREN [according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (U)



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NELSON, RUTH [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (C) (U)

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PARKS, LARRY [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

PRAGER, STANLEY [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

PRIVAL, LUCIEN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

REVERE, ANNE [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

ROMANO, AMELIA [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

RUSKIN, SHIMEN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, November 19, 1945.] (C) (U)

SHORT, ROBIN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (C) (U)

SMITH, ART [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.] (C) (U)

SONDERGAARD, GALE, also known as Mrs. Herbert Biberman, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

TREE, DOROTHY [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

VIRGO, PETER [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

WHITMAN, ERNEST [according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945.] (C) (U)

WHITNEY, LYNN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

YARUS, BUDDY (now acting as GEORGE TYNE according to JOHN DALES) [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.] (C) (U)

7. SCREEN CARTOONISTS GUILD

Source T-1 advised on October 11, 1944, that the Screen Cartoonists were organized and founded in the motion picture industry in Hollywood, California, during the fall of 1939 as an independent union, having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

This source stated that it continued as an independent union until the spring of 1941, at which time it secured a charter of affiliation with the American Federation of Labor. This was not a direct charter but was in the form of a sub-charter granted by the Motion Picture Painters Local 644, AFL, which was affiliated with the International Brotherhood of Painters, Decorators and Paper Hangers of America, which was in turn a section of the American Federation of Labor.

Source T-1 advised further that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about forty days. This strike, according to Source T-1, brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941; however, the Screen Cartoonists Guild gained its objective by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory for them.

Source T-1 stated that the persons chiefly responsible for the organization and founding of the Screen Cartoonists Guild included the following individuals:

HERBERT K. SORRELL
DAVID HILBERMAN
ED M. GILBERT
ARTHUR BABBITT
PHYLLIS LAMBERTSON
GEORGE E. BODLE
WILLIAM LITTLEJOHN

The following should be noted concerning several of the organizers and founders of the Screen Cartoonists Guild:

HERBERT K. SORRELL

Source T-106 stated that SORRELL was a subscriber to the People's World, to his knowledge, in the early part of 1939. This source stated on August 4, 1939, that SORRELL's name appeared on the letterheads as a sponsor for the Harry Bridges Defense Committee. This source stated in June 1940

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that SORRELL's name appeared on the letterhead as a sponsor for the Schneiderman-Darcy Defense Committee. Source stated further on July 20, 1940 that SORRELL was an officer of the American Peace Crusade, and on August 23, 1941 that he was scheduled to attend a conclave of Communist Party leaders in New York City.

Source T-12 stated on October 30, 1943 that SORRELL, under the name of HERBERT STEWART, was a member of the Communist Party in 1938 and held Communist Party Book Number 60622, but recently had not been openly active in Communist affairs; however, he followed the Communist Party line in regard to his attitude toward Russia and his demand for a second front.

DAVID HILBERMAN (party name WILLIAM FOLDAL)

Source T-1 advised on May 2, 1943 that HILBERMAN was present at the annual Communist Party May-Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front.

Source T-31 stated on October 5, 1943 that HILBERMAN purchased a $25.00 War Bond through the Communist Party, Los Angeles County.

Source T-12 advised in January, 1944 that HILBERMAN joined the Communist Party in 1935 under the Party name of WILLIAM FOLDAL. He had 1939 Communist Party Book Number 3171.

In October, 1944 Source T-1 stated that HILBERMAN, then Vice-Presid of the Screen Cartoonists Guild, was a member of a special committee set up the Communist Party to influence and control Hollywood studio unions.

ED M. GILBERT

On February 20, 1940 a report was received from the Burbank Cali Police Department stating that GILBERT was seen passing out Communist Parti literature at Warner Brothers Studios.

On June 15, 1947 Source T-5 made available information indica that GILBERT had been a member of the Communist Party for twelve years was an active member of the Communist Party at that time.

There is no evidence available that other organizers of the Cartoonists Guild, as set forth previously, were members of the Commu

Source T-1 stated on October 11, 1944 that the Screen Cart Guild has constantly, since July 9, 1941, followed the Communist Pa and Communist Party influence has been felt up to and including the time.

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He stated that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against aid to Great Britain; against U. S. entry into the war, however when Germany did invade Russia the Screen Cartoonists Guild desired that the United States enter the war and that a second front be started.

Source T-1 stated further on October 11, 1944 that the Screen Cartoonists Guild was one of the original Unions to form the Conference of Studio Unions which is a Communist infiltrated block of about ten motion picture studio unions, the President of which was HERBERT K. SORRELL. (U)

The Los Angeles Times newspaper of August 5, 1942 carried a news item to the effect that on August 4, 1942 the Los Angeles Police Commission had refused a request of BERNARD TRABIN for a permit to hold a second front parade in Hollywood. TRABIN was sponsored by a number of organizations, including the Screen Cartoonists Guild. It should be noted that in September, 1943, Source T-31 advised that TRABIN was a member of the Echo Park Branch of the Communist Party and had Communist Party Book No. 48639. (U)

Source T-1 stated that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was MORTIMER WILLIAM POMERANCE who, during that period, was the Business Representative of the Union and used his influence to direct and control Union activities and endeavor to bring the Union into the Communist orbit. (U)

MORTIMER WILLIAM POMERANCE

Source T-2 stated on August 31, 1944 that POMERANCE was a member of the Communist Party, Los Angeles County, and had 1943 Communist Party Book No. 25195. This source stated on November 19, 1945 that POMERANCE was assigned 1946 Communist Party Book No. 35635. Further information on POMERANCE will be found under another section of this report, entitled Hollywood Democratic Committee. (U)

Source T-18 advised on August 9, 1943 that MORTIMER WILLIAM POMERANCE was in frequent contact with functionaries of the Communist Party, Los Angeles County at Communist Party Headquarters, and had made arrangements for numerous meetings with them. (U)

Source T-47 advised on September 11, 1943 that the Screen Cartoonists Guild was one of the participating guilds in the Hollywood Writers Mobilization, most of the leaders of which were members and/or contacts of the Communist Party (U)

Source T-1 advised in February, 1944 that the Communist Party, Los Angeles County was working through its members and fellow travellers in the Hollywood movie industry and had gained control or had strong influence in at least seventeen studio guild unions, one of which was the Screen Cartoonists

Guild. At this time, according to Source T-1, the Screen Cartoonists Guild continued to be a member of the Conference of Studio Unions which was then under Communist influence.

In April, 1944 Source T-1 stated that almost immediately after the United States entered World War II the Hollywood Writers Mobilization for Defense was set up and the Screen Cartoonists Guild was one of the studio guilds which sponsored this new organization which from its inception started clamoring for a second front.

Source T-18 advised on April 21, 1944 that MORTIMER WILLIAM POMERANCE, Business Representative of the Screen Cartoonists Guild, conferred with ELIZABETH GLENN at Communist Party Headquarters and had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Source T-2 on January 16, 1945 made available to Special Agents JOHN R. VICARS, DAVID A. McCULLOUGH and FRED DUPUIS a typewritten report which was in the possession of ELIZABETH LEACH, organizer of the Northwest Section of the Communist Political Association, Los Angeles County, and a part of this report dealt with the Screen Cartoonists Guild. This report stated "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild".

Source T-64 on January 19, 1946 made available a letter prepared during 1945 concerning the second annual meeting of the Peoples Educational Association. It was noted that on the reverse side of this letter the names of Unions affiliated with the Peoples Educational Center were listed, one of which was the Screen Cartoonists Guild.

It should be noted that Source T-4 stated in January, 1946 that the Communist Party considered the Peoples Educational Center at that time sufficient for the dissemination of Marxist education.

Source T-104 stated on July 30, 1947 that he recalls specifically when he came out of the Army in 1945 that upon his going to the Screen Cartoonists Hall and offices he saw numerous cartoons and photographs of the hammer and sickle and other Russian and Communist propaganda.

Source T-104 advised on June 16, 1947 that MARY SHERRET, CECIL BEARD and NORMAN McCABE, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through

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the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. MARY SHERRET told Source T-104 that if children will follow these cartoon booklets it will result when they become adult in their being masters of the machine rather than the machine mastering them. This office does not have any information indicating that the above named individuals are members of the Communist Party.

Sources T-1, T-104 and T-119 advised that the Screen Cartoonists Guild presently has its offices and Union Hall at 6272 Yucca Street, Hollywood, California. Source T-104 states that there are approximately 800 members of the Screen Cartoonists Guild at this time, 300 of whom are unemployed. According to these sources, the present officers of the Screen Cartoonists Guild were elected on June 24, 1947 and they are being set out as follows:

| NAME | UNION POSITION | WHERE EMPLOYED |
|---|---|---|
| WILLIAM "BILL" MELENDEZ | President | Warner Bros. Studios |
| RAY PATTERSON | Vice President | Metro-Goldwyn-Meyer Studios |
| PETER "PETE" BURNESS | Financial Secretary | John Sutherland Productions |
| VIOLA KOHLER | Recording Secretary | Walt Disney Studio and Union Office |
| ROBERT "BOB" CARLSON | Director | Metro-Goldwyn-Meyer Studios |
| RICHARD "DICK" HUEMER | Warden | Walt Disney Studios |
| JOHN HENCH | Conductor | Walt Disney Studios |
| PHILLIP "PHIL" EASTMAN | Editor | United Productions, Inc. |
| MAURICE HOWARD | Business Representative | Full-time Union Employee |
| MILTON TYRE | Legal Representative of the Union. | |

Board of Trustees

ERIC LARSON
WILLIAM "BILL" HIGGINS
RICHARD "DICK" BICKENBACH
JERRY HATHCOCK (Delegate of Conference of Studio Unions)
THOMAS "TOM" BYRNES (Delegate to Labor Council)
JAMES "JIM" CARMICHAEL (Delegate to Labor Council)
EMERY HAWKINS (Delegate to Labor Council)
CECIL BEARD (Delegate of Conference of Studio Unions)

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LILLIAN PEEL (Delegate to Labor Council)
GENE WARREN (Delegate to Labor Council)

Union Stewards

CONFIDENTIAL

BARNEY POSNER
336 North Oakhurst Drive, Beverly Hills
Metro-Goldwyn-Mayer Studios

CORNET WOOD
Box 388, La Canada, California
Metro-Goldwyn-Meyer Studios

PEGGY DRUMM
2636 Portland Street, Los Angeles, California
Warner Brothers Studios

FRANCES COOK
5326 Lexington, Hollywood, California
Warner Brothers Studios

EVELYN WHITE
12132 Laurel Terrace Drive, Studio City, California
Lance Studios

PAT ELLIOTT
5545 Klump Street, North Hollywood, California
Lance Studios

BOLUS JONES
625 South Griffith Drive, Burbank, California
Walt Disney Studios

ANN McMANNUS
1654 Riverside Drive, Glendale, California
Walt Disney Studios

JAMES "JIM" MOORE
5900 Davies Avenue, Glendale, California
Walt Disney Studios

CLARE WEEKS
2222 Holly Drive
Hollywood, California
Walt Disney Studios

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Pertinent information is hereunder being set out on those officers of the Screen Cartoonists Guild whose names appear above and who are known to have Communist connections.

ROBERT CARLSON

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CARLSON, who is presently Treasurer of the Screen Cartoonists Guild, was reported by [Source T-121 in June, 1947] as having received Communist literature at the YMCA at the YMCA where he resided during his visit to El Paso, Texas in the latter part of 1946, and talked openly in favor of Communism. (3)

MAURICE HOWARD

The Variety Paper of November 16, 1944 published in Hollywood, set out that HOWARD replaced MORTIMER WILLIAM POMERANCE as business agent of the Screen Cartoonists Guild.

[Source T-2] stated on February 26, 1945 that HOWARD and his wife, EVELYN, were members of the Communist Political Association and at that time were assigned to Cultural Club No. 3, Los Angeles County Communist Party. This source stated that HOWARD had 1945 Communist Political Association Book No. 47432. This source stated further that HOWARD had a 1944 Communist Political Association Book Number but the book number was not noted thereon. (4)

Source T-18 advised in July, 1945 that HOWARD was in frequent contact with ELIZABETH LEACH GLENN, organizer for the Cultural Clubs of the Communist Political Association. (4)

[On July 30, 1947 Source T-4 stated that he] recalled that when HOWARD took over the position previously held by MORTIMER WILLIAM POMERANCE he had proposed that the Screen Cartoonists get out cartoon books for propaganda and educational purposes for children, showing the place and importance of labor in the world today. (4)

MILTON S. TYRE

TYRE is Legal Advisor to the Screen Cartoonists Guild. Source T-24 in July, 1945 made available evidence indicating that TYRE was a member of the Communist Party and was transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. (4)

Source T-5 made available records for examination on June 15, 1947 which showed that TYRE was a member of the Communist Party; that he resides at [redacted] and at that time was a member of the Engels Club. He was transferred from the Wilshire-Fairfax Club, according to this source, who stated that TYRE is a lawyer and had been in the Party two years. (4)

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Source T-120 advised in July, 1945 that TYRE's wife, JUNE, was a member of the Communist Political Association and held 1945 Book No. 58169. ~~CONFIDENTIAL~~ (U)

WILLIAM "BILL" HIGGINS (Member of the Board of Trustees)

Source T-104 stated that he was at Camp Roach in the U. S. Army with HIGGINS and he noted that HIGGINS was very pro-Communist in his talk; was pro-Russian, and had Communist Party literature in his possession. (U)

CECIL BEARD (Member of the Board of Trustees and delegate to the Conference of Studio Unions)

Source T-2 made available information on June 30, 1944 which showed that BEARD was a member of Branch E of the Northwest Section of the Los Angeles County Communist Party and at that time was Labor Chairman of his branch.

Source T-5 made available information on June 15, 1947 which showed that BEARD, who then resided at [redacted] is 38 years of age; had been in the Communist Party four years; was a movie cartoonist, and was assigned to the Hollywood Club. (U)

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THOMAS "TOM" BYRNES (Member of Board of Trustees and Delegate to Labor Council)

Source T-104 stated on July 30, 1947 that he is well acquainted with BYRNES who, to his knowledge, married a woman who is a member of the Communist Party, however at this time he cannot recall her name. He stated that BYRNES agrees with and is under the influence of MAURICE HOWARD and CECIL BEARD whom source feels are either Communists or strong sympathizers. (U)

Source T-104 stated on July 30, 1947 that until recently the President of the Screen Cartoonists Guild was ARTHUR BABBITT who exercised a great deal of influence in the Guild, however he has now gone to France temporarily to assist in the making of pictures. It should be noted concerning BABBITT that Source T-107 stated on June 20, 1940 that BABBITT was one of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party Headquarters in New York and were in turn to be published in Communist Party publications. (U)

Source T-106 stated on June 6, 1941 that BABBITT was discharged by the Walt Disney Studios for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature. (U)

Source T-5 submitted information on June 15, 1947 indicating the following individuals who are Screen Cartoonists are members of the Communist Party, Los Angeles County: (U)



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CECIL BEARD [redacted] b6 b7C
Age 30 years
4 years in the Communist Party
Assigned to Hollywood Club

MORTON DIAMONDSTEIN [redacted]
Age 25 years
2 years in the Communist Party
Assigned to Hollywood Club

MARY LOU EASTMAN [redacted] b6 b7C
Age 30 years
2 years in the Communist Party
Assigned to Hollywood Club

BURTON FREUND [redacted]
Age 30 years
10 years in the Communist Party
Assigned to Hollywood Club

(U)

WILLIAM GRAY [redacted] b6 b7C
Age 30 years
1½ years in the Communist Party
Assigned to Hollywood Club

SPENCER PEEL [redacted]
Age 31 years
1947 Communist Party Book No. 49880
Assigned to Young Club

GORDON STEWART [redacted] b6 b7C
Age 33 years
5 years in the Communist Party
Assign to Hollywood Club

GEORGE STONE [redacted]
Age 23 years
Assigned to Morgan Hull Club

[Source T-119 on July 30, 1947] (U) stated that the Screen Cartoonists Guild members, particularly those at Walt Disney Studios, have become awakened to the Communist influence within the Union and exhibited this by the recent election. (U)

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The following investigation was conducted by Special Agent GAYLE C. SHELTON:

SCREEN OFFICE EMPLOYEES GUILD
A.F.L. LOCAL 1391

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Source T-96 stated the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, A.F.L. Local 1391.

In 1945 when the Conference of Studio Unions called a strike in the film industry, the Screen Office Employees Guild did not go along all the way with the strike, as half of the members of the Union went back to work, according to Source T-96.

In the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild, at which time, Source T-96 advised the Screen Office Employees Guild voted to affiliate with the A.F.L. "Office Employees Industrial Union," and accordingly the Screen Office Employees Guild no longer exists.

On July 24, 1947, Source T-96, who is an official of one of the unions in the motion picture industry, stated that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party, and contained many members within its organization who were members of the Communist Party in his opinion. The source based this statement on long experience, and the observation of the tactics and policy followed by various individuals hereinafter mentioned, who were members of the Screen Office Employees Guild.

Source T-96 stated that the officers of the Screen Office Employees Guild, Local 1391, as of July 30, 1944, were as follows:

| | |
|---|---|
| MARGARET BENNETT (WILLS) | President |
| BLANCHE COLE | Recording Secretary |
| BERNARD LUSHER (LUSCHER) | Financial Secretary |
| CLAIRE MORGAN | Treasurer |
| JACK REED | Warden |
| BARBARA ALEXANDER (Barbara Myers) | Conductor |
| FLORENCE CONTINI | Organizer |
| MIN SELVIN | Special Organizer |
| GLENN PRATT | Business Representative |

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The source advised that in addition, one HERTA UERKVITZ was a member of the Board of Directors of the Screen Office Employees Guild, and was also a delegate to the Central Labor Council, and Source felt that she was definitely a Communist. In addition, Source T-96 expressed the belief that of the above captioned officers of the old Screen Office Employees Guild, all were members of the Communist Party with the exception of CLAIRE HORGAN, JACK REED, FLORENCE CONTINI and GLENN PRATT, business representative of the Guild.

Concerning GLENN PRATT, Source T-96 expressed the belief that PRATT was not a member of the Communist Party, but that in his experience with PRATT, he felt that PRATT certainly respected the Communist Party line, and that PRATT was an individual easily led and inclined to follow the path of least resistance, and believed that PRATT, at the time of the existence of the Screen Office Employees Guild, was under the complete domination of HERBERT K. SORRELL of the Conference of Studio Unions, elsewhere identified in this report as having been a member of the Communist Party.

(1) MARGARET BENNETT (MARGARET BENNETT WILLS), who has been identified in the section of this report dealing with the Council of Hollywood Guilds and Unions as being a member of the Los Angeles County Communist Party, and who at the present time is Executive Secretary of the Council of Hollywood Guilds and Unions, is not presently connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

(2) BLANCHE COLE, who, according to T-2 on July 22, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to T-96, shows not associated with the Office Employees Industrial Union.

(3) BERNARD LUSHER (LUSCHER) has been previously identified in the section of this report dealing with the Council of Hollywood Guilds and Unions as a member of the Los Angeles County Communist Party.

(4) BARBARA ALEXANDER (BARBARA MYERS), has been identified in the section of this report dealing with the Hollywood Council of Guilds and Unions as a member of the Los Angeles County Communist Party.

(5) MIN SELVIN, according to Source T-2 in 1943 was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party, and held 1943 Communist Party Membership

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Card 36147. [Source T-34 stated that SELVIN was a delegate to the Los Angeles County Communist Party Convention held October 30 to 31, 1943. Source T-34 advised that the Party name of MIN SELVIN was MARION LARSON.] (U)

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On June 13, 1946, [Source T-2] advised that SELVIN held 1944 Communist Party Membership Card No. 48849, and 1945 Membership Card No. 41829. T-96 advised that SELVIN had recently married NORVELL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party. (U)

Source T-34 also stated that HERTA UERKVITZ, BLANCHE COLE and MARGARET BENNETT WILLS were invited as guests to attend the aforementioned Communist Party Convention. (U)

(6) HERTA UERKVITZ. Source T-11 and Source T-2 advised that HERTA UERKVITZ used the Party name of JEAN PETERS, and that she was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party; that she had served as one of the twenty-two members of the Executive Board of the Screen Office Employees Guild, and that she was a delegate to the Central Labor Council. (U)

[Source T-2 on November 21, 1943,] stated that UERKV JEAN PETERS, admitted seven years of Communist Par membership as of October, 1943, and that she had served as Organizer for Branch N of the Northwest Section of the Los Angeles County Communist Party. [At this time Source T-2] stated UERKVITZ declared she was Chairman of the War Bond Committee of the Screen Office Employees Guild; Chairman of the Legislative Committee of the Screen Office Employees Guild; and Chairman of the Office of Price Administration Committee of the Screen Office Employees Guild. (U)

[Source T-96] advised that since the formation of the Office Employees Industrial Union, [he did not believe] that any of the old members of the Screen Office Employees Guild who voted to go along with the Office Employees Industrial Union, and who had been suspected by the Guild of being Communist, had ever been officially dropped from the Office Employees Industrial Union. He stated, however, that those individuals from the Screen Office Employees Guild who had been suspected of Communist Party affiliation and had entered the Office Employees Industrial Union had for the most part dropped out of the new organization on their own volition, and that there is no indication at the present time that the Office Employees Industrial Union was controlled by the Communist elements. (U)

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[Source T-96 advised on July 31, 1947, that of the former Screen Office Employees Guild members who were named on May 25, 1947, as Communist Party members by [Source T-5,] those remaining within the Office Employees Industrial Union and employed within the motion picture industry are as follows:

BENNETT, MARGARET (WILLS)
Employed Council of Hollywood Guilds and Unions
(Transferred to Local No. 30 and no longer associated with Office Employees Industrial Union)

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CASTELLANO, ED
Employed Columbia Studios

FORSTER, JEAN
Employed Universal Studios

MAZUR, PHILLIS
Employed Metro Goldwyn Mayer Studios

ORSZAG, JEAN (Also Orzag)
Employed Republic Studios

RAGSDALE, LaCALLA W.
Employed Hopalong Cassidy Studios

SNIFFIN, JANE
Employed RKO Studios, Secretary to ROBERT RISKIN

THOMAS, ELIZABETH (Betty)
Employed Columbia Broadcasting Studios

UERKVITZ, HERTA
Employed Metro Goldwyn Mayer Studios

SELVIN, MINNIE
Employed Universal Studios, Secretary FRITZ LANG

[Source T-96] advised that the officers of the new Office Employees Industrial Union are as follows:

| | |
|---|---|
| President | LORNE ANELL |
| Vice President | LEROY PATTERSON |
| Secretary-Treasurer | JIM FASTBENDER |
| Trustees | KARL SHENK (SHANK) |
| | GRACE DUDLEY |
| | MILTON KLINE |
| Sergeant at Arms | ED BURKE |

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| | |
|---|---|
| Warden | HARVEY KINCADE |
| Assistant Warden | JEAN SHENK |
| Business Manager | MAX KRUG |

There is no record of membership in the Los Angeles County Communist Party of any of the above individuals.

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MUSICIANS MUTUAL PROTECTIVE ASSOCIATION
Local 47, American Federation of Musicians
(Affiliated with the American Federation
of Labor, aka Musicians Union)

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Source T-55 reported on July 23, 1947, that this Union included all professional white musicians in the Los Angeles area, and that it maintained its headquarters in the Musicians' Building, 1417 Georgia Street, Los Angeles.

The April, 1947, edition of the Musicians Directory, an official publication of the Union, lists approximately 13,000 members in good standing. The July, 1947, issue of "Overture" which states in its masthead that it is the official journal of the Union, lists the following as the 1947 officers of the Union:

| | |
|---|---|
| J. K. "SPIKE" WALLACE | President |
| JOHN te GROEN | Vice President |
| FRANK D. PENDLETON | Recording Secretary |
| AL C. MEYER | Financial Secretary |
| JOHN M. BOYD<br>H. C. (Chas.) GREEN<br>R. H. (Dick) DICKINSON | Trustees |
| WARREN BAKER<br>JACK BAPTISTE<br>ZARH M. BICKFORD<br>ART GINDER<br>MAURY H. PAUL | Directors |
| RAY HUFFINE | Steward-Tax Officer |
| JOHN te GROEN<br>JOE BARROS<br>PHIL FISCHER<br>LEE MACQUARRIE<br>TED DAWSON<br>EDDIE PRATT<br>ED. REED<br>JOE TICK<br>JACK PAGELER | Assistants to President |

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| | |
|---|---|
| JOHN W. BECKER, Chairman<br>VAN A. GAMEWOOD<br>BOB HENNON<br>DON MORRIS<br>WHITNEY STAYNER<br>DON WIGHT | Trial Board |
| GEO. H. CAMPBELL | Sergeant-at-arms |
| HELITA J. SHUGART | Publicity and Public Relations |
| JOHN M. BOYD | Special Investigator |
| AL ELIAS | Comissary Department |
| JACK SEWELL, Chairman<br>H. L. VAN HOOZER | Auditing Committee |
| J. K. WALLACE<br>J. te GROEN | Examining Committee |
| C. L. BAGLEY<br>ARTHUR PAEST<br>JACK SEWELL | Legislative Committee |
| H. C. (Chas.) GREEN, Chairman<br>ART GERHART<br>MAURY PAUL<br>JOE ROSS<br>JOHN SCOTT | Price List |
| JOE TICK<br>DON WIGHT | Delegates Pasadena Central Labor Council |
| PAUL CAPOLUNGO | Delegate San Pedro Central Labor Council |
| GEO. CAMPBELL | Delegate Santa Monica Central Labor Council |
| C. L. BAGLEY | Legal Counsel |
| J. W. GILLETTE | American Federation of Musicians Studio Representative |

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Of the above officers, positive information regarding Communist Party membership is available to this office regarding only one: DON WIGHT, member of the Trial Board and delegate to the Pasadena Central Labor Council.

Source T-31 reported on September 2, 1943, that DON E. WIGHT, [redacted] had applied for membership in the Los Angeles County Communist Party in April, 1943, having been recruited by EMILY GORDON. The source further reported that WIGHT had been given Communist Party membership book No. 36200, and had been assigned to the 19th Congressional District Section of the Los Angeles County Communist Party. (U)

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The April, 1947, edition of the Musicians Directory which lists, according to Source T-55, all members in good standing of Local 47, reflects that DON E. WIGHT, [redacted] is the only member with that name. (U)

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b7C

Information regarding the activities of Communists within Local 47 was provided on March 24, 1947, by Source T-61, who stated that from 1937 to 1939 the President of this Local was the present California State Senator, JACK B. TENNEY, whose candidacy had originally been supported by a group of approximately sixty-five Communist Party members. During TENNEY's term of office, according to Source T-61, he conducted an investigation of Communism within the Local which resulted in a number of expulsions. TENNEY was defeated for re-election in 1939, and subsequent to that time, according to T-61, the activities of the Communists within the Union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council, and from the State Federation of Labor. (U)

Source T-55, an officer of the American Federation of Musicians, stated to Special Agents GRAHAM A. DAY and JOHN J. HENRY on July 23, 1947, that the present head of the Local, J. K. "SPIKE" WALLACE, succeeded TENNEY as President due to the support of the Communist group within the Union. The source reported that from 1939 until 1947 WALLACE, who as President dominates the affairs of the Local, cooperated with the Communist members of the Union to such an extent that the Communists actually exercised control over the policies of the Local.

The source explained that the Local's constitution provides that 150 members constitutes a quorum, and that it is extremely difficult to secure an attendance as large as this at a Union meeting. T-55 stated that there had been only four quorum meetings of the Union during the past five years, with the result that the general membership, which he estimated as nearly 15,000, had no voice in the affairs of the Local. (U)

T-55 stated that he had watched the activities of the Communists within the Local, and reported that the following Local members were the active leaders of the pro-Communist group: (U)





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MISCHA ALTMAN
SAM ALBERT
GEORGE PEPPER
RAY RENNENICK
JOE and LINA DI FIORE
DON WIGHT

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Source T-55 reported that during the national convention of the American Federation of Musicians held in June, 1947, demands were made by the Communist group upon local President J. K. WALLACE, with which the latter found it impossible to comply. As a result, upon WALLACE's return to Los Angeles, he was bitterly criticized by the faction above listed, and Source T-55 states that WALLACE has told him personally that from this time on he is through with the Communists.

Source T-62 reported to Special Agent SAMUEL W. FRY on March 3, 1944, that he is a member of the Musicians Union, and that Local 47 was being dominated by a group of persons whom he believed to be Communist Party members or sympathizers, with the result that the Union had passed a resolution urging the establishment of a second front, had been active in attacking the California State Legislature Fact Finding Committee because of its investigation of Communism in California, and that donations were being solicited from Union members purportedly to be sent to Russia to buy musical supplies for the gifted musicians there who were no longer able to secure them. T-62 stated that SAM ALBERT and MISCHA ALTMAN were the leaders of this group.

Source T-5 reported on May 17, 1947, that each of the below listed individuals were active members of the Los Angeles County Communist Party. The April, 1947, edition of the Musicians Directory reflects that each of the below listed individuals is a member in good standing of Local 47, American Federation of Musicians:

BASS, PHILIP
[redacted]

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BRODIKE, RUSSELL
[redacted]

CHASSON, MIRIAM G.
[redacted]

b6
b7C

DASSIN, BEATRICE, aka Beatrice Launer
[redacted]

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DESSAU, PAUL [redacted] b6 b7C

DI FIORE, LINA [redacted]

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EGER, JOE [redacted]

FEHER, MILTON [redacted] b6 b7C

GOTTLIEB, EUDICE SHAPIRO [redacted]

GOULD, CHAS. [redacted]

GRALNICK, MAT [redacted]

GREENE, SIDNEY [redacted]

IDRISS, RALEZ [redacted] b6 b7C

KAST, GEORGE [redacted]

LEHMAN, EUGENE R. [redacted]

LUSTGARTEN, EDGAR [redacted]

PASS, JOSEPH [redacted] b6 b7C

POWELL, PAUL [redacted]

WARREN, FRED [redacted]

WATKINS, ROSE [redacted]

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GAD:AAU
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Source T-2 reported on January 16, 1945, that the following individuals were active members of the Los Angeles County Communist Political Association, and that each of them was assigned to Branch O of the Northwest Section of the Los Angeles County Communist Political Association. The source further stated that Branch O was known as the Musicians Branch.

Each of the following individuals is a member in good standing of Local 47, American Federation of Musicians, according to its April, 1947, directory:

ALBERT, DORIS
[redacted]

ALBERT, SAMUEL
[redacted]

ALEXAN, PITSCHA
[redacted]

BLOCH, KALMAN
[redacted]

BROWDA, MORRIS
[redacted]

CHRISTLIEB, DON
[redacted]

FRANKSON, ROY
[redacted]

HOVEY, SERGE
[redacted]

HOVEY, TAMARA
[redacted]

LESSNER, HERBERT
[redacted]

GRANZ, NORMAN
[redacted]

GRAU, GILBERT
[redacted]

b6
b7C

b6
b7C

b6
b7C

b6
b7C

Deleted Copy Sent R FRANKSON
by Letter 10/28/75
Per FOIA Request

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MAHLER, LILY
[redacted]

OFFNER, HERBERT
[redacted]

PEPPER, GEORGE
[redacted]

ROTH, ESTHER
[redacted]

ROTH, HENRY
[redacted]

SANDELL, GEORGE
[redacted]

SELIC, LEONARD
[redacted]

TOWBIN, CYRIL
[redacted]

WALDEN, ALEXANDER
[redacted]

b6
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The addresses provided in the two lists above were secured from the Musicians Directory, which states that it is corrected to April 1, 1947.

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GCS:MMC
100-15732



The following investigation was conducted by SA GAYLE C. SHELTON.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

I. HISTORICAL SKETCH

A. EVENTS LEADING TO FORMATION

The above organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944 at 8:00 P.M. at the Women's Club of Hollywood, 7078 Hollywood Boulevard. The announcement of this meeting was first published as a full page advertisement in the June 23, 1944 issue of the HOLLYWOOD REPORTER and was signed by the Emergency Committee, Hollywood Guilds and Unions. The purpose of the meeting as stated in the announcement, a copy of which is in the office of the Los Angeles Division, was "representatives of 17 guilds and unions of the motion picture industry.....coming together to set up a constructive program for the Hollywood Guilds and Unions during and after the war, and to take action to protect industry and its workers from anti-labor, semi-fascist attacks". The original announcement further stated that "in the latter connection, the meeting will consider the recent activities and statements of spokesmen for the "Motion Picture Alliance for the Preservation of American Ideals", which latter organization had contended that there is "widespread impression that this industry is made up of an dominated by Communist radicals and crackpots", having declared itself at the time of its earlier formation in February, 1944 "in sharp revolt against a rising tide of Communism, Fascism, and kindred beliefs".

"The Motion Picture Alliance for the Preservation of American Ideals" hereinafter will be referred to as the MPA.

The MPA in a Statement of Principles, a copy of which is on file in the Los Angeles Division, had previously declared a belief and a fondness for the American way of life; the freedom to speak, think, live, watch, work, and govern as individual free men in sharp revolt against Communism, Fascism, and kindred beliefs that sought by subversive means to undermine and change the American way of life.

Indicative of the concern of certain elements within the motion picture industry over the formation of the MPA is the activity engaged

in by these said elements in the film industry as hereinafter related.

According to the statement made by ELMER LAVERY, Acting Chairman of the Council of Hollywood Guilds and Unions in a letter furnished by T-96, a copy of which is on file in the Los Angeles Division, dated July 10, 1944, 900 delegates from seventeen guilds and unions had attended the meeting held June 28, 1944 and unanimously adopted "the constructive program of public relations for the motion picture industry" sponsored by the "Council of Hollywood Guilds and Unions". Circular letters were then forwarded to the secretaries of various unions who had not attended the regular meeting at which they were asked to join the Council, according to Source T-96. (U)

For several months prior to the dissemination of the aforementioned statement, various meetingshad taken place in order to formulate plans for an organization to combat the MPA, according to Source T-96. (U) One of the first of these meetings took place on February 7, 1944, two days after the publicity of the formation of the MPA. Source T-48 reported that at this meeting PAUL CLINE, whose real name, according to the records of the Immigration and Naturalization Service at Los Angeles, California, is NOTAH KLAPPER and, according to the records of the Voters Registration at Los Angeles, California is a member of the Communist Party, and CARL WINTER, who, according to Source T-2, was then Executive Secretary of the Los Angeles County Communist Party, then known as the Los Angeles County Communist Political Association, had met to consider ways and means of attacking the MPA. (U)

Source T-28 stated that on February 6, 1944 a conference had taken place between PAUL TRIVERS, identified elsewhere in this report as a Communist, and JOHN HOWARD LAWSON, identified elsewhere in this report as a Communist. This meeting, as well as the one which Source T-28 stated took place on February 27, 1944 between GEORGE PEPPER, who, according to Source T-2 on February 26, 1945, was a member of the Los Angeles County Communist Party in 1944 and held 1944 membership card #41764 and 1945 membership card #47168, was to make plans against the MPA. (U)

GCS:MNC
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On March 2, 1944, Source T-92 was present at Sardi's Restaurant and recognized the following persons who, according to this source, met to formulate a program to be directed against the MPA:

They were ELIZABETH LEACH, who, according to Source T-2 is a member of the Los Angeles County Communist Party and is a Communist Party functionary, and held 1943 Communist Party membership card #25016, 1944 Communist Party membership card #44705, and 1945 Communist Party membership card #44703; WILLIAM POMERANCE, identified elsewhere in this report as a member of the Los Angeles County Communist Party; and GEORGE PEPPER, previously identified as a member of the Los Angeles County Communist Party.

Source T-28 reported a conference with similar purpose between ROBERT ROSSEN, former President of the Screen Writers Guild and at that time President of the Hollywood Writers Mobilization, and who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party, and JOHN HOWARD LAWSON, previously identified in this report as a member of the Los Angeles County Communist Party. Source T-28 reported that the above meeting took place several days after March 2, 1944 and this same source advised that on March 31, 1944, JOHN HOWARD LAWSON told WILLIAM POMERANCE that the Screen Writers Guild should start the ball rolling in forming an attack on the MPA. According to Source T-28, LAWSON suggested that the attack be made against persons who were leading the MPA and further suggested that the attack be worded in such a way as to indicate that the persons leading the MPA were against the war effort.

Sources T-28 and T-18 advised that on March 9, 1944 a meeting was held at the home of ALBERT and MARGARET MALTZ, [redacted] The above two sources reported that the purpose of the meeting was to further plans to attack the MPA.

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Source T-93 stated the following individuals were present at this meeting:

1) ELIZABETH LEACH, previously identified as a member of the Los Angeles County Communist Party.
2) MARJORIE J.POTTS, who, according to Source T-11, on or about August 17, 1943 stated she was Membership Director and Organizational Committee Secretary of the Northwest Section of the Los Angeles County Communist Party. Source T-18 stated on May 20, 1944 that POTTS continued to serve in this capacity.

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3) FRED RINALDO, who, according to [Source T-2] on July 22, 1943, was Educational Director of Branch C of the Northwest Section and Education Director of the Northwest section of the Los Angeles County Communist Party and held, according to [Source T-2] on February 16, 1945, 1944 Communist Political Association membership card #4408. [Source T-38 advised RINALDO in the latter part of 1944 was then a member of the BEN FRANKLIN Club of the Los Angeles County Communist Party and held 1945 membership card #45732] (U)

4) LESTER COLE, who, according to [Source T-2] is a member of the Los Angeles County Communist Party and held 1945 Communist Party membership card #47226. (U)

[Source T-93] observed the automobiles of the following individuals at 6520 Lindenhurst Drive on March 9, 1944 who may have possibly attended the meeting:

1) CHARLES LEONARD, who [Source T-2 on July 22, 1943] advised was a member of Branch C, Northwest Section of the Los Angeles County Communist Party. (U)

2) FRANCES NICHOLSON, who, according to [Source T-2], on August 31, 1944, advised was a member of the Los Angeles County Communist Party and held 1943 Communist Party membership card #25122 and 1944 membership card #48806. (U)

3) PAUL JARRICO, who, according to [Source T-2] is a member of the Los Angeles County Communist Party and held 1944 membership card #46809 and 1945 membership card #47186. (U)

4) JOHN HOWARD LAWSON, previously identified as a member of the Los Angeles County Communist Party. (U)

5) CLAUDIA HUBLEY, who, [Source T-2] stated in June, 1944 was Literary Director, Branch E of the Hollywood Sub-Section of the Northwest Section and held Los Angeles County Communist Political Association membership card #36149 and 1944 Communist Political Association membership card #46919. (U)

5) JOHN SANFORD, who [Source T-2] advised was a member of the Los Angeles County Communist Party and held 1944 membership card #46132 and 1945 membership card #47399. (U)

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6) MISHA ALTMAN, who [Source T-2] on February 26, 1945 advised was a member of the Sunset Branch of the Cultural Section of the 59th Assembly District of the Los Angeles County Communist Party and held 1944 membership card #45008 and 1945 membership card #47163. (U)

3/13 On March 13, 1944, Source T-28 advised that JOHN HOWARD LAWSON, previously identified, met with PAULINE LAUBER FINN for the purpose of discussing plans to form an attack against the MPA. PAULINE LAUBER FINN has been identified elsewhere in this report as a Communist Party member. (U)

On March 14, 1944, Source T-28 advised that JOHN HOWARD LAWSON and GEORGE PEPPER again met for the purpose to further the plans to attack the MPA. LAWSON and PEPPER have been previously identified as members of the Los Angeles County Communist Party.

3/14 On March 17, 1944, a similar meeting took place at [redacted] at the home of LESTER COLE, according to Sources T-28 and T-18. COLE had been previously identified as a member of the Los Angeles County Communist Party. Those persons present, according to Sources T-28 and T-18, who have been previously identified as members of the Los Angeles County Communist Party, were WILLIAM POMERANCE, JOHN HOWARD LAWSON and ELIZABETH LEACH. The above two sources reported that MELVIN LEVY was present at the meeting and is, according to Source T-2, a member of the Los Angeles County Communist Party and held 1945 Communist Party membership card #47261. (U)

3/17 [Source T-94] advised that the following individuals were noted as being present at the aforesaid meeting on March 17, 1944: MARJORIE J. POTTS, previously identified; ANN ROTH MORGAN, identified elsewhere in this report as a member of the Los Angeles County Communist Party; ROBERT LEES, who, according to [T-2], is a member of the Los Angeles County Communist Party and held 1944 membership card #46807 and 1945 membership card #47172; LOUIS SOLOMON, identified elsewhere in this report as a member of the Los Angeles County Communist Party; PAULINE LAUBER FINN and GEORGE PEPPER, both of whom have been previously identified. (U)

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Source T-94 advised the following individuals may have been present at the meeting of March 17, 1944 inasmuch as their automobiles were observed in the near vicinity of [redacted] They were: b6 b7C

1. META REIS, identified elsewhere in this report as a member of the Los Angeles County Communist Party.
2. SAM MOORE, who Source T-2 on February 26, 1945 stated was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #44635 and 1945 Communist Party membership card #47288.
3. RING LARDNER, JR., identified elsewhere in this report as a member of the Los Angeles County Communist Party.
4. W. F. BLOWITZ, who Source T-2 stated on February 26, 1945 was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #46136 and 1945 Communist Party membership card #47420.

On May 2, 1944, Source T-11 reported a meeting took place on that date at the Hollywood Roosevelt Hotel, Hollywood, California and this meeting was sponsored by the Screen Writers Guild. Those individuals who, according to Source T-11, attended the meeting and have not been previously mentioned or identified in this section as members of the Los Angeles County Communist Party, are:

1. VICTOR SHAPIRO, identified elsewhere in this report as a member of the Los Angeles County Communist Party.
2. KEN HOWARD, who Source T-2 on November 16, 1943 advised was a member of Branch B of the Northwest Section of the Los Angeles County Communist Party, having transferred in July, 1943 from the Lerner Branch of the Los Angeles County Communist Party.
3. GEORGE BRADLEY, who Source T-34 on July 31, 1944 advised was a member of the Los Angeles County Communist Party, assigned to the Echo Park Branch.
4. NORVAL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
5. JAY GORNEY, identified elsewhere in this report as a member of the Los Angeles County Communist Party.

Source T-11 advised that a meeting held on May 2, 1944 at the Hollywood Roosevelt Hotel by the Screen Writers Guild was presided over by MARY MC CALL, JR., concerning whom there is no record of Communist Party membership. At this meeting, according to Source, it was suggested that a big

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motion picture affair be given at the Hollywood Bowl as a means of getting notice and publicity for this new program they were trying to create against the MPA. As a result of the business of the meeting, a motion was made to form a Committee of WILLIAM POMERANCE and VICTOR SHAPIRO, both of whom have previously been identified, which was charged with drawing up aims and policies of the new organization that was being formed. Source T-11, a member of the Communist Party himself, stated on May 2, 1944 that this group was being set up for the prime purpose of fighting the MPA. The group hoped, according to Source, to attract for publicity purposes well known people with unquestionable reputations for the positions of fronting the new organization. Source advised that it was felt that if by making everyone in the picture business feel that the MPA had accused the entire industry of being Communists, radicals and crackpots, the new organization hoped to stir up everyone else in the studios against the MPA. Source disclosed that the procedure, which has been reported above, was the same procedure that he had watched the Communist Party use many times and there was no doubt in his mind that this was another Communist front organization in the making. Source stated that these individuals who were taking such an active part in forming the new organization had as their philosophy in such things as this, even though they lost and did not succeed, the idea of building up prestige of Communism and the terrific educational value of their efforts. (X)(4)

On May 9, 1944, an article in the PEOPLES WORLD listed 38 film unions and guilds which sent delegates to the meeting of May 2, 1944, previously reported. This meeting was called, according to Source T-11, to formulate plans for the organization against the MPA and that the guilds represented at this meeting of May 2, 1944 constituted a large majority of the labor organizations connected with film industry.

B. FIRST ORGANIZATIONAL STEP OF THE COUNCIL OF HOLLYWOOD GUILDS AND UNIONS—PLANNING COMMITTEE FORMED May 16, 1944.

Source T-28 was present at a conference between JOHN HOWARD LAWSON, previously identified, and CHARLES KATZ, [redacted] b6 b7C [redacted] KATZ is an attorney in Los Angeles, California and signed the brief of the Los Angeles Communist Party petition filed before the California Supreme Court in June, 1942, placing the Party on ballot on September 17, 1940. JOHN LEACH, former Communist Party organizer, testified concerning KATZ before the Grand Jury as follows: "I knew KATZ as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. KATZ was in the Communist fraction of the Anti-Nazi League. KATZ received membership book from STANLEY LAWRENCE; (X)(4)

worked with TITIANA TUTTLE in organizing underground Communists cells in Hollywoodwith ALBERT BIBERMAN and V. J. JEROME; his wife is very active in Communist Party work and joined the Communist Party in 1936." (U)

Source T-28 reported that the Conference with LAWSON and KATZ on May 2, 1944 was relative to the "dirt the Communist Party was then attempting to uncover concerning the MPA leaders". At the conference, Source T-28 stated LAWSON told KATZ that he would give him a check for $200.00. LAWSON stated that he was a little worried inasmuch as the derogatory material unearthed by him, while useful, was very thin. LAWSON suggested that KATZ confer with DALTON TRUMBO (identified elsewhere in this report as being a member of the Los Angeles County Communist Party) relative to the information gathered to date by KATZ. (U)

Source T-11 advised the Motion Picture Labor Committee for Political Action met on May 10, 1944 at 1537 Cahuenga Boulevard, Hollywood, California. The purpose of the meeting, according to source, was the furtherance of plans to organize in some manner against the MPA. Those attending the meeting, who have previously been identified, were WILLIAM POMERANCE, NORVAL CRUTCHER, and GEORGE PEPPER. Others were ED SMITH, who, according to Source T-2 as of February 26, 1945, is a member of the Los Angeles County Communist Party; HERBERT K. SORRELL, elsewhere identified in this report as having been a member of the Los Angeles County Communist Party; and BONNIE CLAIRE, whose real name is BONNIE CLAIRE LASKOVITZ, according to the files of the Immigration and Naturalization Service at Los Angeles. Source T-2 on July 15, 1943 advised that she was Press Director of Branch N, Northwest Section, Los Angeles County Communist Party, and held 1944 Communist Party membership card #48841 and 1944 Communist Political Association membership card #46868. Source T-11, who it should be noted is a member of the Communist Party himself, advised that the entire transaction against the MPA had a Communist stamp on it. He said that CAMPBELL (possibly GEORGE CAMPBELL, concerning whom there is no record of actual membership in the Los Angeles County Communist Party) "pressures the money out of AFL; GEORGE PEPPER runs the machinery and KEN HOWARD, NORVAL CRUTCHER, BONNIE CLAIRE, WILLIAM POMERANCE, ED SMITH pull the strings to run the show". (U)

On May 16, 1944, Source T-28 stated JOHN HOWARD LAWSON and DALTON TRUMBO met to talk over a written report made by TRUMBO concerning the MPA. TRUMBO made available to this source a copy of this report which source felt showed the long range program being planned by the Communist Party in its attack against the MPA. TRUMBO stated that the opponents of the MPA, who,in his opinion, constituted the entire motion picture industry, should (U)

be prepared to offer a constructive program in contrast to their destructive one. He felt if there was need of haste in holding such a mass meeting that they should sacrifice a thorough preparation in favor of an early date and felt that if they were both luckyand well prepared, they would be able to probably "smash" the MPA for good. (U)

TRUMBO stated the Publicists Guild might be most effective is publicizing the proposed meeting against the MPA and directing the publicity into channels which would give the widest possible press space. TRUMBO felt the primary aim of the meeting should be a complete exposure of the MPA. He stated that it should be brought out at the meeting the inability of the opposition to name one single picture containing their objection (possibly Communist propaganda objections). TRUMBO believed this was very vital as he did not feel the MPA could attack a specific motion picture without attacking specific producing organizations and the moment they did that the MPA would be giving the opposition new allies. TRUMBO believed that the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of producers and of the industry as a whole. He stated that the economic interest of all, of course, was directly dependent upon the kind of pictures made. He mentioned that the MPA was against shaping the contents of a movie for any other purpose than that of making money. He also felt that if they proposed to change the world of motion pictures that they were doing exactly what the MPA was fighting. He believed that as pictures depended on ideas, signed articles should be obtained from various national leaders to obtain their ideas as to what kind of pictures the people of the country would want after the war. Through this means they would have a valuable document for the guidance of themselves and of the movie industry. (U)

Source T-11 stated that on May 16, 1944 at a meeting held on that date the idea was stressed to emphasize to the public the roll that motion pictures play in the war against Fascism as well as the roll pictures will play in the post-war period. "The idea, of course,"according to Source T-11, "was to put the MPA on the Fascist side of the fence." This same source reported that the creation of this organization, yet unnamed, was Communist inspired and was created to fight "red baiting". Source, a member of the Communist Party himself, stated that if this new organization was successful, it would help to further Communist propaganda in motion pictures, not only in the United States but all over the world. He reported that nearly everyone who attended the aforementioned meeting had had considerable political education and experience and he felt it unlikely that any of the delegates at that meeting did not know that it was a Communist front organization in the making. Source believed that every person attending was either a Communist Party member, with or without a book, or an active Communist Party supporter. (U)

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C. SECOND ORGANIZATIONAL STEP OF THE COUNCIL—FORMATION OF THE "EMERGENCY COMMITTEE HOLLYWOOD GUILDS AND UNIONS, June 6, 1944.

Source T-11 advised that he attended a meeting on June 6, 1944 at the Screen Cartoonists Hall, 6272 Yucca. This meeting, according to source, was called "An Emergency Committee of the Hollywood Guilds and Unions". Source advised that eighteen persons were present, including ROBERT ROSSEN, who acted as Chairman, previously identified; WILLIAM POMERANCE, who has previously been identified as a Communist; HERBERT K. SORRELL, elsewhere identified as having been a member of the Communist Party; and VICTOR SHAPIRO; ANN ROTHMORGAN; LESTER COLE, BONNIE CLAIRE, all of whom have been identified elsewhere in this report as members of the Communist Party. (U)

Source T-11 stated that the Writers Guild was the activating force in the formation of this group. He stated that HOWARD ESTABROOK, concerning whom there is no record of actual membership in the Los Angeles County Communist Party, had been the most active; that VICTOR SHAPIRO had had much to say along with LESTER COLE, BONNIE CLAIRE, ROBERT ROSSEN, all of whom have been identified as members of the Los Angeles County Communist Party, and MARY MC CALL, JR, concerning whom there is no record of membership. Source T-11 advised that the motion picture, according to these people, is one of the greatest lines of communication for propaganda in the world today and from his observation and membership in the Communist Party, the Party would not stop at anything to gain control of the studios and, although they admitted that they did not have the money to do this, they did think they had all the brains to do it in another manner. (U)

D. FORMATION OF COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, June 28, 1944

Source T-11 advised that he had attended this meeting of the Hollywood Guilds and Unions held on June 28, 1944 at the Women's Club, Hollywood, California. Among the persons recognized by the source were the following: (U)

1) HOWARD FELDMAN, who Source T-117 advised on September 29, 1943 was a member of the 57th Assembly District Branch of the Northwest Section of the Los Angeles County Communist Party. (U)
2) TASSIA FREED, whom Source T-34 on February 14, 1944 identified as a member of the Los Angeles County Communist Party, Branch 59-2, Northwest Section, having previously transferred from the Hollywood Branch of the Northwest Section. (U)

3) KEN HOWARD, previously identified as a Communist.
4) SERGE HOVEY, elsewhere identified in this report as a member of the Los Angeles County Communist Party.
5) PEARL CHRISTLIEB, whom Source T-2 has identified on February 26, 1945 as a member of the Los AngelesCounty Communist Party with 1944 Communist Party membership card #41765 and 1945 Communist Party membership card #47112. u
6) DON CHRISTLIEB, who has been identified elsewhere as a member of the Los Angeles County Communist Party.
7) ANN ROTH MORGAN, previously identified as a member of the Los Angeles County Communist Party.
8) RAMEZ IDRISS, identified elsewhere as a member of the Los Angeles County Communist Party.
9) EDITH WEINBERG, who, according to Source T-2 on November 16, 1943, was a member of Branch H of the Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party membership card #48025. u
10) MILDRED ZINN, who Source T-2 on January 16, 1945 advised was a member of the 57th Assembly District of the Los Angeles County Communist Party and held 1944 Communist Party membership card #47196. Source T-2 advised that MILDRED ZINN was also known as Mrs. MILDRED NORMAN and Mrs. RALPH H. NORMAN. u
11) NORVAL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
12) MARVIN FARBER, who Source T-2 advised on January 30, 1944 was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #55053 and 1944 Communist Political Association membership card #42216. u
13) WILLIAM POMERANCE, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
14) CARROLL HOLLISTER, who Source T-2 on February 26, 1945 advised was a member of Los Angeles County Communist Party and held 1945 Communist Party membership card #47169 and 1944 Communist Party membership card #45003. u
15) ED SMITH, previously identified elsewhere as a Communist.
16) BARBARA MYERS, who,according to Source T-2 is also known as Mrs. HENRY MYERS and also was formerly known as BARBARA ALEXANDER. Source T-2 advised that on July 22, 1943, BARBARA MYERS was a member of Branch A, Northwest Section of the Los Angeles County Communist Party and served as Membership Director and Dues Secretary of that Branch u
17) HERBERT K.SORRELL, elsewhere identified as a member of the Los Angeles County Communist Party.

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Concerning this, the first meeting of the Hollywood Council of Guilds and Unions, Source T-11 described this meeting of June 28, 1944 as a real Communist victory. This organization, after many preliminary meetings, held its formal organizational meeting on June 28, 1944 and was actually started by members of the motion picture Screen Writers Guild. Source T-11, it is again pointed out, was himself a member of the Los Angeles County Communist Party and participated in many of the preliminary meetings as hereinbefore set out. (U)

Source T-11 stated that the Council of Hollywood Guilds and Unions was built "to smack down any individual group who attempts to attack the Communist front organizations in motion pictures". The individuals who participated in the preliminary organizational meetings of the Council of Hollywood Guilds and Unions agreed, according to Source T-11, that the MPA must be attacked from all angles and connected with everything subversive; accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-Labor, anti-British, anti-Soviet, so that the MPA would have nothing left to throw back at the Communists without being a "copy cat". Source stated that he did not believe he heard one speaker at the meeting actually deny that he was a Communist. (U)

Source T-95, who also covered the meeting of June 28, 1944, advised that the speakers were EMMET LAVERY, MARY C. MC CALL, JR. WALTER WANGER, HERB ALLER, JAMES HILTON, AL SPEED, OLIVER H. P. GARRETT, concerning whom there is no record of membership in the Los Angeles County Communist Party; HERBERT K. SORRELL, elsewhere identified in this report as a Communist; and SIDNEY BUCHMAN, who, according to Source T-2 on February 26, 1945, was stated to be a member of the Los Angeles County Communist Party. (U)

Source T-95 stated that the resolutions had been prepared in advance and with the exception of the above-named speakers, no one in attendance took any part in the meeting. The speeches were described as being directed against the MPA because of their stand against Communism and, while there appeared to be nothing in the talks made by these speakers which would indicate a particular Communist tendency, they did not, according to source, make a clear stand they might intend to take against Communism. (U)

Source T-1 advised in addtion to those person already mentioned as having been present at the meeting of June 28, 1944 that the following persons were observed at the meeting: (U)

GEROGE BRADLEY, previously identified as a Communist Party member.
HARRY CARLYLE, elsewhere identified in this report as a Communist Party member.

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FREDERIC RINALDO, previously identified as a Communist Party member and who, according to Source T-5 on May 25, 1947, was still a member of the Los Angeles County Communist Party.
ALBERT MALTZ, previously identified as a Communist.
JAY GORNEY, previously identified as a Communist.
SAM GOLDBLATT, who Source T-12 advised on April 27, 1945 was in 1938, under the name of TED MILLER, a Branch Organizer in the Industrial Section of the Culver City Studio Branch of the Los Angeles County Communist Party. He held 1938 Communist Party membership card #58681 and 1939 Communist Party membership card #3288.
LUCIAN PRIVAL, who, according to Source T-2 on February 26, 1945, was a member of the Los Angeles County Political Association and held 1945 membership card #47445 and 1944 membership card #41863.

Source T-1 stated at this meeting the remarks of all the speakers were along the same line, that is that the MPA was a Fascist organization destroying unity and interfering with the prosecution of the war and, further, that it was an anti-labor, anti-Semitic, red baiting organization that was a political plot against the new deal. This same source stated that the persons directing the Council of Hollywood Guilds and Unions were leaders of the Communist elements within their own organizations and, at the same time, were active in many of the supporting Communist front organizations. The only individuals that this source mentioned in this connection, other than those individuals previously set out in this report, were BERNARD LUSHER, who, according to Source T-2 on July 2,1943, was a member of Branch N, Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party membership card #36151 under the name of GEORGE LASTREE. On April 14, 1947, Source T-88 stated that LUSHER was a member at that time of the EVA SHAFFRON Club, 16th Congressional District Section, Los Angeles County Communist Party and held 1947 Communist Party membership card #48425; and BERNARD GORDON, who, according to Source T-2 on August 31, 1944, was Labor Chairman of Branch H of the Northwest Section of the Los Angeles County Communist Political Association and held 1944 Communist Political Association membership card #44239.

II. MEMBERSHIP

Source T-96 advised that seventeen guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions. Source, who bases this opinion on long dealings and continuous observation of the tactics of these guilds, stated that of the seventeen, sixteen were Communist. It should be pointed out that Source T-96 is himself

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an official of one of the Unions within the motion picture industry. This information was furnished by Source T-96 on July 24, 1947. (&)(u)

On January 20, 1947, Source T-97 (&)(u) stated that then there were seven unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were two I.A.T.S.E. locals, two independent unions, and one A.F.L. Union, which comprised the membership of the Council at that time. These were: (u)

- Screen Story Analysis Guild
- Screen Cartoonist Guild
- Screen Costumers Guild
- Film Technicians
- Film Electricians, Local 40
- Machinists Guild
- Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.)
- Painters Union
- Screen Publicists Union
- Screen Supervisors Union
- Screen Set Decorators
- Screen Writers Guild.

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Source T-97 (&)(u) stated that the Council had lost mainly because of difficulties over the current film strike, The Screen Actors Guild, The Screen Office Employees Guild, a Musicians Local #47, to which all musicians in the motion picture industry beonged. (u)

III. ESTIMATE OF FUNCTION OF COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

Source T-96 (&)(u) stated that the Council has the support of all "left-wing, radical elements within the labor movement". (u) Source, who himself is a labor union official, (&)(u) stated on July 24, 1947 (&)(u) that this "radical element packed the first meeting of the Council and took control". Source expressed the opinion that the council was "strictly Communist dominated" and that although the Council was relatively "dormant" at the present time, it must still be regarded as a "force in the radical labor wing and will probably spring out soon in support of the third party movement". (u)

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IV. OFFICERS

From a letter on file in the Los Angeles Division, dated July 10, 1944 from the Council of Hollywood Guilds and Unions, it is noted that ELMER LAVERY served as Chairman of that organization from June 28, 1944 to March 2, 1945.

According to an announcement in the HOLLYWOOD REPORTER on March 2, 1945, the following officers of the Council were elected:

| | | |
|---|---|---|
| Chairman | MARY C. MC CALL, JR. | (Screen Writers Guild) |
| Vice-Chairman | PAUL HARVEY | (Screen Actors Guild) |
| Secretary-Treasurer | TED ELLSWORTH | (Motion Picture Costumers) |
| Board of Directors: | | |
| | JOHN R. MARTIN | (Film Technicians) |
| | BILL BLOWITZ | (Screen Publicists Guild) |
| | MIN SELVIN | (Screen Office Employees guild) |
| | HOWARD ESTABROOK | (Screen Writers Guild) |
| | SIG NESSELROTH | (Moving Picture Painters, AFL, Local 644) |

MARGARET BENNETT WILLS accepted in February, 1946 the position of Executive Secretary of the Council, according to Source T-96, who also stated she was formerly President of the Screen Office Employees Guild and delegate to the Central Labor Council. Source T-2 advised in July, 1943 that she was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party and that she held 1945 Communist Political Associ- membership card #45764, according to information furnished by Source on February 26, 1945.

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## CONFERENCE OF STUDIO UNIONS

Source T-52 who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry furnished the following information concerning the background development and subsequent resulting controversies within labor groups in the motion picture industry.

Source T-52 explained that the motion picture industry is not important in the industrial life of the nation in the same sense that communications, transportation and heavy goods industries are, but in the propaganda sense Hollywood and its motion picture industry is in a class by itself. It is the propaganda value of the motion picture industry that is the prime objective of the Communist infiltration. This propaganda is handled in a subtle and clever manner and is intended not to convert the American at this stage to Communism or to participate in a Soviet world but rather to fertilize the soil so that when the propaganda seed is planted it will find a fertile field in which to grow.

According to Source T-52, the Communist penetration of the motion picture unions began in 1934 and 1935 when a meeting was held in Carmel, California at which the principal figure, a Mr. MICHAEL EISTEIN, then attached to the AMTORG and bearing the title of Commissar of Heavy Industries of the U.S.S.R. was present as well as a number of Hollywood personalities. Arrangements were made at this meeting to finance the program of infiltration into the Hollywood Studio Enterprise and these arrangements later resulted in the establishment of Mr. JEFF KIBRE as the individual chosen by the Communist organization to carry out its designs. KIBRE began to appear as an important figure in Hollywood during 1937.

In 1937 after the International Association of Theatrical and Stage Employees had re-established themselves following a disasterous strike in 1933, one large local union emerged covering what is known as the back yard crafts which crafts are normally identified with stage and theater workers such as grips and electricians. This union had a membership of approximately 10,000 workers and was known as Local #37. As a result of controversy among these crafts prior to 1937, the International Association of Theatrical and Stage Employees restored local autonomy to the newly established Local #37. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization which was known as the United Studio Technicians Guild.

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This guild was headed by JEFF KIBRE and made an attempt which is to set up an over all industrial union. Before the establishment of the United Studio Technicians Guild, numerous smaller fronts such as the Federation of Motion Picture Crafts and an organization known as COMPAC (COMPAC is Committee of Motion Picture Arts and Crafts), as well as an Unemployed Conference, all of which were obviously Communist front organizations, were used to agitate in an effort to destroy the unions which were organized under the AFL.

Outside of the agitation and propaganda which these organizations spread, no significant developments resulted. While the United Studio Technicians Guild denied any direct connection with the CIO, it was later established that KIBRE was reporting on the activities and progress of this group to HARRY BRIDGES in San Francisco and ROY HUDSON, a National Labor functionary of the Communist Party, in New York. The real financing of the United Studio Technicians Guild came from these two sources.

According to Source T-52 (S&M) the struggle for domination within the Labor Movement in the motion picture studios did not develop into a major controversy until 1936, when the principal factor in establishing the importance of the United Studio Technicians Guild fight was a decision of the National Relations Labor Board which challenged the validity of the contract which the International Association of Theatrical and Stage Employees had entered into in 1936 and laid the ground work for an election which was subsequently held. This election was granted as a result of a petition filed by the United Studio Technicians Guild. (4)

When this election took place the International Association of Theatrical and Stage Employees supported by most of the AFL unions won the election by a substantial majority, Source T-52 (S&M) explained that it is significant to note, however, that Local 644 of the International Association of Theatrical and Stage Employees and HERBERT K. SORRELL who had only recently come into power in this union did not support the other AFL unions, but actively campaigned on the side of the United Studio Technicians Guild. SORRELL's affiliation with the Communist Party and his association with Communist Party members has previously been commented on in this report.

Following the defeat of the United Studio Technicians Guild, this organization dissolved and KIBRE disappeared from the Hollywood Motion Picture Studio labor picture.

According to Source T-52 (S/U) the Conference of Studio Unions was formed by very nearly the same group of unions that had formed the COMPAC, the unemployed conference, and several other Communist labor front groups that had sprung up in Hollywood during the late 30s. One significant addition which had been made to this group was Local 683 of the International Association of Theatrical and Stage Employees which is a union composed of studio technicians. (U)

The control of this union was, according to Source T-52 (S/U), captured by the Communists in 1940 when RUSSELL McKNIGHT was elected President, NORVAL CRUTCHER was elected Secretary and JOHN MARTIN was selected as Business Manager. From the time these three men were elected in Local 683 they followed the Communist Party line insofar as it was possible for them to do so and continue to be affiliated with the International Association of Theatrical and Stage Employees. (U)

Source T-52 (S/U) asserted that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the international unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring under their orbit. (U)

As the Conference of Studio Unions organization developed HERBERT SORRELL began to emerge as the over all leader of the Communist Party faction in the Hollywood Motion Picture Studio Unions, according to Source T-52. (S/U) In 1941 when the Conference of Studio Unions was officially organized, the activities of the organization were outlined as follows: To organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of any union to suit a particular craft, place workers in the Painters Union which was headed by SORRELL. (U)

This resulted in the organization of some 3500 office workers into this union while between 500 and 600 screen cartoonists, 300 screen publicists, 200 screen story analysts and between 700 and 800 set directors also became affiliated with this union. Despite the fact that these groups had no craft they all were placed within the Painters organization.

Source T-52 (S/U) declared that the Conference of Studio Unions following its organization in 1941 supported the Communist Party line, completely carrying on a program of agitation in which they cried for local autonomy and democratic unionism and generally advocated contempt and disregard for the authority of officers within the union above the local level. The

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Conference of Studio Unions supported the National Service Act in 1941 which according to Source T-52 indicated that this union was controlled by the Communists. During this period the Conference of Studio Unions became very militant in handling economic and jurisdictional problems within the studios and at the least provocation the Painters Union would go on strike to support the jurisdictional grievances on the part of a member union of the conference. (u)

As these unions began to negotiate contracts, Source T-52 pointed out that it was significant to note that a clause was inserted in the contracts of the Conference of Studio Union unions which provided for the changing of the bargaining agency of the union at any time that the union voted for such a change. In addition to the activities of the Conference itself, there were factions from the other International Association of Thea trical and Stage Employees unions operating in Hollywood which were coordinated and tied into the Conference Program. (u)

During the period of this struggle several active International Association of Theatrical and Stage Employee locals came under the dominance of the Conference of Studio Unions; these included Film Technicians Local 683, the Film Costumers Local 705, the Studio Electricians Union Local 728 and the Property Crafts Local 44. In addition to these locals, two others were isolated from the International, namely, the Sound and Camera Locals.

During the period of the Conference of Studio Unions' development Source T-52 explained that the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political front groups and made successful penetrations into several of the active crafts and guilds within the motion picture industry. (u)

This struggle for power within Hollywood Studio Motion Picture unions was climaxed by the 1945 jurisdictional strike. According to Source T-52, a number of influential International Association of Theatrical and Stage Employees unions had been infiltrated by the Communist Party and a number of industry members in Hollywood had been effectively silenced by smear campaigns, such as those conducted against CECIL B. De MILLE, JAMES McGUINNESS, and SAM WOOD. The only effective force which remained to combat the Conference of Studio Unions was the International Association of Theatrical and Stage Employees and those local unions which still followed its directives. (u)

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On March 12, 1945 HERBERT K. SORRELL, head of the Conference of Studios unions called a strike of the Conference members in order to obtain recognition for 77 set decorators. Source T-52 asserted that the jurisdictional dispute of the set decorators was in itself not important because had the strike not been called on that issue it would have been called on some other issue.

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The International Association of Theatrical and Stage Employees officers realized at this time that they must make a definite stand against the Conference of Studio Unions, otherwise the program of SORRELL would surely be successful and would subsequently result in the destruction of the International Association of Theatrical and Stage Employees organization.

According to Source T-52, the strike was rather untimely from the Communist standpoint inasmuch as the Communist Party line at that time was to support the "no strike pledge" in industry. Source T-52 stated that the strike was called at this time for two reasons: (1), The success of the European campaign against Germany had been assured and undoubtedly the Communist Party higher-ups anticipated a change in the Party line concerning labor controversies, (2), While the Communists probably did not desire the strike to come at that moment the stand which the International Association of Theatrical and Stage Employees was making would have jeopardized all their efforts if they had not chosen to stand firmer. They were thus obliged to support this strike or else sacrifice their program throughout.

With regard to this motion picture strike which was called on March 12, 1945, it is of interest to note that the Communist policy was at first unsettled and was not crystallized until March 15, 1945 when an editorial appeared in the Daily PEOPLE'S WORLD, official organ of the Communist Party on the West Coast, captioned "End the Movie Strike at Once." This editorial pointed out that strikers in war time were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of strike when the nation is at war. In this regard Source T-2 made available a memorandum which adopted certain conclusions of the Los Angeles County Communist Board which had been arrived at during a meeting held April 11, 1945. This memorandum reflected that there was considerable confusion among the Communists at the time this strike was called, but that after it had been in progress for a month they were all agreed that the strike should be terminated at once.

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An editorial appeared in the July 24, 1945 issue of the Daily PEOPLE'S WORLD captioned "Support the Strike of the Film Unions," which editorial declared that this strike of motion picture studio employees was no longer a jurisdictional dispute as it had originally been represented to be by the producers, but that it has now been revealed to be a strike of union vs. anti union forces.

Editorial further stated that "Since the strike began there have been developments which make it clear that the studios and the reactionary banking interests which financed the studios are making this strike a spearhead for a general anti-labor drive." The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

It is also significant to note that Source T-28 reported on March 13, 1945 that JOHN HOWARD LAWSON, a writer who has been described previously in this report as being an active Communist Party member, was exceedingly upset over the developments in the motion picture studio labor controversy. This source stated that LAWSON did not know whether the Party members employed in the motion picture studios in Hollywood should recognize the Conference of Studio Union picket lines or not. (4)

LAWSON informed Source T-28 that it would be necessary for the Communists to reach a definite decision concerning the support of this controversy immediately in order that their assistance might be made available to the strikers in the event the Communist leaders concluded that the strike merited support. (4)

A news article appearing in the August 21, 1945 issue of the Daily PEOPLE'S WORLD quoted PHILIP M. CONNELLY, Los Angeles CIO Industrial Union Council Secretary-Treasurer, as urging support for the Conference of Studio Unions in its controversy against the motion picture producers. CONNELLY stated that the CIO support comes from the recognition that the "Producer-International Association of Theatrical and Stage Employees fight" against the progressive AFL Studio Unions is the opening gun in an open shop inspired campaign to destroy all legitimate trade unions. This news article also quoted CONNELLY as urging CIO members to boycott theaters in Los Angeles which are showing films made by studios involved in this strike.

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Source T-52 further explained that the 1945 strike as called on March 12th by SORRELL would have ended within a period of two weeks had it not been for the association with the Conference of Studio Unions and SORRELL of WILLIAM L. HUTCHESON, anti-Communist head of the Carpenters Union who entertained an old jurisdictional grievance against the International Association of Theatrical and Stage Employees. In order to obtain this support from the Carpenters Union, SORRELL had according to Source T-52 assured HUTCHESON that if the latter would support him in this strike the Conference of Studio Unions would not go back to work until the Carpenters jurisdictional difficulties were settled.

Prior to this time the Carpenters, according to Source T-52, had never belonged to the Conference of Studio Unions but they had been the hub of the jurisdictional difficulties between the International Association of Theatrical and Stage Employees and the building crafts in the studios. When it appeared that the studios were not going to shut down but that a prolonged struggle would ensue, a commitment was made by all parties involved to the effect that they would abide by the final decisions of the National Labor Relations Board in the matter which was currently hearing the dispute.

However, according to Source T-52, SORRELL demanded that before the Conference of Studio Unions went back to work it would be necessary that a few of the jurisdictional problems of the Carpenters be settled, and in this respect HUTCHESON of the Carpenters Union adopted such an unreasonable position that it was impossible for those unions affiliated with the International Association of Theatrical and Stage Employees to accept the settlement.

As the controversy continued to extend itself from a period of weeks into a period of months, SORRELL, according to Source T-52, began to realize the possibility of the complete elimination of the Conference of Studio Unions from the Motion Picture Union scene. Therefore, in October, 1945 he attempted a desperate move by throwing mass picket lines around the Warner Brothers Motion Picture Studios in Burbank, California.

According to Source T-52, virtually every Communist in the city that could be commanded was brought to the picket lines to support the strikers, including JOHN HOWARD LAWSON and BEN MARGOLIS whose Communist activities have previously been mentioned in this report. Likewise, the picket lines were supported by members of the American Youth for Democracy.

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In this regard it is significant to note that during the course of the Studio Employees Strike, T-28 advised that JOHN HOWARD LAWSON and several others in the motion picture industry, including HENRY MYERS, BEN BARZMAN and FRANK TUTTLE formed what LAWSON described to T-28 as a private strike fund. The collection of this fund was, according to T-28, to be given no publicity and its proceedings were to be used for the benefit of the striking white collar workers within the studios, i.e., members of the: (U)

Screen Office Employees Guild
Screen Cartoonist Guild
Screen Publicists Guild (U)

In connection with the Communist activities in support of the striking Conference of Studio Unions unions it is significant to note that MORGAN HULL, Los Angeles County Communist Party Labor Chairman, on October 8, 1945 addressed a memorandum to all club presidents and labor chairmen, requesting that these club representatives attend a meeting to discuss the various problems arising in connection with the Hollywood Studio Strike on Tuesday evening, October 9, 1945 at the East Hollywood Communist Party Club Headquarters, 4660 Melrose Avenue.

On October 9, 1945 Source T-100 made information available to Special Agents JACK S. KENYTON and JAMES W. MASON concerning the proceedings of the Communist Party meeting being held at [redacted] According to this information GEORGE SANDY, a Los Angeles County Communist Party functionary, presided at this meeting and introduced as the first speaker MATTY MATTISON, Business Agent of the striking local 644 of the Painters Union, who was Chairman of the Speakers Committee of the Hollywood Strike Strategy Committee. MATTISON outlined the background of the strike, stating that at first the main activity of the striking union was to bring the matter to a head through legal methods and through exertion of political pressure and that the only other action that had been taken was through maintenance of legal picket lines. He explained that the rank and file members of the striking unions were more progressive and general head of the strike leadership, therefore, they demanded a more demonstrative action in connection with picketing. As a result, mass picketing was undertaken at Warner Brothers Studios in Burbank which subsequently resulted in the peaceful pickets being beaten and dispursed by the Studio and the Burbank City Police. (U)

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.TISON further outlined the results of picketing activity on days and stated that the union had found it necessary to employ mass picketing tactics in order to bring about a successful climax to the controversy. MATTISON declared, according to Source T-100, that this present strike is not a jurisdictional dispute but a dispute upon the successful outcome of which depends the very existence of all unions. (U)

According to Source T-100, MATTISON declared that if this reactionary pattern against unions is not broken Fascism will exist in some form or another and progressive unionism is going to die. A movement will begin on this basis to smash labor and all progressive forces, therefore, we must organize all progressive forces so that we can be an example for the company which has its eye on the film industry strike. (U)

According to Source T-100, one MIN SELVIN declared at this meeting, "The success of the strike depends upon the Communists. We must all mobilize first to picket the studios and next the theaters. The picketing of the theaters is an economic weapon which is a real threat to the incomes of these establishments." (U)

According to T-100, SELVIN pointed out that the individual Communist clubs were not to conduct picket lines of their own but it was their duty to augment the lines already established. In this connection she distributed cards to the individuals present at the meeting which reflected the theaters now being picketed and specifically informed comrades present that these were to be the only theaters picketed at the present time. SELVIN, according to Source T-100, stated that the American Youth for Democracy has to date been of great service in augmenting picket lines and if the members of the American Youth for Democracy were of the older group, this should be continued but she indicated that it was not advisable to have minors picketing. (U)

Following SELVIN's remarks, KENNETH Mac CLELLAND, a member of the striking Conference of Studio Unions union was introduced. Mac CLELLAND briefly outlined the progress of the strike and reiterated a few strike incidents wherein violence had been practiced against the picketers. He then announced that it would be necessary to distribute 150,000 leaflets advertising a meeting of the Citizens Committee to Aid the Strikers, of which he is a member. This meeting was scheduled to take place at the Olympic Auditorium on the evening of October 13, 1945, and it is sponsored by a number of groups who were supporting the strike. He urged that as many Communists as possible attend this meeting. (U)

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According to Source T-100 GEORGE SANDY, a functionary of the Los Angeles County Communist Party, addressed the group after MacCLELLAND stated that "The principal part the Communist Party is to play in the strike is to keep the ball rolling and in that manner help the morale of the strikers." SANDY emphatically stated that the trade union members of the Communist Party must demand of their unions that they support this strike. He stated that the Communist Party must distribute thousands of leaflets on behalf of the strikers and in addition to distributing leaflets which are to be prepared by the Party, SANDY explained that 500 copies of the DAILY WORKER have been ordered for distribution on the picket lines daily and stated that various Communists clubs in the Hollywood area must furnish members to distribute these papers. (S) (U)

Source T-52 (S) (U) explained that a great many of the actions which took place in the strike might not have taken place had the Communists been free to pursue their fight without being obliged to consider HUTCHESON and the support given the Conference of Studio Unions by the Carpenters Union. This source (S) (U) surmised that it is probably true that HUTCHESON's participation was undoubtedly a source of strength to the Communist cause in the Hollywood controversy, but that his alliance with SORRELL also cramped their style in many ways, particularly in regard to an early settlement. (U)

The effect of the strike was to materially weaken the Communist force in studio unions, according to Source T-52 (S) (U) the openly rebellious attitude of the Communist fractions made it possible to remove several of these fractions from the International Association of Theatrical and Stage Employees unions and expel their leaders. (U)

According to a newspaper article appearing in the November 2, 1945 issue of the LABOR HERALD, official publication of the CIO on the West Coast entitled "Film Strikers Back at Work," the striking Hollywood studio employees returned to work on that day after having been on picket lines for eight months.

Source T-52 (S) (U) advised that the period intervening between the October settlement of the 1945 strike and the subsequent strike of September, 1946 was a period of chaos insofar as the studios were concerned. During this period HERBERT SORRELL created numerous incidents which resulted in strike threats and in a short strike which took place in July, 1946. This strike lasted but two days and served to assist SORRELL to bolster to a small degree his waning prestige. (U)



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During this period [Source T-52] explained the machinery which had been set up in Washington had been at work which resulted in a decision being handed down from a three man committee appointed by an Executive Council awarding jurisdiction to the International Association of Theatrical and Stage Employees over 300 full time jobs which had previously been under the jurisdiction of the Carpenters Union.

HUTCHESON, therefore, [according to Source T-52] never fully accepted the decision and while he permitted his men to be under this decision he exerted all possible political pressure to have the decision modified. As a result of this pressure, a so-called clarification of the directive by the Carpenters demanding that 300 jobs which they had lost control of be turned back to them. Both the studios and the International Association of Theatrical and Stage Employees refused to honor such a claim, with the result that on September 26, 1945, a strike was called by the Conference of Studio Unions to assist the Carpenters in their demands.

Apparently, [according to Source T-52,] the Conference of Studio Unions group believed that they could proceed with this strike from where the 1945 strike had left off and immediately mass picket lines were thrown around major studios, violence was perpetrated and every conceivable effort was made to forceably prevent the non striking workers from carrying out their duties.

In this controversy, [according to Source T-52,] the Communists activity supported the striking unions. After several incidents of mass violence and disturbance, the studios resumed normal operations and the strike settled into a long drawn out controversy which at the present time is still unsettled. The Conference of Studio Unions for the most part is virtually destroyed, despite the efforts of the Communist organization in Hollywood to keep it alive.

With regard to the violence [mentioned by T-52,] it is to be noted that on November 18, 1946, fourteen leaders of the striking motion picture studio unions were arrested for violating a court order against mass picketing and rioting at major motion picture studios in Hollywood. Following the arrest of these individuals, the Los Angeles County Grand Jury returned indictments against all of these fourteen individuals on November 22, 1946, charging them individually with violations of Section 166, 182, 245 and 409 of the Penal Code of California in that they did conspire, combine, confederate and agree together to commit acts to pervert and obstruct the due administration of the laws and further wilfully disobeyed the Superior Court order. They are charged with unlawful assembly after having been

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warned to disperse and also charged with committing assaults on persons with deadly weapons.

The individuals arrested and indicted, together with the union which they represent, are set forth as follows:

HERBERT K. SORRELL, President of the Conference of Studio Unions and business representative of the motion picture Painters Local 644.

SORRELL's Communist Party affiliation has been set forth in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947 in the instant case.

CARL HEAD, Assistant Business Agent for Local 644, Painters Union.

MATTY MATTISON, Business Agent of Screen Story Analyst Guild.

The Communist Party affiliations of MATTISON have previously been reported in report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

AVERILL BERMAN, Radio Commentator.

EDWARD M. GILBERT, Business Agent for Local 1421, Set Designers and picket leader in charge of all pickets during the striking.

The Communist affiliations of this individual have been previously set forth in this report.

ANDREW LAWLESS, Picket Captain for Conference of Studio Unions.

JOHN R. MARTIN, Business Agent for Local 633, Film Technicians Union.

RUSSELL McKNIGHT, President of Film Technicians Local #683.

McKNIGHT's Communist Party activities have been reported in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

JAMES SHELTON, Business Agent of the Studio Carpenters Union Local #946.

NORVAL CRUTCHER, Secretary of Screen Technicians Local #683. The Communist Party activities of CRUTCHER have previously been reported in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

ROY TINDALL, Business Agent of the International Brotherhood of Electrical Workers Union Local 40.

LOUIS WHITMAN, member of the Studio Carpenters Local Union and Chief Picket Line Strategist.

RAY HIGBY, member of the Screen Carpenters Local #946, and a picket dispatcher at the Carpenters' Hall.

FRANK DRDLIK, member of Screen Set Designers Local #1421. DRDLIK's Communist Party activities have been previously reported in report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

JOHN N. BARNES, Deputy District Attorney in Charge of Special Prosecutions for Los Angeles County, Hall of Justice, Los Angeles, California, has informed that the indictments as brought by the Los Angeles County Grand Jury against four of these fourteen individuals on November 22, 1946 have been dismissed for lack of evidence. Those in favor of whom the indictments have been dismissed are BERMAN, DRDLIK, SKELTON and TINDALL.

The remaining ten defendants are scheduled to appear for trial under these indictments in November, 1947.

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ENCLOSURES: TO THE BUREAU

Exhibit "A" One photographic copy of PROCEEDINGS OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOTION PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA, a report of the Communist activities within and concerning the International Association of Theatrical and Stage Employees made at its 35th National Convention at Louisville, Kentucky, June 3-6, 1940.

Exhibit "B" Two photostatic copies of article entitled "CAPTURE THE FILM!" written by WILLI MUENZENBERG, appearing in the Daily Worker, July 23, 1925.

Exhibit "C" Two photostatic copies of article entitled "THE PICTURE AND THE FILM IN THE REVOLUTIONARY MOVEMENT," written by WILLY MUENZENBERG, appearing in a special supplement section in the Daily Worker of August 15, 1925. This article quotes LENIN and others and reflects that the enlarged Executive of the Comintern in March, 1925 instructed all affiliated parties to concern themselves with the film industry.

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## UNDEVELOPED LEADS

### THE LOS ANGELES OFFICE

AT LOS ANGELES, CALIFORNIA, will continue to observe the activities of the Communists in the motion picture industry and the Communist front organizations and report information of value to this investigation.

A copy of this report is being furnished to the New York Office as it is believed that it contains information of value to that office.

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| SOURCE T-1 | CNDI | [redacted] |
| SOURCE T-2 | CNDI | |
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| SOURCE T-14 | CNDI | |
| SOURCE T-15 | [redacted] | |
| SOURCE T-16 | CNDI | [redacted] |
| SOURCE T-17 | CNDI | |
| SOURCE T-18 | CNDI | |
| SOURCE T-19 | CNDI | |
| SOURCE T-20 | [redacted] | |

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SOURCE T-21 CNDI [redacted]

SOURCE T-22 CNDI

SOURCE T-23 CNDI

SOURCE T-24 CNDI

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SOURCE T-25 A strictly confidential source at the J.A.F.R.C. Office, 208 South Spring Street, Los Angeles.

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SOURCE T-26 CNDI [redacted]

SOURCE T-27 [redacted]

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SOURCE T-28 CNDI [redacted]

SOURCE T-29 CNDI

SOURCE T-30 CNDI

SOURCE T-31 CNDI

SOURCE T-32 CNDI

SOURCE T-33 CNDI

SOURCE T-34 CNDI

SOURCE T-35 CNDI

SOURCE T-36 Hollywood Writers Mobilization records obtained by Special Agent JOHN KEANE on May 19, 1947.

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SOURCE T-37 CNDI [redacted]

SOURCE T-38 CNDI

SOURCE T-39 [redacted]

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SOURCE T-40 CNDI [redacted]

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SOURCE T-41 CNDI [redacted] (X) u b7D

SOURCE T-42 [redacted]

SOURCE T-43 CNDI [redacted] b7D

SOURCE T-44 CNDI (X) u

SOURCE T-45 CNDI

SOURCE T-46 CNDI (X) u

SOURCE T-47 Report of the Joint Fact-Finding Committee of the 56th California Legislature - 1945, prepared by Senator JACK B. TENNEY, published by the State of California.

SOURCE T-48 CNDI [redacted] (X) u

SOURCE T-49 San Francisco CNDI [redacted] (X) u

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SOURCE T-50 [redacted] b6 b7C

SOURCE T-51 Pretext by former Special Agent R. W. HOLLMAN, L. A. File 100-17834-124, page 9.

SOURCE T-52 [redacted]

SOURCE T-53

SOURCE T-54 [redacted] b6 b7C

SOURCE T-55 [redacted]

SOURCE T-56 Seattle CNDI [redacted] in report of Special Agent JOHN R. BRECKENRIDGE, dated 1-14-47, at Seattle, re. [redacted] b7D

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SOURCE T-57 [redacted]

SOURCE T-58 CNDI [redacted] in report of Special Agent JAMES A. SWARTZ, dated August 31, 1944, at Washington, D. C. re. [redacted] Internal Security - C, Washington File [redacted] b7D

SOURCE T-59 CNDI [redacted]

SOURCE T-60 CGII [redacted]

SOURCE T-61 Report of Joint Fact-Finding Committee of the California Legislature on Un-American Activities - 1947.

SOURCE T-62 CECIL NOE, [redacted] member of LOCAL 47, A.F.M. b6 b7C

SOURCE T-63 [redacted] Hollywood, California.

SOURCE T-64 CNDI [redacted] b7D

SOURCE T-65 [redacted] b6 b7C

SOURCE T-66

SOURCE T-67 CNDI [redacted] in report of Special Agent LOUIS LOBL, dated April 16, 1942, at Washington, D. C., re [redacted] Internal Security - R, Washington [redacted] b7D

SOURCE T-68 [redacted] New York City.

SOURCE T-69 Van Nuys, California.

SOURCE T-70 Los Angeles, California.

SOURCE T-71 Beverly Hills, California.

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SOURCE T-72 CNDI [redacted] (X) u

SOURCE T-73 [redacted] Los Angeles, California.

SOURCE T-74 [redacted]

SOURCE T-75 [redacted] in report of Special Agent L. O. PRIOR, dated December 10, 1941, at New York, re. League of American Writers, Internal Security - C, New York File [redacted]7, page 3.

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SOURCE T-76 CNDI [redacted]

SOURCE T-77 [redacted] by [redacted] newspaper correspondent.

SOURCE T-78 CNDI [redacted] reported in Hollywood Anti-Nazi League, Registration Act - R, L. A. File 100-13-23.

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SOURCE T-79 [redacted]

SOURCE T-80 CNDI [redacted]

SOURCE T-81 CNDI [redacted] u

SOURCE T- 82 CNDI [redacted] (X)

SOURCE T-83 CNDI [redacted]

SOURCE T-84 [redacted]

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SOURCE T-85 [redacted]

SOURCE T-86 Letter from the Bureau, dated November 18, 1943, in L. A. File No. 100-6977-73.

SOURCE T-87 Report of Special Agent BAILEY M. SANFIELD, dated October 7, 1942, Los Angeles, re [redacted] Internal Security - C, L. A. Fil [redacted]

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SOURCE T-88 CNDI [redacted]

SOURCE T-89 [redacted]

SOURCE T-90 CNDI [redacted] (U)

SOURCE T-91

SOURCE T-92

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JGF/cmc
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SOURCE T-99 [redacted] North Hollywood, California.

SOURCE T-100 [CNDI [redacted]] (&) U

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SOURCE T-101

SOURCE T-102

SOURCE T-103

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SOURCE T-106

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SOURCE T-108

SOURCE T-109

SOURCE T-110

SOURCE T-111

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SOURCE T-112

SOURCE T-113



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SOURCE T-114

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE No. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| LOS ANGELES | 8-4-47 | 7/11--8/4/47 | JAMES G. FINDLAY | MEC AAH HAW IFC DML GAW CMC BMc CMF MGM |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

SYNOPSIS OF FACTS:

International Communists as early as 1925 recognized the need for developing and utilizing the motion picture as a propaganda vehicle. This report is a summary of Communist infiltration activities in the motion picture industry in Hollywood, giving the identities of various Communist front organizations together with the activities of Communist Party members in these organizations; also of the identities of various guilds and unions in the motion picture industry, together with their principal Communist Party members, and organizations and the tactics used in getting their purposes accomplished in the motion picture field. Available evidence of Party membership of persons named herein has been set out.

- P -

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5-25-93 BY 5803 ROD-JAR

Classified by 10-8-84 SP/AGW
Declassify on: OADR

REFERENCE: Bureau File No. 100-138754.
Bureau letter dated July 2, 1947.

CLASS. & EXT. BY 5602 LAW
REASON FCIM 11, 1-2, 4.2
DATE OF REVIEW

DETAILS: AT LOS ANGELES, CALIFORNIA

This is the joint report of Special Agents J. MARSHALL BATES, HARVEY G. BERKEY, MARCUS M. BRIGHT, JOHN M. CASHEL, GRAHAM A. DAY, FRED G. DUPUIS, JAMES G. FINDLAY, PAUL W. GIBBS, JOHN J. HENRY, VERNON D. JENSEN, JOHN KEANE, DAVID W. MAGEE, EMMETT C. McGAUGHEY, MERLE L. PARKER, GAYLE C. SHELTON, ROMNEY STEWART, GEORGE D. THOMSON and LESLIE F. WARREN.

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
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~~CONFIDENTIAL~~

DECLASSIFIED BY

BEST COPY AVAILABLE

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

July 11, 1947

MEMORANDUM FOR THE DIRECTOR

The attached memorandum summarizes the information in the Bureau's possession concerning the Communist infiltration of the motion picture industry. There are set out alphabetically between pages 3 and 24 the names of all of the persons in the motion picture industry whom we know to be or to have been Communists. Individual memoranda are being prepared on Charles Chaplin, Edward G. Robinson, John Garfield, Herbert Biberman, John Howard Lawson, and probably a few other more prominent Communists or Communist sympathizers in the movie industry, in order that Mr. Nichols may have this information in preparing data for the Parnell Thomas Committee. The attached memorandum, of course, will furnish the over-all background picture.

Respectfully,

Edw. A. Tamm

RECORDED 100-13454-250
INDEXED
OCT 20 1947

EX-89

Attachment
EAT:ml

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-2011 BY SP12B70 E

Federal Bureau of Investigation
United States Department of Justice
Los Angeles, California
August 13, 1947

Director
Federal Bureau of Investigation
U. S. Department of Justice
Washington, D. C.

Re: COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
(Bureau file #100-138754)

Dear Sir:

Reference is made to Bureau letter as captioned above dated July 2, 1947, with particular reference to the last paragraph on page 1 of that communication relative to "The Conference of Studio Unions and a New Bloc of Unions Known As the Council of Radio Unions."

The initial information concerning the organization of a radio union council appears in the motion picture trade publication VARIETY in its issue of November 1, 1946, wherein it was reported that various unions operating in the radio industry had agreed upon a proposal to formulate a radio council in Los Angeles. This article reveals that the first meeting was scheduled for November 15, 1947.

The Radio Directors Guild was reported as having received confirmation from the National Association of Broadcast and Electrical Technicians, the American Federation of Radio Artists, the International Brotherhood of Electrical Workers, the Radio Writers Guild, and Local #47 of the American Federation of Musicians.

The article then names certain delegates to this meeting as follows: FLOYD WETLAND and JAMES BROWN, representing the National Association of Broadcast and Electrical Technicians; CARLTON KADELL, GEORGIA BACKUS, KEN CARPENTER, BILLY GOULD, JOHN HIESTAND, ERICH SNOWDON, and STAN FARRAR, representing the American Federation of Radio Artists; GEORGE CAMPBELL, representing the American Federation of Musicians, Local #47; and THOMAS FREEBAIRN-SMITH, representing the Radio Directors Guild.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-84 BY Spec Agent
RECORDED 100-138754-A-1895
INDEXED
37 AUG 18 1947
File reviewed per release
FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS
EX-53
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Director, FBI

August 13, 1947

Re: COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONF. INFT.

CNDI [redacted] advised that an organization known as the Council of Radio Arts and Crafts was formed on February 20, 1947 in Los Angeles by representatives from the various radio guilds and unions above-mentioned. This informant further stated that when the announcement was made of the formation of this organization, the Conference of Studio Unions, through its leader, HERBERT K. SORRELL, had announced that there would be an affiliation of these two organizations, one representing the motion picture industry and the latter the radio industry, for mutual interest. Informant further advised that there had been no tangible evidence of actual affiliation between the groups other than the Council of Radio Arts and Crafts supporting the Conference of Studio Unions in its strike. b7D

The trade paper VARIETY in its issue of December 5, 1946 carried a small article advising that the newly formed Council of Radio Crafts and Guilds had had its constitution endorsed by the Radio Writers Guild, the Radio Directors Guild, and the National Association of Broadcast Engineers and Technicians, an independent union. The article continues stating that anticipated endorsements are expected from the American Federation of Musicians, Local #47, the Screen Publicists Guild, the American Federation of Radio Artists, the Office Employees International Union, and the International Brotherhood of Electrical Workers.

Mr. FRANKLYN "PINKY" PARKER, [redacted] a member of the executive board of the American Federation of Radio Artists, has advised that that organization has not yet become affiliated with the Council of Radio Arts and Crafts. He revealed that a resolution proposed by GEORGIA BACKUS had been presented at a pre-convention caucus of the union members in Los Angeles and that the resolution had been defeated by a majority of the national convention delegates elected by the Los Angeles local of the American Federation of Radio Artists. b6 b7C

It was his understanding that certain representatives from this union would seek to present the resolution at the national convention to be held in the third week in August in New York City but that "right wing" representatives from Los Angeles and New York were believed to be of sufficient strength to block acceptance on the part of the union into the newly-formed Council of Radio Arts and Crafts.

Mr. PARKER stated that SAMUEL MOORE, National President of the Radio Writers Guild, was the chief proponent for the formation of this council and that it was his further understanding that the organization was merely a

Director, FBI

August 13, 1947

Re: COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

loose affiliation of radio guilds and unions designed along the lines of the Conference of Studio Unions so as to foster favorable labor legislation and to engage in semi-official political activity.

It is to be noted that GEORGIA BACKUS, radio actress, is a member of the Communist Party (Bureau file [redacted]) and that SAMUEL MOORE, a radio writer, is also affiliated with the Communist Party (Bureau file [redacted]

b6
b7C

Attention is directed to an article contained in RADIO TELEVISION NEWS in its issue of November 7, 1945 wherein it was reported that the Industrial Council of Radio is being formed in New York with branch offices to be opened in Chicago and on the Pacific coast. This article reveals that the organization is to be an affiliation of various radio guilds and unions with its operations designed to be similar to those of the Conference of Studio Unions. The article concludes that one of the foremost figures behind the formation of the "Industrial Council of Radio" is Producer JERRY DEVINE. No information is available to this office which would establish that the "Industrial Council of Radio" is identical with the Council of Radio Arts and Crafts.

Very truly yours,

R. B. HOOD
Special Agent in Charge

EBR:DRU
AMSD
100-15732
cc: 100-19333
cc: New York

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

AUG 4 1947

TELEMETER

Mr. Ladd
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Nichols
Mr. Nease
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Coffey
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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20 JUN 3 1974

WASH FROM LOSA 4 4 6-05P

DIRECTOR URGENT

CP INFILTRATION MOTION PICTURE INDUSTRY, IS-C. SUMMARY REPORT REQUESTED BULET JULY ELEVENTH WILL BE MAILED AUG. SIXTH.

HOOD

G.I.R.

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RECORDED 100-138754-190

FBI

36 AUG 19 1947

EX-25

cc. Mr. Barnes

2 Dg

AUG 27 1947

239

July 18, 1947

Motion Picture Industry

Honorable John McDowell
House of Representatives
Washington, D. C.

My dear Congressman:

This is to acknowledge your communication of July 17, 1947, in which you advised that you have been in contact with a Mr. William A. Hess, an attorney at Los Angeles, California, and a Mrs. Evelyn Louise Bertin stopping at the Mayflower Hotel, Washington, D. C., who have indicated to you that they have information of possible interest to this Bureau.

Immediately upon receipt of your letter, an effort was made to contact Mrs. Bertin in Washington, D. C., at which time it was learned she had checked out of the Mayflower Hotel. It was determined at that time that Mrs. Bertin resides at [redacted]

b6
b7C

Mrs. Bertin and Mr. Hess will be interviewed in the very near future regarding the matter they discussed with you.

Your courtesy in bringing this information to my attention is indeed appreciated.

With expressions of my highest esteem and best regards,

Sincerely yours,

J. Edgar Hoover

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DATE 4-18-83 BY SP2 BTW

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INDEXED

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EX-40

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JUL 19 3 35 PM 1947

COMMUNICATIONS SECTION
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FEDERAL BUREAU OF INVESTIGATION
COMMUNICATIONS SECTION

SEP 13 1947

CC - 150

FEDERAL BUREAU OF INVESTI
UNITED STATES DEPARTMENT OF

August 21, 1947

TO: COMMUNICATIONS SECTION.

SAC, Los Angeles

Transmit the following message to:

CODED

RE COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; IS-C.

THE BUREAU IS IN THE PROCESS OF PREPARING A LIST WHICH WILL REFLECT ALL THE MOTION PICTURES IN WHICH COMMUNISTS AND COMMUNIST SYMPATHIZERS HAVE PARTICIPATED. CONSEQUENTLY THE BUREAU IS DESIROUS OF YOUR OFFICE ADVISING WHETHER OR NOT THERE ARE ANY BOOKS OR DIRECTORIES PRINTED BY THE MOTION PICTURE INDUSTRY REFLECTING THE PICTURES WITH WHICH SCREEN WRITERS, ACTORS, DIRECTORS AND SO FORTH, HAVE BEEN CONNECTED. IF SUCH PUBLICATIONS ARE AVAILABLE IT IS DESIRED THAT THEY BE IMMEDIATELY FURNISHED TO THE BUREAU AIR MAIL SPECIAL DELIVERY.

HOOVER

JJC:mjp

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DATE 10/18/2010 [illegible]

RECORDED

SENT VIA _____ M Per _____

UNITED STATES GOVERNMENT

# Office Memorandum

TO : DIRECTOR, FBI

DATE: AUGUST 8, 1947

FROM : SAC, LOS ANGELES

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

On August 4, 1947 LOUELLA O. PARSONS carried the following paragraph in her column:

"The greatest piece of insolence I've ever heard of is the propaganda sent out by the Communist Party offering to explain Communism to producers who are making anti-Communist pictures.

"We don't need Communism explained. We know its danger to our country too well. They can whitewash it a thousand different ways, and it still remains the darkest menace in the world today.

"I have in my possession a copy of the letter sent to producers by JIM FOREST, Educational Director of the Communist Party, enclosing a booklet, "Is Communism un-American?" with nine questions about the Communist Party answered by EUGENE DENNIS. Well, here's the motion picture industry's answer — yes, it's dangerous — yes, it's un-American!"

A copy of the letter and pamphlet in question, namely the "Nine Questions about the Communist Party Answered by EUGENE DENNIS", was furnished to this office by MARK HELLINGER, Producer, and is being enclosed herewith for the Bureau.

ENCL. ATTACHED

JCE:cmf
100-15732

ENCLOSURES- 2

RECORDED & INDEXED

EX-29

F B I
15 AUG 12 1947

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#2 255-639
4-18-95 SP12 BTJ

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-25-86 BY SP4 LEW GCMC
4-18-95 SP2 BTC

ENCLOSURE TO THE BUREAU:

Form letter and pamphlet titled "9 Questions about the Communist Party".

L.A. File No. 100-15732

100-138754-13

# is COMMUNISM UN-AMERICAN?

HEREIN IS UNCLASSIFIED
DATE 8-25-86 BY SP1 SP1 639

## 9 QUESTIONS About the Communist Party ANSWERED

by EUGENE DENNIS

5¢

## NEW PUBLICATIONS

WORKERS, DEFEND YOUR UNIONS!, by William Z. Foster ..... $.01

THE COMMUNIST POSITION ON THE NEGRO QUESTION ..... .25

WOMEN'S PLACE—IN THE FIGHT FOR A BETTER WORLD, by Elizabeth Gurley Flynn ..... .05

HOW'S YOUR HEALTH?, by Robert Friedman ..... .10

FRANCO SPAIN—MENACE TO WORLD PEACE, by Milton Wolff ..... .05

TAX RELIEF FOR WHOM—THE NEEDY OR THE GREEDY?, by Donald Freeman ..... .03

HOLD THE RENT CEILING!, by Louise Mitchell ..... .03

PROGRAM FOR SURVIVAL, THE COMMUNIST POSITION ON THE JEWISH QUESTION, by Alexander Bittelman ..... .15

WHAT PRICE PHILIPPINE INDEPENDENCE?, by George Phillips ..... .10

LYNCHING AND FRAME-UP IN TENNESSEE, by Robert Minor ..... .25

HOW WALL STREET PICKS YOUR POCKET, by George Morris ..... .03

THE COMMUNIST PARTY AND YOU, by Betty Gannett ..... .10

THE SOVIET UNION AND WORLD PEACE, by Joseph Stalin and V. M. Molotov ..... .10

ENEMIES OF THE PEACE: PROFILE OF THE "HATE RUSSIA" GANG, by Sender Garlin ..... .10

NEW CENTURY PUBLISHERS • 832 Broadway, New York 3, N. Y.

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2 0 JUN 3 1974

5-10-88

4-18-95 # 281399

100-138754-1984

Los Angeles County Committee
COMMUNIST PARTY

SUITE 525 • 124 WEST SIXTH STREET • LOS ANGELES 14, CALIFORNIA • TELEPHONE TRINITY 7913

*Chairman*
N. SPARKS

*Organizational Sec'y*
DOROTHY HEALEY

*Labor Secretary*
MORGAN HULL

Dear Sir:

Several motion picture companies have announced their intention of making pictures dealing with the subject of Communism.

In order that our position may be treated as accurately as possible, the Communist Party of California offers you the enclosed material for your consideration.

If you wish any further information, please write to us and we will be glad to help.

Sincerely,

Jim Forest
Los Angeles County
Communist Party
Educational Director

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DATE 8-25-86 BY SP1 CLW/GM
255-639
SP1 & BTW
4-18-95

10-13875-4-193

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/29/47 | 7,18,21-25,28, 29/47 | GEORGE D. THOMSON AAI |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Industrial Subsection, Hollywood Section, Communist Party, was formally established in July, 1946, by PAUL FERLIN and given specific task of concentrating on industrial recruiting in the motion picture industry. This section has devoted itself primarily to recruiting work in the election campaign and in connection with the current strike of the Conference of Studio Unions. In June, 1947, the Industrial Subsection was consolidated with the Community Subsection, Hollywood Section, Communist Party, because the Industrial Subsection had been greatly weakened by the Conference of Studio Unions strike, and further for greater efficiency in operation. FERLIN continues as Organizer of the combined subsection.

- P -

5-10-88 Classified by SPIAGGCM
Declassify on: OADR
#281398

REFERENCE:

Bureau File 100-130754.
Bureau letter to Los Angeles July 11, 1947.

DETAILS:

SPIAGGCM 4-18-95

This is a joint report of Special Agents CARY W. CANTELLIN and the writer.

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U. S. GOVERNMENT

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/29/47 | 7,10,21-25,28, 29/47 | GEORGE D. THOMSON AAU |

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- P -

REFERENCE:

Bureau File 100-130754.
Bureau letter to Los Angeles July 11, 1947.

5-10-88 SP1 [illegible]
9-28-1994 SP12 [illegible]
4-18-95

DETAILS:

This is a joint report of Special Agents CARY W. SANTELLE and the writer.

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LA 100-15732

## ESTABLISHMENT OF THE HOLLYWOOD SECTION, COMMUNIST PARTY, SEPTEMBER 1945

According to Source A, in September, 1945, after the Communist Party U.S.A. was reëstablished and the Communist Political Association was disbanded, the Los Angeles County Communist Party established what was referred to as the Hollywood Section of the Communist Party, which roughly covered the geographical area known as Hollywood, California.

In accordance with the nationwide plan of industrial concentration which had been disregarded to a large degree during the period of the Communist Political Association, plans were immediately undertaken to concentrate on recruiting in the motion picture industry. JOHN STAPP was named Organizer of the Hollywood Section, Communist Party, and charged with the responsibility of coordinating all of the various Party activities at Hollywood. Thereafter CHARLES GLENN was named Organizational Secretary of the Hollywood Section.

Source B advised that the Hollywood Section of the Communist Party is directly responsible to the downtown office of the Los Angeles County Communist Party, and that the appointments of STAPP and GLENN were made with the approval of RED SPARKS, Chairman of the Los Angeles County Communist Party, and DOROTHY HEALEY, Organizational Secretary of the County organization.

According to Source A, through the Fall of 1946 there was no definite plan for the industrial concentration, but informant learned that a number of industrial clubs had been established in the Hollywood Section of the Communist Party.

## ESTABLISHMENT OF THE INDUSTRIAL SUBSECTION, HOLLYWOOD SECTION, COMMUNIST PARTY

On July 19, 1946, Source A made available a plan of reorganization of the Hollywood Section, Communist Party. At that time the Hollywood Section apparatus as it was set up indicated that the highest responsible political body in the Section was the Section Executive Committee headed by the full time Section Organizer, JOHN STAPP. This body was responsible to the highest delegated group in the Section, the Section Council, which met monthly.

At that time the Council consisted of twenty-three delegates. This body, because of the severe political limitations imposed by its size, was capable of discussing problems on only the most general level, while actually it was necessary for concrete political discussion and policy making to take place in the subsection level, through meetings of branch chairmen in the subsection.

CONFIDENTIAL

Three subsections had developed within the Hollywood Section, and were known as Cultural, Neighborhood and Industrial. The main responsibility for the conduct of work in the subsection lies with the Organizational Secretary. Political responsibility for all the subsections was on the shoulders of the Section Organizer, JOHN STAPP. Otherwise there was no well defined political responsibility.

The following changes were proposed and subsequently adopted:

(1) A tightening of the organizational apparatus in the Section;

(2) The Hollywood organization was to be built on a section basis, with three subsections, Cultural, Industrial and Neighborhood;

(3) Each subsection was to have its complete political and organizational apparatus; further, each section was to have its own Section Committee to be composed of those functionaries: Subsection Organizer, Organizational Secretary, Educational Director, Literature Director, Press Director and Finance Secretary;

(4) Whatever committees (for example Labor, Organization, Minorities, etc.) are considered necessary within the Section, are to be set up by the Subsection Executive Committee in accordance with demands, and these committees need not be formally represented on the Section Executive Committee;

(5) The then existing Section Council is abolished and a Chairmen's Council is to be established in each subsection;

(6) The Section Executive Committee is to be composed of the Section Organizer, Subsection Organizers, and those functionaries who sit on the present Section Executive Committee, i.e. Education, Press, Finance Directors, etc.;

(7) The Section Executive Committee is to be responsible to the delegated convention of the branches of the Section as the next highest body, and it is to be responsible to the Subsection Executive Committees and the Subsection Chairmen's Council;

(8) Executive Committees of the Subsections are to meet weekly, and then on the alternate weeks the Subsection Chairmen's Council composed of all branch chairmen within the Section will meet with the Subsection Executive Committees.

(9) JOHN STAPP was designated as Section Organizer responsible for the Section Executive Committee for the implementing of policy and coordinating of all work of all the subsections.



CONFIDENTIAL

It was pointed out that the basic orientation of the Communist Party toward Shop Units and work at the various movie studios should not be hampered in any way. It was pointed out that this plan would place responsibility for carrying through the industrial concentration campaign of the Communist Party definitely, so that this phase of the Communist Party's work could be strengthened.

Source A advised that in approximately July, 1946, after the above plan had been placed in effect, PAUL PERLIN, grip, then employed at Universal-International Studios, was named Subsection Organizer of the Industrial Subsection, Hollywood Section, Communist Party. As such PERLIN was charged with the responsibility of establishing and building up the Shop Units within the movie industry.

## OPERATION OF THE INDUSTRIAL SUBSECTION, HOLLYWOOD SECTION, COMMUNIST PARTY

On October 30, 1946, Source B furnished Special Agents JACK S. KEMPTON and CHESTER C. ORTON of the Los Angeles Office a photographic copy of a questionnaire pertaining to the organizational structure and operation of the Industrial Subsection, Hollywood Section, Communist Party. (X)

This document, according to Source B, is a general type of questionnaire, which was sent out by the Communist Party to be executed by functionaries of all of the various Communist Party sections within Los Angeles County. The answers to the questions contained in the document, according to Source B, were executed by DOROTHY FORREST, who, in October, 1946, was Organizational Secretary, Hollywood Section, Communist Party, as a result of an interview had by FORREST with one LENNY, who has been tentatively identified by Source A as one LEONARD HALMOVITZ, Organizational Secretary of the Industrial Subsection, Hollywood Section, Communist Party. (X)

The following is a summary of information concerning the Industrial Subsection as obtained through a review of the questions and answers contained in this document. (X)

The Hollywood Industrial Subsection, as of October, 1946, consisted of clubs, the average size of which was fifteen to twenty members, it being felt by the Section leadership that clubs of this size would permit of "fuller participation in discussion and activity," and the "fullest development of members for leadership." (X)

The type of "concentration work" being done by the Industrial Subsection is industrial as distinguished from community or cultural types of concentration work, and the question as to whether a Communist Shop Unit is set up within a given movie studio is decided on the basis of whether there is a sufficient number of Communist members within that studio to warrant the establishment of such a shop unit. (X)

CONFIDENTIAL

LA 100-15732

Much of the political work done by the Industrial Subsection is done through trade unions, and a tendency has developed for meetings of the Subsection Executive Council to develop into trade union fraction meetings.

Campaigns of the Los Angeles County Communist Party are initiated on a Subsection scale by being brought to the Hollywood Section Executive Committee, thence to the Industrial Subsection Executive Committee, thence to the Club Chairmen's Council of the Subsection, and finally down through the clubs and club members. Regarding the political development of the members of the Subsection, it is noted that about eighty per cent of the members have attended "new members' classes" which are, according to Source B, conducted for the purpose of indoctrinating new members along the lines of Communist ideology.

The Industrial Subsection Executive Council makes regular checkups on "concentration" policy within the various clubs making up the subsection, through the medium of Chairmen's Council meetings and through a checkup by the Organizational Secretary.

Although no formal apparatus has been set up for making the results of concentration work available to the entire membership of each club within the subsection, this is accomplished in part through club meetings, wherever possible, and in the case of members who do not attend club meetings regularly, some of these are reached at their places of employment and in mass organizations as well as at fraction meetings.

Propaganda material put out by the clubs of the subsection is checked through the Educational Director of the Subsection and by the Organizer to "guarantee correct political content."

Regarding the leadership of the Industrial Subsection of the Hollywood Section, Communist Party, it is indicated that the average length of time in the Communist Party for the Subsection leadership is six years, and that two of the Subsection leaders have had actual experience in Section leadership; that two of the remainder have attended schools recently, while the newer ones have "shown willingness and a capacity to work and learn." The Subsection leadership is broken down on the basis of "class composition" as follows: three industrial, two white collar, one professional and five union members.

The Section Organizer has the major political responsibility for leadership within the Industrial Subsection and makes the major political reports at Industrial Subsection Executive Committee meetings. The Organizational Secretary "does not give real political leadership, as his political development is not as full as other members of the Executive Committee." However, the Organizational Secretary, through meeting with



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responsible individuals and groups, endeavors to insure that the Communist campaigns and plans of work outlined by the Subsection Executive Council are carried out, and that the goals set are realized.

The Executive Committee of the Industrial Subsection meets regularly every two weeks and the agenda for these meetings is prepared by the Organizational Secretary and the Organizer of the Subsection. In the interim between meetings, the Section Organizer maintains liaison with the Subsection committee members through individual contacts with members of the committee.

Regarding other officers in the Subsection, it was indicated that a press director and financial director had been elected as of October, 1946, but that neither of these officers was functioning. A Campaign Director and an Educational Director, however, were indicated to be functioning.

All Section officers are members of the Subsection Executive Committee, with the exception of the Campaign Director, who sits in on some of the meetings and takes part in the discussion. The leading officers in the Subsection are given special assignments from time to time; for example, one officer teaches a regular series of classes conducted for the benefit of "contacts" (potential Communist Party recruits) for the whole section.

The question of Party security was raised at Chairmen's Council meetings, with relation to the use of telephones, maintenance of membership lists, variety of meeting places, etc., and that the reaction on the part of the members was a serious discussion of the problem of security; that no undue alarm was expressed by the members, but a tendency was noted to underestimate the "role of the bourgeoisie."

At the conclusion of the document, which, it is noted, bears the signature "D. FORREST" the following is noted under the heading of "General Observations:"

> "LENNY is Organizational Secretary for his subsection and has answered all questions on a subsection base rather than section-wide. He has been in the Communist Party three years — inclined to be academic, but has possibilities of being a very good organizational person if he can overcome certain difficulties he finds himself in at present."

## ACTIVITY OF INDUSTRIAL SUBSECTION HOLLYWOOD SECTION, COMMUNIST PARTY

Source A furnished the following:

On June 7, 1946, a meeting of the Organizational Secretary and Finance Directors of the Community Subsection and Industrial Subsection, Hollywood Section, Communist Party, was held at the home of SYLVIA



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HAIKOVITZ, [redacted] Those present included the following: b6 b7C

DOROTHY FORREST, Organizational Secretary of the Community Subsection;
ELIZABETH GLENN;
DOROTHY HYATT, representing a Community Club;
SYLVIA HAIKOVITZ, representing a Community Club;
JESSIE BURNS, from the Morris Smolan Industrial Club;
LEONARD HAIKOVITZ, from the "O" Club;
PAUL PERLIN, Organizer, Industrial Subsection;
MITCH _____ (last name unknown) from an Industrial Club;
CHARLOTTE BRUSTEIN, representing a Community Club.

DOROTHY FORREST presided. ELIZABETH GLENN, representing the Los Angeles County Office of the Communist Party, announced that June 15 to July 1 would be a dues control period during which all dues payments were to be brought up to date. In this period every Party member's membership card was to be checked. In the executive meetings of the branches, the Finance Secretary should go over the dues standing of inactive members and begin visiting them immediately to get their dues brought up to date.

DOROTHY FORREST spoke on the ingression of new members. It was announced that a six weeks course for new members of the Industrial Subsection would start on Tuesday, June 11, and all new members must attend these classes. Sponsors of new members should accompany their new recruits to the first session to make them feel at home.

Source A advised that on Tuesday, June 11, 1946, a meeting was held of the new members class for the Industrial Subsection. CHARLES GLENN, Organizational Secretary for the entire Hollywood Section, Communist Party, spoke at the beginning of the meeting, welcoming the new members into the Party, and telling them that the Communist Party is on an emergency basis and should be able to move quickly to meet current events. IRVING WHITE acted as teacher of the class and had each member tell how he happened to join the Communist Party. Those present included the following:

ELSIE RAMSDELL, who gave the Party name of ELSIE NORTON, and advised that she was a secretary to a film executive, and that this was her first Communist meeting;

SUZANNE HOWARD, who had formerly been Chairman of an American Youth for Democracy group in a northern California college;

JANE SNIFFIN, who had been recruited into the Communist Party by WALDO SALT, movie script writer, while she had been working as his secretary, and who was assigned to the Potemkin Club at RKO Studios;

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EILEEN _____ (last name unknown) who had grown up in a small town in Illinois run by the Ku Klux Klan;

BOB _____ (last name unknown) who uses the Party name BOB FLAHERTY, who had been in the Army during World War II, and was then employed as a set decorator in the movies;

JAMES A. SMITH of the Potemkin Club at RKO;

Mrs. JAMES A. SMITH, also known as CORINNE SMITH, who is a member of the Potemkin Club at RKO Studios;

CLARENCE L. RICKLEFS, a social worker with boys' groups;

BERNARDO ZERMENO, Jr., who had been recruited into the Communist Party by TANIA TUTTLE, also known as Mrs. FRANK TUTTLE;

BOB BASSING, who had been in the U. S. Army during World War II, and indicated he might have joined the Communist Party in New York;

TED COODLEY.

Source A noted that this was the first time information had come to his attention that a Communist Party Shop Unit had been established at RKO Studios and was known as the Potemkin Club.

Source A advised that on June 19, 1946, the first meeting of the Universal Studio Shop Branch of the Communist Party was held. Those present included the following:

PAUL PERLIN, Organizer, Industrial Subsection, who was employed as a grip at Universal Studios;

ALLAN McNEIL;

MARCHA _____ (last name unknown), a blond girl in her late twenties;

MIN SELVIN, [redacted] b6 b7C

ELSIE RAMSDELL, age 30, a secretary;

JEAN ENSTRAND (phonetic).

PERLIN directed the meeting which began with a discussion of the impending strike of the Conference of Studio Unions. McNEIL told of his arguments that day with HERBERT SORRELL, President of the Conference of Studio Unions who was enthusiastic about calling a strike immediately. McNEIL pointed out that the rank and file members of the Unions in the Conference of Studio Unions were not ready for a strike or convinced of its necessity, and that the leadership had not made proper preparation for a strike. McNEIL stated that he felt that he had succeeded in convincing SORRELL that the strike should not be called at that time.

PERLIN pointed out that there were other means than strikes of showing dissatisfaction with the attitude of the producers, such as a slowdown that had recently been practiced by the set decorators.

There was some brief discussion of the Industrial Subsection as such, and it was stated that there were then five Shop Branches of the Communist Party in the various studios. As yet no branch had been established at Twentieth Century Fox Studios. It was also indicated that there were two branches for members of particular unions; however, the names of the unions were not disclosed. It was further revealed that there is one club for persons for whom there is no club in their studio or union. It was stated by PERLIN that there are four Communists in the Painters Union and six or eight in the Electrical Workers Union.

ALLAN McNEIL was elected Chairman of the club and MIM SELVIN was elected Organizational Secretary. MARSHA was elected Literature Director.

Source A advised that on Sunday, August 18, 1946, a concentration conference of the Communist Party of Los Angeles County was held at the Park View Manor, 2200 West 7th Street, Los Angeles. During the conference, PAUL PERLIN spoke on concentration work in the film studios. He related that when he returned to the United States seven months ago after serving in the U. S. Army there were only two Industrial Clubs in the film industry, and that the film Comrades were scattered in various Community Clubs in the Hollywood Section. He revealed that at that time four additional shop branches had been established and two concentration committees had been set up in other studios. These committees would eventually form the nuclei of two more shop clubs.

PERLIN stated that the shop clubs are numerically weak and have too many white collar workers and not enough basic craft workers. The activities of these shop units or clubs have centered too much around shop matters and not enough around political and Communist problems. On August 25, 1946, he announced several recruiting socials would be held to which potential recruits for the shop clubs would be invited.

It was announced that by December, 1946, the Industrial Subsection of the Hollywood Section hoped to have 40 new members.

Later in the meeting JOHN STAPP, Organizer of the Hollywood Section, pointed out that it was not enough for the Community and Industrial Clubs to have delegates to each other's meetings. He pointed out that the Community Club should not feel that they can do only "leg work" but should become leaders of the industrial workers just as the industrial Comrades were doing. STAPP revealed that one girl assigned to the Community Subsection had been recruiting film workers as a result of selling "People's World" at the Studio gates.

Source A advised that in connection with the strike called by the Conference of Studio Unions against the various film studios, that the Community Clubs of the Community Subsection, Hollywood Section, had been assigned to do concentration work at the various movie studios. These assignments are as follows:

| Name of Community Club | Concentration Point |
|---|---|
| Norman Bethune Club | Technicolor Studios |
| Elizabeth Gurley Flynn Club | Columbia Studios |
| Abraham Lincoln Club | Warner Brothers Studios |
| Highland Club | RKO Studios, Paramount Studios |

Source A advised that at a meeting of the Elizabeth Gurley Flynn Club, Community Subsection, Hollywood Section, Communist Party, held on August 27, 1946, DOROTHY STEIN announced that in the very near future a Comrade in each film studio would contact a club concentrated on that studio to help coordinate its work there. STEIN explained that from the Comrade working within the studio it would be possible to learn when the studio workers were coming and going from the studio, so that "People's World" and leaflets could be distributed with greater efficiency.

On September 27, 1946, according to Source A, the Community Subsection Chairmen's Council met at the home of HARRY RIPPS, [redacted] This meeting was attended by representatives of the Industrial Subsection as well as the Community Subsection. b6 b7C

ALLAN McNEIL of the Universal Studios, Industrial Branch, said that the ARCHIE BROWN campaign for governor as a Communist write-in candidate had not been pushed in the movie studios yet because of security reasons. McNEIL said that it was of paramount importance that tactics should be designed immediately for furthering this campaign.

HELMER BERGMAN, also representing the Industrial Subsection, stated that the coming election campaign should be tied together with the Conference of Studio Unions strike. HARRY DANIELS, County Legislative Director for the Communist Party made the following proposals:

(1) That the Industrial and Neighborhood Clubs organize committees of Communists and non-Communists in the community of Hollywood to get out leaflets, sponsor mass meetings, etc., on behalf of the Fair Employment Practices Committee;

(2) That Comrades be assigned to distribute material of other organizations whose views coincide with those of the Communist Party;

(3) That Comrades be assigned to canvass with literature on behalf of ARCHIE BROWN, Communist write-in candidate for governor of California;

(4) That Industrial and Community Branches get out leaflets of their own on all political issues;

(5) Industrial Comrades should campaign in the neighborhoods where they live, regardless of how far it is from Hollywood;

(6) Industrial and Neighborhood members should organize listening parties to hear ARCHIE BROWN in his Friday broadcast over Station K-I-A-C;

(7) That political candidates be encouraged to speak at studio picket lines as it will diminish police terrorism, since no policeman will want to bash people in the heads while a candidate is watching;

(8) That discussion be encouraged on HENRY WALLACE's speech on behalf of the peace issue.

HELMER BERGMAN spoke on the strike of the Conference of Studio Unions. BERGMAN announced that starting at midnight on September 27, the Conference of Studio Unions would have continuous 24 hour mass picket lines at the Metro Goldwyn Mayer Studios with only skeletin picket lines at the other studios. The Metro Goldwyn Mayer representatives of the Industrial and Community Clubs should sell the "People's Daily World" to the pickets and distribute them free to onlookers. Each Community Club should cooperate with an Industrial Club in selling the "People's World." Consideration should be given to the distribution of coffee and doughnuts free at the picket lines.

BERGMAN further announced that the Hollywood Section and Trade Union Commission had decided that the Communist Party is not going to ask anyone to cut his throat economically, and that members of the weaker unions

like the Office Workers Union should go through the picket lines to work if they would otherwise lose their jobs, but in any event such workers should work inside or outside the studio on behalf of the strikers. The Community and Industrial Subsections should raise money for the welfare of the strikers. Members of Community Clubs should help picket at night at the Metro Goldwyn Mayer Studios and during the day at other studios.

BERGMAN announced that money for the strikers should go to the Hollywood Welfare Committee at 1422 North Kings Way, Telephone Olympia 7393. This telephone is listed to JOSEPH H. MISCHEL. BERGMAN further announced that speakers on the strike situation could be obtained by telephoning Hempstead 8067. This telephone is listed to EUDD LESSER, [redacted] b6 b7C

The Elizabeth Gurley Flynn Club, Community Subsection, Hollywood Section, Communist Party, met on October 8, 1946, at the home of HANNAH LINDEN, [redacted] according to Source A. PAUL PERLIN, Organizer of the Industrial Subsection, spoke on the Conference of Studio Unions strike. He advised that thousands of strike breakers are being brought in from all over the country and hired as carpenters, painters, etc., to take the place of Conference of Studio Unions men who are out on strike. He advised that the Comrades in the Industrial Subsection are assessing themselves 20 per cent of their income for the strikers. They did this when they found that members of the Communist Party who were also members of the Conference of Studio Unions were doing this. PERLIN further announced that members of the Cultural Subsection of the Hollywood Section, Communist Party, are also giving large amounts of money to support the strike. b6 b7C

On October 11, 1946, according to Source A, at a meeting of the Community Subsection Chairmen's Council, Hollywood Section, Communist Party, held at 766 North Van Ness, Apartment 15, DOROTHY FORREST announced that at a recent conference of Organizational Secretaries held at San Francisco, it had been decided to institute a squad system such as the Communist Party used to have. Miss FORREST announced that this plan would immediately be put into effect in all three subsections, including the Industrial Subsection. The membership of each club is to be divided into groups of five each, each squad headed by a squad captain appointed by the Club Executive Committee. Each squad captain is to register each member of his squad and to notify him thereafter of club meetings, collect his dues and discuss his problems and help him in his ingression into club activities. FORREST further announced that the registration of Communist Party members for 1947 would begin on November 1.

Source A advised that on October 23, 1946, JOHN STAPP, Organizer of the Hollywood Section, Communist Party, and DOROTHY FORREST, who had replaced CHARLES GLENN as Organizational Secretary of the entire Hollywood Section, Communist Party, held a meeting with representatives of the

Conference of Studio Unions which was attended also by HELLER BERGMAN of the Industrial Subsection. Informant learned of this meeting through conversation with STAPP on that date, and further learned that the Communist Party was not satisfied with the strategy being followed in connection with the Conference of Studio Unions strike. STAPP pointed out that the film strike was unnecessary and unjustified, and was called by hotheads in the Conference of Studio Unions and opposed prior to its beginning by the Communist Party. STAPP pointed out that after the strike started, however, the Communist Party had to support it, since the defeat of the Conference of Studio Unions would be a great blow to progressive Unionism in Hollywood.

STAPP was particularly concerned because the strike had disrupted much of the organizational work then being carried on by the Industrial Subsection, and it required the Industrial Comrades to devote time to the strike which they should have been giving to political work such as the election campaign.

Source A advised that on December 16, 1946, while attending a County-wide meeting of the club functionaries of the Communist Party held at the Park View Manor, 2200 West 7th Street, Los Angeles, he had had a conversation with JANE SNIFFIN, at which time she had advised that she was a member of a Shop Unit at the Metro Goldwyn Mayer Studios. SNIFFIN advised that she was working at the Metro Goldwyn Mayer Stidois for LESTER COLE, although COLE was paying her salary. SNIFFIN stated that other members of the Industrial Branch at Metro Goldwyn Mayer Studios were the following:

ALICE FOX (phonetic)
MILLIBELLE _____ (last name unknown)
FRANCES FREEDMAN
HENTA UERKVITZ

SNIFFIN further advised during this meeting that the Industrial Subsection of the Hollywood Section, Communist Party had held a weekend school on December 7 and 8, 1946, for the purpose of training leaders for this subsection. Informant advised that this school included lectures on the history of the Communist Party, organizational, educational and recruiting problems.

Source A further advised that during the course of this County-wide meeting sponsored by the Communist Party on December 16, 1946, PAUL PERLIN had spoken before the group concerning the activity of the Industrial Subsection. PERLIN stated that some Comrades in the more conservative Unions of the Conference of Studio Unions are too Leftist (do not cooperate enough with the Union), while other Comrades in the more progressive Unions are Right Opportunists (cooperate too much without criticizing). Industrial Comrades in the Conference of Studio Unions tend to be too much taken up with inter-Party work, or else with economic questions of the Unions themselves, instead of being political leaders in the Union.

PERLIN requested the County leadership of the Communist Party to give more help to the Industrial Comrades in connection with the Hollywood strike, as the situation there is serious. PERLIN requested Comrades everywhere to take the initiative in carrying the issue of the strike to the general public. PERLIN alleged that public support could be obtained with greater effort.

The Community Subsection, Hollywood Section, Communist Party, held a Marxist School for Club officers at 745 North Gardner Avenue, Hollywood, on December 14, 1946, according to Source A. DAVID ROBISON, story analyst employed by MILTON SPERLING, independent producer at the Warner Brothers Studios, spoke at the school concerning the Communist Party, U.S.A., and the history thereof. He also spent some time describing the history of the Communist Party in Hollywood, and stated that the Party had fought the open shop, and did good work in the anti-Fascist struggle until revisionism stopped it.

ROBISON stated that if the Communist Party had 300 members among the back lot workers in the film industry, it would then approach having the proper industrial composition. ROBISON did not reveal the exact number of Communists in the Industrial Section, but stated that the Party "had a long way to go." ROBISON pointed out that it took a long time to persuade the State and National leadership of the Communist Party that the movie industry is an industry and deserved industrial concentration.

ROBISON stated that the Cultural Comrades tend to dominate the Party leadership in Hollywood. Although Cultural people should be recruited, ROBISON contended that the Communist Party should recruit several industrial workers for every Cultural person in order to better balance the composition of the Party. ROBISON pointed out that there are Communists in the Hollywood Unions that can do good work. He pointed out that the Communists in Local 683 of the Film Technicians Union went through the picket lines of the Conference of Studio Unions with the rest of their Union members until they managed to organize the Union to join the Conference of Studio Unions strike and repudiate the leadership of the International Association of Theatrical and Stage Employees.

Source A advised that on February 18, 1947, at a meeting of the Gung Ho Club (formerly the Flynn Club) of the Community Subsection, Hollywood Section, Communist Party, held at the home of CLARENCE RICKLEFS, [redacted] that JOHN STAPP, Organizer of the Hollywood Section, Communist Party, announced that the progressive forces had entered RUSSELL McKNIGHT, business representative of the Film Technicians Union as a candidate for City Council, in an effort to defeat the incumbent, EDWARD DAVENPORT, whom the Party considers a reactionary. STAPP announced that the Communist Party had agreed to handle completely 125 precincts in the Second District for the McKNIGHT campaign, working in the name of that campaign and not that of the Communist Party. Clubs in the Hollywood Section will be responsible for the work in those precincts, which will be divided up among the Community and Industrial Clubs. The clubs are to set up card

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Source A:
Source B:
Source C:

Source D:

Source E:

Source F:

Source G:

Source H:

Source I:

Source J:

# FEDERAL BUREAU OF INVESTIGATION

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Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 7/29/47 | 7,18,21-25,28, 29/47 | GEORGE D. THOMSON AAH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

The Industrial Subsection, Hollywood Section, Communist Party, was formally established in July, 1946, by PAUL PERLIN and given specific task of concentrating on industrial recruiting in the motion picture industry. This section has devoted itself primarily to recruiting work in the election campaign and in connection with the current strike of the Conference of Studio Unions. In June, 1947, the Industrial Subsection was consolidated with the Community Subsection, Hollywood Section, Communist Party, because the Industrial Subsection had been greatly weakened by the Conference of Studio Unions strike, and further for greater efficiency in operation. PERLIN continues as Organizer of the combined subsection.

- P -

REFERENCE: 4-17-95 Spindbloom 37727

Bureau File 100-138754.
Bureau letter to Los Angeles July 11, 1947.

DETAILS:

This is a joint report of Special Agents GARY W. SAWTELLE and the writer.

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES | | | |
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## ESTABLISHMENT OF THE HOLLYWOOD SECTION, COMMUNIST PARTY, SEPTEMBER 1945

According to Source A, in September, 1945, after the Communist Party U.S.A. was reëstablished and the Communist Political Association was disbanded, the Los Angeles County Communist Party established what was referred to as the Hollywood Section of the Communist Party, which roughly covered the geographical area known as Hollywood, California.

In accordance with the nationwide plan of industrial concentration which had been disregarded to a large degree during the period of the Communist Political Association, plans were immediately undertaken to concentrate on recruiting in the motion picture industry. JOHN STAPP was named Organizer of the Hollywood Section, Communist Party, and charged with the responsibility of coordinating all of the various Party activities at Hollywood. Thereafter CHARLES GLENN was named Organizational Secretary of the Hollywood Section.

Source B advised that the Hollywood Section of the Communist Party is directly responsible to the downtown office of the Los Angeles County Communist Party, and that the appointments of STAPP and GLENN were made with the approval of NED SPARKS, Chairman of the Los Angeles County Communist Party, and DOROTHY HEALEY, Organizational Secretary of the County organization. (X)

According to Source A, through the Fall of 1946 there was no definite plan for the industrial concentration, but informant learned that a number of industrial clubs had been established in the Hollywood Section of the Communist Party.

## ESTABLISHMENT OF THE INDUSTRIAL SUBSECTION, HOLLYWOOD SECTION, COMMUNIST PARTY

On July 19, 1946, Source A made available a plan of reorganization of the Hollywood Section, Communist Party. At that time the Hollywood Section apparatus as it was set up indicated that the highest responsible political body in the Section was the Section Executive Committee headed by the full time Section Organizer, JOHN STAPP. This body was responsible to the highest delegated group in the Section, the Section Council, which met monthly.

At that time the Council consisted of twenty-three delegates. This body, because of the severe political limitations imposed by its size, was capable of discussing problems on only the most general level, while actually it was necessary for concrete political discussion and policy making to take place in the subsection level, through meetings of branch chairmen in the subsection.



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Three subsections had developed within the Hollywood Section, and were known as Cultural, Neighborhood and Industrial. The main responsibility for the conduct of work in the subsection lies with the Organizational Secretary. Political responsibility for all the subsections was on the shoulders of the Section Organizer, JOHN STAPP. Otherwise there was no well defined political responsibility.

The following changes were proposed and subsequently adopted:

(1) A tightening of the organizational apparatus in the Section;

(2) The Hollywood organization was to be built on a section basis, with three subsections, Cultural, Industrial and Neighborhood;

(3) Each subsection was to have its complete political and organizational apparatus; further, each section was to have its own Section Committee to be composed of these functionaries: Subsection Organizer, Organizational Secretary, Educational Director, Literature Director, Press Director and Finance Secretary;

(4) Whatever committees (for example Labor, Organization, Minorities, etc.) are considered necessary within the Section, are to be set up by the Subsection Executive Committee in accordance with demands, and these committees need not be formally represented on the Section Executive Committee;

(5) The then existing Section Council is abolished and a Chairmen's Council is to be established in each subsection;

(6) The Section Executive Committee is to be composed of the Section Organizer, Subsection Organizers, and those functionaries who sit on the present Section Executive Committee, i.e. Education, Press, Finance Directors, etc.;

(7) The Section Executive Committee is to be responsible to the delegated convention of the branches of the Section as the next highest body, and it is to be responsible to the Subsection Executive Committees and the Subsection Chairmen's Council;

(8) Executive Committees of the Subsections are to meet weekly, and then on the alternate weeks the Subsection Chairmen's Council composed of all branch chairmen within the Section will meet with the Subsection Executive Committees.

(9) JOHN STAPP was designated as Section Organizer responsible for the Section Executive Committee for the implementing of policy and coordinating of all work of all the subsections.



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It was pointed out that the basic orientation of the Communist Party toward Shop Units and work at the various movie studios should not be hampered in any way. It was pointed out that this plan would place responsibility for carrying through the industrial concentration campaign of the Communist Party definitely, so that this phase of the Communist Party's work could be strengthened.

Source A advised that in approximately July, 1946, after the above plan had been placed in effect, PAUL PERLIN, grip, then employed at Universal-International Studios, was named Subsection Organizer of the Industrial Subsection, Hollywood Section, Communist Party. As such PERLIN was charged with the responsibility of establishing and building up the Shop Units within the movie industry.

## OPERATION OF THE INDUSTRIAL SUBSECTION, HOLLYWOOD SECTION, COMMUNIST PARTY

On October 30, 1946, Source B furnished Special Agents JACK S. KEMPTON and CHESTER C. ORTON of the Los Angeles Office a photographic copy of a questionnaire pertaining to the organizational structure and operation of the Industrial Subsection, Hollywood Section, Communist Party. (X)

This document, according to Source B, is a general type of questionnaire, which was sent out by the Communist Party to be executed by functionaries of all of the various Communist Party sections within Los Angeles County. The answers to the questions contained in the document, according to Source B, were executed by DOROTHY FORREST, who, in October, 1946, was Organizational Secretary, Hollywood Section, Communist Party, as a result of an interview had by FORREST with one LENNY, who has been tentatively identified by Source A as one LEONARD HAIMOVITZ, Organizational Secretary of the Industrial Subsection, Hollywood Section, Communist Party. (X)

The following is a summary of information concerning the Industrial Subsection as obtained through a review of the questions and answers contained in this document: (X)

The Hollywood Industrial Subsection, as of October, 1946, consisted of clubs, the average size of which was fifteen to twenty members, it being felt by the Section leadership that clubs of this size would permit of "fuller participation in discussion and activity," and the "fullest development of members for leadership." (X)

The type of "concentration work" being done by the Industrial Subsection is industrial as distinguished from community or cultural types of concentration work, and the question as to whether a Communist Shop Unit is set up within a given movie studio is decided on the basis of whether there is a sufficient number of Communist members within that studio to warrant the establishment of such a shop unit. (X)



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Much of the political work done by the Industrial Subsection is done through trade unions, and a tendency has developed for meetings of the Subsection Executive Council to develop into trade union fraction meetings. (X)

Campaigns of the Los Angeles County Communist Party are initiated on a Subsection scale by being brought to the Hollywood Section Executive Committee, thence to the Industrial Subsection Executive Committee, thence to the Club Chairmen's Council of the Subsection, and finally down through the clubs and club members. Regarding the political development of the members of the Subsection, it is noted that about eighty per cent of the members have attended "new members' classes" which are, according to Source B, conducted for the purpose of indoctrinating new members along the lines of Communist ideology. (X)

The Industrial Subsection Executive Council makes regular checkups on "concentration" policy within the various clubs making up the subsection, through the medium of Chairmen's Council meetings and through a checkup by the Organizational Secretary. (X)

Although no formal apparatus has been set up for making the results of concentration work available to the entire membership of each club within the subsection, this is accomplished in part through club meetings, wherever possible, and in the case of members who do not attend club meetings regularly, some of these are reached at their places of employment and in mass organizations as well as at fraction meetings. (X)

Propaganda material put out by the clubs of the subsection is checked through the Educational Director of the Subsection and by the Organizer to "guarantee correct political content." (X)

Regarding the leadership of the Industrial Subsection of the Hollywood Section, Communist Party, it is indicated that the average length of time in the Communist Party for the Subsection leadership is six years, and that two of the Subsection leaders have had actual experience in Section leadership; that two of the remainder have attended schools recently, while the newer ones have "shown willingness and a capacity to work and learn." The Subsection leadership is broken down on the basis of "class composition" as follows: three industrial, two white collar, one professional and five union members. (X)

The Section Organizer has the major political responsibility for leadership within the Industrial Subsection and makes the major political reports at Industrial Subsection Executive Committee meetings. The Organizational Secretary "does not give real political leadership, as his political development is not as full as other members of the Executive Committee." However, the Organizational Secretary, through meeting with (X)



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responsible individuals and groups, endeavors to insure that the Communist campaigns and plans of work outlined by the Subsection Executive Council are carried out, and that the goals set are realized. (X)

The Executive Committee of the Industrial Subsection meets regularly every two weeks and the agenda for these meetings is prepared by the Organizational Secretary and the Organizer of the Subsection. In the interim between meetings, the Section Organizer maintains liaison with the Subsection committee members through individual contacts with members of the committee. (X)

Regarding other officers in the Subsection, it was indicated that a press director and financial director had been elected as of October, 1946, but that neither of these officers was functioning. A Campaign Director and an Educational Director, however, were indicated to be functioning. (X)

All Section officers are members of the Subsection Executive Committee, with the exception of the Campaign Director, who sits in on some of the meetings and takes part in the discussion. The leading officers in the Subsection are given special assignments from time to time; for example, one officer teaches a regular series of classes conducted for the benefit of "contacts" (potential Communist Party recruits) for the whole section. (X)

The question of Party security was raised at chairmen's Council meetings, with relation to the use of telephones, maintenance of membership lists, variety of meeting places, etc., and that the reaction on the part of the members was a serious discussion of the problem of security; that no undue alarm was expressed by the members, but a tendency was noted to underestimate the "role of the bourgeoisie." (X)

At the conclusion of the document, which, it is noted, bears the signature "D. FORREST" the following is noted under the heading of "General Observations:" (X)

> "LENNY is Organizational Secretary for his subsection and has answered all questions on a subsection base rather than section-wide. He has been in the Communist Party three years -- inclined to be academic, but has possibilities of being a very good organizational person if he can overcome certain difficulties he finds himself in at present." (X)

## ACTIVITY OF INDUSTRIAL SUBSECTION HOLLYWOOD SECTION, COMMUNIST PARTY

Source A furnished the following:

On June 7, 1946, a meeting of the Organizational Secretary and Finance Directors of the Community Subsection and Industrial Subsection, Hollywood Section, Communist Party, was held at the home of SYLVIA

HAIMOVITZ, [redacted] Those present included the following:

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b7C

DOROTHY FORREST, Organizational Secretary of the Community Subsection;
ELIZABETH GLENN;
DOROTHY HYATT, representing a Community Club;
SYLVIA HAIMOVITZ, representing a Community Club;
JESSIE BURNS, from the Morrie Smolan Industrial Club;
LEONARD HAIMOVITZ, from the "O" Club;
PAUL PERLIN, Organizer, Industrial Subsection;
MITCH _____ (last name unknown) from an Industrial Club;
CHARLOTTE BRUSTEIN, representing a Community Club.

DOROTHY FORREST presided. ELIZABETH GLENN, representing the Los Angeles County Office of the Communist Party, announced that June 15 to July 1 would be a dues control period during which all dues payments were to be brought up to date. In this period every Party member's membership card was to be checked. In the executive meetings of the branches, the Finance Secretary should go over the dues standing of inactive members and begin visiting them immediately to get their dues brought up to date.

DOROTHY FORREST spoke on the ingression of new members. It was announced that a six weeks course for new members of the Industrial Subsection would start on Tuesday, June 11, and all new members must attend these classes. Sponsors of new members should accompany their new recruits to the first session to make them feel at home.

Source A advised that on Tuesday, June 11, 1946, a meeting was held of the new members class for the Industrial Subsection. CHARLES GLENN, Organizational Secretary for the entire Hollywood Section, Communist Party, spoke at the beginning of the meeting, welcoming the new members into the Party, and telling them that the Communist Party is on an emergency basis and should be able to move quickly to meet current events. IRVING WHITE acted as teacher of the class and had each member tell how he happened to join the Communist Party. Those present included the following:

ELSIE RAMSDELL, who gave the Party name of ELSIE NORTON, and advised that she was a secretary to a film executive, and that this was her first Communist meeting;

SUZANNE HOWARD, who had formerly been Chairman of an American Youth for Democracy group in a northern California college;

JANE SNIFFIN, who had been recruited into the Communist Party by WALDO SALT, movie script writer, while she had been working as his secretary, and who was assigned to the Potemkin Club at RKO Studios;

EILEEN _____ (last name unknown) who had grown up in a small town in Illinois run by the Ku Klux Klan;

BOB _____ (last name unknown) who uses the Party name BOB FLAHERTY, who had been in the Army during World War II, and was then employed as a set decorator in the movies;

JAMES A. SMITH of the Potemkin Club at RKO;

Mrs. JAMES A. SMITH, also known as CORINNE SMITH, who is a member of the Potemkin Club at RKO Studios;

CLARENCE L. RICKLEFS, a social worker with boys' groups;

BERNARDO ZERMENO, Jr., who had been recruited into the Communist Party by TANIA TUTTLE, also known as Mrs. FRANK TUTTLE;

BOB BASSING, who had been in the U. S. Army during World War II, and indicated he might have joined the Communist Party in New York;

TED GOODLEY.

Source A noted that this was the first time information had come to his attention that a Communist Party Shop Unit had been established at RKO Studios and was known as the Potemkin Club.

Source A advised that on June 19, 1946, the first meeting of the Universal Studio Shop Branch of the Communist Party was held. Those present included the following:

PAUL PERLIN, Organizer, Industrial Subsection, who was employed as a grip at Universal Studios;

ALLAN McNEIL;

MARSHA _____ (last name unknown), a blond girl in her late twenties;

MIN SELVIN, [redacted] b6 b7C

ELSIE RAMSDELL, age 30, a secretary;

JEAN ENSTRAND (phonetic).

PERLIN directed the meeting which began with a discussion of the impending strike of the Conference of Studio Unions. McNEIL told of his arguments that day with HERBERT SORRELL, President of the Conference of Studio Unions who was enthusiastic about calling a strike immediately. McNEIL pointed out that the rank and file members of the Unions in the Conference of Studio Unions were not ready for a strike or convinced of its necessity, and that the leadership had not made proper preparation for a strike. McNEIL stated that he felt that he had succeeded in convincing SORRELL that the strike should not be called at that time.

PERLIN pointed out that there were other means than strikes of showing dissatisfaction with the attitude of the producers, such as a slowdown that had recently been practiced by the set decorators.

There was some brief discussion of the Industrial Subsection as such, and it was stated that there were then five Shop Branches of the Communist Party in the various studios. As yet no branch had been established at Twentieth Century Fox Studios. It was also indicated that there were two branches for members of particular unions; however, the names of the unions were not disclosed. It was further revealed that there is one club for persons for whom there is no club in their studio or union. It was stated by PERLIN that there are four Communists in the Painters Union and six or eight in the Electrical Workers Union.

ALLAN McNEIL was elected Chairman of the club and MIN SELVIN was elected Organizational Secretary. MARSHA was elected Literature Director.

Source A advised that on Sunday, August 18, 1946, a concentration conference of the Communist Party of Los Angeles County was held at the Park View Manor, 2200 West 7th Street, Los Angeles. During the conference, PAUL PERLIN spoke on concentration work in the film studios. He related that when he returned to the United States seven months ago after serving in the U. S. Army there were only two Industrial Clubs in the film industry, and that the film Comrades were scattered in various Community Clubs in the Hollywood Section. He revealed that at that time four additional shop branches had been established and two concentration committees had been set up in other studios. These committees would eventually form the nuclei of two more shop clubs.

PERLIN stated that the shop clubs are numerically weak and have too many white collar workers and not enough basic craft workers. The activities of these shop units or clubs have centered too much around shop matters and not enough around political and Communist problems. On August 25, 1946, he announced several recruiting socials would be held to which potential recruits for the shop clubs would be invited.

It was announced that by December, 1946, the Industrial Subsection of the Hollywood Section hoped to have 40 new members.

Later in the meeting JOHN STAPP, Organizer of the Hollywood Section, pointed out that it was not enough for the Community and Industrial Clubs to have delegates to each other's meetings. He pointed out that the Community Club should not feel that they can do only "leg work" but should become leaders of the industrial workers just as the industrial Comrades were doing. STAPP revealed that one girl assigned to the Community Subsection had been recruiting film workers as a result of selling "People's World" at the Studio gates.

Source A advised that in connection with the strike called by the Conference of Studio Unions against the various film studios, that the Community Clubs of the Community Subsection, Hollywood Section, had been assigned to do concentration work at the various movie studios. These assignments are as follows:

| Name of Community Club | Concentration Point |
|---|---|
| Norman Bethune Club | Technicolor Studios |
| Elizabeth Gurley Flynn Club | Columbia Studios |
| Abraham Lincoln Club | Warner Brothers Studios |
| Highland Club | RKO Studios, Paramount Studios |

Source A advised that at a meeting of the Elizabeth Gurley Flynn Club, Community Subsection, Hollywood Section, Communist Party, held on August 27, 1946, DOROTHY STEIN announced that in the very near future a Comrade in each film studio would contact a club concentrated on that studio to help coordinate its work there. STEIN explained that from the Comrade working within the studio it would be possible to learn when the studio workers were coming and going from the studio, so that "People's World" and leaflets could be distributed with greater efficiency.

On September 27, 1946, according to Source A, the Community Subsection Chairmen's Council met at the home of HARRY RIPPS, [redacted] This meeting was attended by representatives of the Industrial Subsection as well as the Community Subsection. b6 b7C

ALLAN McNEIL of the Universal Studios, Industrial Branch, said that the ARCHIE BROWN campaign for governor as a Communist write-in candidate had not been pushed in the movie studios yet because of security reasons. McNEIL said that it was of paramount importance that tactics should be designed immediately for furthering this campaign.

HELMER BERGMAN, also representing the Industrial Subsection, stated that the coming election campaign should be tied together with the Conference of Studio Unions strike. HARRY DANIELS, County Legislative Director for the Communist Party made the following proposals:

(1) That the Industrial and Neighborhood Clubs organize committees of Communists and non-Communists in the community of Hollywood to get out leaflets, sponsor mass meetings, etc., on behalf of the Fair Employment Practices Committee;

(2) That Comrades be assigned to distribute material of other organizations whose views coincide with those of the Communist Party;

(3) That Comrades be assigned to canvass with literature on behalf of ARCHIE BROWN, Communist write-in candidate for governor of California;

(4) That Industrial and Community Branches get out leaflets of their own on all political issues;

(5) Industrial Comrades should campaign in the neighborhoods where they live, regardless of how far it is from Hollywood;

(6) Industrial and Neighborhood members should organize listening parties to hear ARCHIE BROWN in his Friday broadcast over Station K-L-A-C;

(7) That political candidates be encouraged to speak at studio picket lines as it will diminish police terrorism, since no policeman will want to bash people in the heads while a candidate is watching;

(8) That discussion be encouraged on HENRY WALLACE's speech on behalf of the peace issue.

HELMER BERGMAN spoke on the strike of the Conference of Studio Unions. BERGMAN announced that starting at midnight on September 27, the Conference of Studio Unions would have continuous 24 hour mass picket lines at the Metro Goldwyn Mayer Studios with only skeletin picket lines at the other studios. The Metro Goldwyn Mayer representatives of the Industrial and Community Clubs should sell the "People's Daily World" to the pickets and distribute them free to onlookers. Each Community Club should cooperate with an Industrial Club in selling the "People's World." Consideration should be given to the distribution of coffee and doughnuts free at the picket lines.

BERGMAN further announced that the Hollywood Section and Trade Union Commission had decided that the Communist Party is not going to ask anyone to cut his throat economically, and that members of the weaker unions

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like the Office Workers Union should go through the picket lines to work if they would otherwise lose their jobs, but in any event such workers should work inside or outside the studio on behalf of the strikers. The Community and Industrial Subsections should raise money for the welfare of the strikers. Members of Community Clubs should help picket at night at the Metro Goldwyn Mayer Studios and during the day at other studios.

BERGMAN announced that money for the strikers should go to the Hollywood Welfare Committee at 1422 North Kings Way, Telephone Olympia 7393. This telephone is listed to JOSEPH H. MISCHEL. BERGMAN further announced that speakers on the strike situation could be obtained by telephoning Hempstead 8067. This telephone is listed to BUDD LESSER, [redacted] b6 b7C

The Elizabeth Gurley Flynn Club, Community Subsection, Hollywood Section, Communist Party, met on October 8, 1946, at the home of HANNAH LINDEN, [redacted] according to Source A. PAUL PERLIN, Organizer of the Industrial Subsection, spoke on the Conference of Studio Unions strike. He advised that thousands of strike breakers are being brought in from all over the country and hired as carpenters, painters, etc., to take the place of Conference of Studio Unions men who are out on strike. He advised that the Comrades in the Industrial Subsection are assessing themselves 20 per cent of their income for the strikers. They did this when they found that members of the Communist Party who were also members of the Conference of Studio Unions were doing this. PERLIN further announced that members of the Cultural Subsection of the Hollywood Section, Communist Party, are also giving large amounts of money to support the strike. b6 b7C

On October 11, 1946, according to Source A, at a meeting of the Community Subsection Chairmen's Council, Hollywood Section, Communist Party, held at 766 North Van Ness, Apartment 15, DOROTHY FORREST announced that at a recent conference of Organizational Secretaries held at San Francisco, it had been decided to institute a squad system such as the Communist Party used to have. Miss FORREST announced that this plan would immediately be put into effect in all three subsections, including the Industrial Subsection. The membership of each club is to be divided into groups of five each, each squad headed by a squad captain appointed by the Club Executive Committee. Each squad captain is to register each member of his squad and to notify him thereafter of club meetings, collect his dues and discuss his problems and help him in his ingression into club activities. FORREST further announced that the registration of Communist Party members for 1947 would begin on November 1.

Source A advised that on October 23, 1946, JOHN STAPP, Organizer of the Hollywood Section, Communist Party, and DOROTHY FORREST, who had replaced CHARLES GLENN as Organizational Secretary of the entire Hollywood Section, Communist Party, held a meeting with representatives of the



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Conference of Studio Unions which was attended also by HELMER BERGMAN of the Industrial Subsection. Informant learned of this meeting through conversation with STAPP on that date, and further learned that the Communist Party was not satisfied with the strategy being followed in connection with the Conference of Studio Unions strike. STAPP pointed out that the film strike was unnecessary and unjustified, and was called by hotheads in the Conference of Studio Unions and opposed prior to its beginning by the Communist Party. STAPP pointed out that after the strike started, however, the Communist Party had to support it, since the defeat of the Conference of Studio Unions would be a great blow to progressive Unionism in Hollywood.

STAPP was particularly concerned because the strike had disrupted much of the organizational work then being carried on by the Industrial Subsection, and it required the Industrial Comrades to devote time to the strike which they should have been giving to political work such as the election campaign.

Source A advised that on December 16, 1946, while attending a County-wide meeting of the club functionaries of the Communist Party held at the Park View Manor, 2200 West 7th Street, Los Angeles, he had had a conversation with JANE SNIFFIN, at which time she had advised that she was a member of a Shop Unit at the Metro Goldwyn Mayer Studios. SNIFFIN advised that she was working at the Metro Goldwyn Mayer Studois for LESTER COLE, although COLE was paying her salary. SNIFFIN stated that other members of the Industrial Branch at Metro Goldwyn Mayer Studios were the following:

ALICE FOX (phonetic)
MILLIBELLE _____ (last name unknown)
FRANCES FREEDMAN
HERTA JERKVITZ

SNIFFIN further advised during this meeting that the Industrial Subsection of the Hollywood Section, Communist Party had held a weekend school on December 7 and 8, 1946, for the purpose of training leaders for this subsection. Informant advised that this school included lectures on the history of the Communist Party, organizational, educational and recruiting problems.

Source A further advised that during the course of this County-wide meeting sponsored by the Communist Party on December 16, 1946, PAUL PERLIN had spoken before the group concerning the activity of the Industrial Subsection. PERLIN stated that some Comrades in the more conservative Unions of the Conference of Studio Unions are too Leftist (do not cooperate enough with the Union), while other Comrades in the more progressive Unions are Right Opportunists (cooperate too much without criticizing). Industrial Comrades in the Conference of Studio Unions tend to be too much taken up with inter-Party work, or else with economic questions of the Unions themselves, instead of being political leaders in the Union.



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PERLIN requested the County leadership of the Communist Party to give more help to the Industrial Comrades in connection with the Hollywood strike, as the situation there is serious. PERLIN requested Comrades everywhere to take the initiative in carrying the issue of the strike to the general public. PERLIN alleged that public support could be obtained with greater effort.

The Community Subsection, Hollywood Section, Communist Party, held a Marxist School for Club officers at 745 North Gardner Avenue, Hollywood, on December 14, 1946, according to Source A. DAVID ROBISON, story analyst employed by MILTON SPERLING, independent producer at the Warner Brothers Studios, spoke at the school concerning the Communist Party, U.S.A., and the history thereof. He also spent some time describing the history of the Communist Party in Hollywood, and stated that the Party had fought the open shop, and did good work in the anti-Fascist struggle until revisionism stopped it.

ROBISON stated that if the Communist Party had 300 members among the back lot workers in the film industry, it would then approach having the proper industrial composition. ROBISON did not reveal the exact number of Communists in the Industrial Section, but stated that the Party "had a long way to go." ROBISON pointed out that it took a long time to persuade the State and National leadership of the Communist Party that the movie industry is an industry and deserved industrial concentration.

ROBISON stated that the Cultural Comrades tend to dominate the Party leadership in Hollywood. Although Cultural people should be recruited, ROBISON contended that the Communist Party should recruit several industrial workers for every Cultural person in order to better balance the composition of the Party. ROBISON pointed out that there are Communists in the Hollywood Unions that can do good work. He pointed out that the Communists in Local 683 of the Film Technicians Union went through the picket lines of the Conference of Studio Unions with the rest of their Union members until they managed to organize the Union to join the Conference of Studio Unions strike and repudiate the leadership of the International Association of Theatrical and Stage Employees.

Source A advised that on February 18, 1947, at a meeting of the Gung Ho Club (formerly the Flynn Club) of the Community Subsection, Hollywood Section, Communist Party, held at the home of CLARENCE RICKLEFS, [redacted] that JOHN STAPP, Organizer of the Hollywood Section, Communist Party, announced that the progressive forces had entered RUSSELL McKNIGHT, business representative of the Film Technicians Union as a candidate for City Council, in an effort to defeat the incumbent, EDWARD DAVENPORT, whom the Party considers a reactionary. STAPP announced that the Communist Party had agreed to handle completely 125 precincts in the Second District for the McKNIGHT campaign, working in the name of that campaign and not that of the Communist Party. Clubs in the Hollywood Section will be responsible for the work in those precincts, which will be divided up among the Community and Industrial Clubs. The clubs are to set up card

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CONFIDENTIAL

files on progressive people they encounter in door-to-door campaign work. All Comrades should be activated in this connection.

Source A advised as set forth above that Shop Units have been established at the Universal-International Studios, RKO Studios and Metro Goldwyn Mayer Studios. Informant further advised that in a conversation with PAUL PERLIN he had learned that an Industrial Branch had been established at the Paramount Studios, and that this is one of the largest branches of the Industrial Subsection. Informant further advised that he had learned from DOROTHY STEIN, formerly Membership Director of the Community Subsection of the Hollywood Section, Communist Party, that the Communist Party also has an Industrial Branch at the Columbia Studios.

Sources C, D, E, F, G, H, I, and J were contacted for their knowledge of information concerning the Industrial Branches at the Universal-International Studios, Paramount Studios, RKO Studios, Metro Goldwyn Mayer Studios, Columbia Studios, Eagle Lion Studios, Twentieth Century Fox, and Warner Brothers Studios with negative results.

## CONSOLIDATION OF INDUSTRIAL AND COMMUNITY SUBSECTIONS HOLLYWOOD SECTION, COMMUNIST PARTY

Source A advised during June, 1947, that he had learned in conversation with DOROTHY STEIN, Chairman of the Gung Ho Club, Community Subsection, Hollywood Section, Communist Party, that the Industrial Subsection had been greatly weakened by the strike of the Conference of Studio Unions, and that the time which should have been spent in recruiting had been spent by the Industrial Comrades in endeavoring to keep the Conference of Studio Unions alive.

To revitalize the Industrial Subsection and to provide further for closer coordination between the Community and Industrial Subsections, these two were consolidated during June, 1947, and the following are the officers of the Consolidated Subsection:

PAUL PERLIN, Organizer
DOROTHY FORREST, Organizational Secretary
DOROTHY RIVERS, Membership Director
HELMER BERGMAN, Educational Director
JACK FLIER, Literature Director
JACK SNIFFIN, Press Director
NOUN LIGHT, Finance Director

It is contemplated under the reorganized Community Industrial Subsection that the makeup of the membership of the various clubs will remain the same, but the representatives from the club will meet together every two weeks at Chairmen's Council meetings for the purpose of more closely coordinating the activities of the two types of clubs.

~~- P E N D I N G -~~

CONFIDENTIAL

UNDEVELOPED LEADS

THE LOS ANGELES OFFICE

At Los Angeles, California, will develop further information regarding the organization of shop units within the various motion picture studios and will identify the officers and members of each unit.

Will make necessary inquiry through informants at the studios and in the Party to secure the full and correct names as well as identifying data regarding the people set out in this report, such as on pages 8 and 13.



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[redacted]

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Source A: CONF. INFT.
Source B: CONF. INFT
Source C:

Source D:

Source E:

Source F:

Source G:

Source H:

Source I:

Source J:

[redacted]

Office Memorandum • UNITED GOVERNMENT

TO : DIRECTOR, F.B.I.

DATE: July 29, 1947

FROM : SAC, LOS ANGELES

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File 100-138754

81145

CONFIDENTIAL

Reference is made to Bureau letter to Los Angeles dated July 11, 1947, in the above captioned matter, requesting information concerning an allegation made in the report of SA ROBERT W. HOLLMAN at Los Angeles dated March 13, 1947, entitled "COMMUNIST PARTY, U.S.A., DISTRICT 13."

The Bureau requested information concerning the establishment of Shop Units at Universal, Paramount, Metro Goldwyn Mayer, RKO and Columbia Studios. The Bureau requested that all available background information concerning the establishment of these Shop Units, including their operations and functions, be furnished. The enclosed report is intended to fulfill that request.

Referenced letter also requested that the leaders and members of these units if known should be set out. As the Bureau is aware, CNDI [redacted] made available on May 25, 1947, what is purported to be the complete record of the Los Angeles County Communist Party. These records were not complete as to the Hollywood Section; however, they did reflect considerable information concerning the identity of the members of the Industrial Subsection. This information is not being set forth in this report, but will be set forth in the report which is being prepared at this time in the Los Angeles Office under the caption, "COMMUNIST PARTY, U.S.A., DISTRICT 13, LOS ANGELES DIVISION, INTERNAL SECURITY - C." This report will reflect in some detail the identity of the members of the various clubs within the Industrial Subsection.

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DECLASSIFIED BY ON 6-17-45

Classified by
Declassify on

Encl. (5)
GDT:AAH
100-15732
airmail

RECORDED & INDEXED

100-138754-194

F S R

34 AUG 28 1947

EX-22

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

1947 OCT 31

CONFIDENTIAL

FROM

# THE ATTORNEY GENERAL

TO

**Official indicated below by check mark**

| | |
|---|---|
| Mr. Tolson | |
| Mr. Quinn Tamm | |
| Mr. Clegg | |
| Mr. Glavin | |
| Mr. Ladd | ✓ |
| Mr. Nichols | |
| Mr. Rosen | |
| Mr. Tracy | |
| Mr. Egan | |
| Mr. Gurnea | |
| Mr. Harbo | |
| Mr. Mohr | |
| Mr. Pennington | |
| Mr. Quinn Tamm | |
| Mr. Nease | |
| Miss Gandy | |

| | |
|---|---|
| Solicitor General | |
| Assistant to the Attorney General | |
| Assistant Attorney General, Anti-Trust | |
| Assistant Attorney General, Tax | |
| Assistant Attorney General, Claims | |
| Alien Enemy Control Section | |
| Alien Property Section | |
| Assistant Attorney General, Lands | |
| Assistant Attorney General, Criminal | |
| Assistant Solicitor General | |
| Director, FBI | ✓ |
| Director of Prisons | |
| Director, Office of Alien Property | |
| Commissioner, Immigration and Naturalization | |
| Liaison Officer, Immigration and Naturalization | |
| Administrative Assistant | |
| Division of Accounts | |
| Division of Communications and Records | |
| Division of Supplies | |
| Pardon Attorney | |
| Parole Board | |
| Board of Immigration Appeals | |
| Librarian | |
| Director of Public Information | |
| Mr. Morison | |
| Mr. Darsey | |
| Miss Kennedy | |
| Mr. Hyatt | |
| Mr. Coblenz | |
| Mrs. Stewart | |
| Miss O'Donnell | |
| Miss McCarron | |
| Miss Healy | |
| Mrs. Kroll | |
| Miss Adams | |
| Miss Doyle | |
| Miss Dennis | |
| Mrs. Purvis | |
| Mrs. Burke | |

**MEMORANDUM**

TRUE COPY

DEPARTMENT OF JUSTICE
TELEGRAM

WU T64 NL PD

LOSANGELES CALIF AUG 25

HON TOM C CLARK, ATTORNEY GENERAL

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/14/93 BY SP2 cl/Gr

PERSONAL AND URGENT

THE SPECIAL SUBCOMMITTEE OF THE HOUSE COMMITTEE ON EDUCATION AND LABOR IS HERE CONDUCTING AN INVESTIGATION OF THE HOLLYWOOD MOTION PICTURE LABOR RELATIONS PROBLEM. IN THIS HEARING I AM APPEARING FOR ABOUT TWO THOUSAND INDIVIDUAL CARPENTERS WHO WERE LOCKED OUT OF THE STUDIOS ON SEPTEMBER TWENTY THIRD 1946 UNDER THE PREARRANGED PLAN OF THE MAJOR MOTION PICTURE COMPANIES AND THEREBY DEPRIVED OF THEIR RIGHT TO WORK UNDER THEIR ADMITTED COLLECTIVE BARGAINING AGREEMENT WHICH WILL NOT EXPIRE UNTIL JULY FIRST 1948.

IN VIEW OF FOREGOING AND IN THE PUBLIC INTEREST I NOW RESPECTFULLY REQUEST THAT YOU IMMEDIATELY GRANT TELEGRAPHIC AUTHORITY TO THE LOS ANGELES OFFICE OF THE FBI TO PRODUCE THEIR RECORDS BEFORE THE CONGRESSIONAL COMMITTEE INSOFAR AS THEY RELATE TO THE HOLLYWOOD STRIKE AND TO ANY AND ALL GANSTERS IN THE HOLLYWOOD PICTURE. I WILL ASK FOR THE SUBPOENA IMMEDIATELY UPON RECEIPT OF YOUR TELEGRAPHIC REPLY

ZACH LAMAR COBB

100-138754-195

ENCLOSURE

845A AUG 26

1946 1948.

The Attorney General

August 26, 1947

Director, FBI

ZACH LAMAR COBB

Reference is made to the attached personal and urgent telegram directed to you under date of August 25, 1947, from one Zach Lamar Cobb of Los Angeles, California, which was received from your office at 3:00 p.m. August 26, 1947.

Cobb states that he is representing two thousand carpenters who were locked out of the major motion picture studios in 1946, before a Special Subcommittee of the House Committee on Education and Labor, which is investigating the Hollywood Motion Picture Labor Relation problem.

Cobb requested that you telegraphically authorize the Los Angeles Office of the Federal Bureau of Investigation to produce its records before the Congressional Committee in so far as they relate to the Hollywood strike and to "gangsters in the Hollywood picture." Cobb indicated he would ask for a subpoena of the files of the Los Angeles Office of this Bureau upon receipt of your reply.

This communication from Cobb has not been acknowledged by this Bureau. I object strongly to any consideration that the files of the Federal Bureau of Investigation be made available to any attorney representing private interests. I likewise feel very strongly that the records of this Bureau should not be made available in this particular instance because of the extremely confidential nature of the material contained in this Bureau's files concerning the entire Hollywood Motion Picture situation. This situation has numerous ramifications reaching into various fields of Communist infiltration of labor organizations as well as contacts within the Motion Picture Industry by underworld characters. The disclosure of any of this highly confidential material at this time might seriously jeopardize pending investigations and, through unwarranted disclosure of sources of information, could deprive this Bureau and the Department of necessary and even vital information in the future.

Attachment

LW:IGS

RECORDED & INDEXED

100-157754-195

32 AUG 29 1947

8/27/47

Tolson
E. A. Tamm
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Egan
Gurnea
Harbo
Lohr
Pennington
Quinn Tamm
Mohr
Nease
Gandy

SENT FROM D. O.
TIME
DATE 8-27-47
BY

175

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP12 BTG

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: August 11, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file #100-138754

81143

Reference is made to Bureau teletype dated August 6, 1947, requesting disposition of the mass arrests made in connection with the motion picture strikes. The information concerning the mass arrests hereinafter reported was obtained on August 7, 1947, from Sergeant JOSEPH E. STEPHENS, of the Wilshire Division of the Los Angeles Police Department.

All information concerning disposition of those arrested was obtained from Assistant Los Angeles City Attorney DONALD M. REDWINE, Room 271, City Hall, Los Angeles, California, and his various deputies handling the cases.

For the most part, these trials were held in groups of approximately forty persons. Sergeant STEPHENS advised that there were five mass arrests at the various motion picture studios and ten individual arrests made at various places around the City but with a definite connection with the motion picture strike. The number of defendants and the disposition of these cases will be set out under the following headings:

| | | |
|---|---|---|
| 1. | GEORGE BAILEY, ET AL | 696 defendants |
| 2. | EARL E. COLE, ET AL | 125 defendants |
| 3. | EDWARD DUFFY, ET AL | 26 defendants |
| 4. | LEOLA TUCKER, ET AL | 124 defendants |
| 5. | HENRY G. WIEBE, ET AL | 208 defendants |
| 6. | Individual arrests | 10 defendants |
| | TOTAL | 1,189 |

The above number should not be construed to mean that there were 1,189 different persons arrested. City Attorney REDWINE advised that some of the persons were arrested in as many as three of the different mass arrests. Persons arrested were variously charged with one, two or more of the following violations:

1. Section 23.10 of the Los Angeles Municipal Code - parading without a permit.

2. Municipal Code 80170, Section 10 - forbid blocking and impeding an entrance.

3. Section 415, California Penal Code - disturbing the peace.

4. Section 416, California Penal Code - failure to disperse at the command of a peace officer.

RECORDED & INDEXED 100-138754 46 AUG 28 1947

196

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-84 BY 3070 4-18-95 SP12-BTOL

- 1 -

Director, FBI 8/11/47

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file #100-138754

81144

5. California Penal Code 242 - battery.

6. Section 166.4, California Penal Code - disregarding a Court order.

All charges are misdemeanors.

In the five mass arrests, each group of defendants was booked on one count. REDWINE advised that the City Attorneys are not bound to proceed under the charge for which each of the defendants was arrested and in many cases charged other violations herein mentioned at the time of the trial.

Possibly of interest to the Bureau is the statement by Assistant City Attorney REDWINE that he had heard rumors that the mass arrests were requested by the motion picture studios. REDWINE stated that this was not a fact, that the arrests were initiated by the City and had no more connection with the Studio officials "than a riot on Main Street in Los Angeles."

Another sidelight concerns one EMIL FREED. FREED admitted under oath that he was a member of the Communist Party and that he was one of the original editors and founders of the "Peoples World" on the West Coast. FREED attempted to introduce, through his attorney SAM HOUSTON ALLEN, a copy of the constitution of the Communist Party to prove that the Communist Party did not advocate the violent overthrow of the Government. The Deputy Los Angeles City Attorney handling the case objected to this evidence and it was not admitted.

There follows a list of defendants arrested and the disposition of the cases:

GEORGE BAILEY, ET AL

696 defendants
Arrests made at Columbia Studios, 1438 North Gower Street
Arrests made November 15, 1946
Trials held February 20, 1947
Charge Municipal Code 23.10
600 defendants pled guilty to the charge and each one paid a fine of $25.00.
88 defendants were dismissed for a variety of reasons

Mr. REDWINE advised that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department and could not be used to testify. There was insufficient evidence in some cases.

Director, FBI 8/11/47

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file #100-138754

2 persons made bail and forfeiture was made later
Bench warrants are outstanding for these two defendants.
6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts. They are HERBERT K. SORRELL, CARL HEAD, RUSSELL L. McKNIGHT, JOHN R. MARTIN, LOUIS WHITMAN and MATTHEW MATISON

In Connection with the above persons, it should be noted that these men were later charged with conspiracy to violate an Order of the Court, a felony, and they were indicted by the Superior Court of the State of California There were fourteen in all and disposition of these cases is given in the report of Special Agent BERNARR M. PTACEK, Los Angeles 7/23/47, entitled "COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY". Not all of the fourteen men indicted by the Grand Jury of the Superior Court of California were arrested by the Los Angeles Police Department. The cases of those charged with felonies were removed from the calendar of the Municipal Court, pending action of the Superior Court. It should be noted that felonies are tried in the Superior Court.

EARL E. COLE, ET AL

125 defendants
Charge Municipal Code 23.10
Arrested Columbia Studios, 1438 North Gower, Los Angeles
Arrested October 26, 1946
Trial December 18, 1946
Place of trial - Embassy Auditorium
Case tried by Deputy City Attorneys PHIL GRAY and TOM WILLIAMS.
Attorneys for the defendants were BEN MARGOLIS and FRANK PESTANA.
A. F. of L. Attorneys representing the defendants were ARTHUR GARRETT and LEO HARRIS.
3 defendants dismissed for lack of evidence. These 3 defendants were dismissed because of the temporary status of the policemen aiding in the mass arrests.
11 pled guilty and received fines of from $25.00 up to five days in jail.
30 were convicted
In most cases fines imposed varied from $10.00 to $75.00. Fines were, however, as high as $150.00 and in the case of JAMES SKELTON was listed as 30 days in jail.
All have appealed
The trial on the 81 additional defendants is slated for October 15th, pending the appeal of the 30 persons convicted in this case.

Director, FBI 8/11/47

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file #100-138754

EDWARD DUFFY, ET AL

26 defendants
Arrested at Technicolor Studios, Wilcox and Cahuenga Avenue
Arrested October 11, 1946
Trial date - February 24, 1947
Defense Attorneys FRANK PESTANA and ESTERMAN
Charge - Municipal Code 23.10.

REDWINE stated that Section 23.10 of the Los Angeles Municipal Code was declared unconstitutional by the appellate division of the Los Angeles Court after the arrests were made. Inasmuch as there was not sufficient evidence to file additional charges, all 26 defendants were dismissed.

LEOLA TUCKER, ET AL

124 defendants
Arrests made at Columbia Studios, 1438 North Gower.
Arrests made November 16, 1946
Trials held January 20, 1947
City Attorney WALTER ALLEN
Defense Attorney FRANK PESTANA
Charge California Penal Code 166.4
70 were convicted
The minimum fine for each person was $300.00. The maximum fine was $300.00 and one year in jail.
13 defendants were dismissed by the Court for insufficient evidence or temporary status of policemen making the arrests
39 defendants were dismissed upon a motion of the City Attorney
2 defendants will be tried in October of 1947

HENRY G. WIEBE, ET AL

208 defendants
Arrested at Columbia Studios, 1438 North Gower, Hollywood.
Arrest date - October 14, 1946
Trial date - December 16, 1946
Where - Patriotic Hall, Los Angeles
Attorney for City - ROLAND WILSON
Defendants Attorneys ESTERMAN and JOHN McTERNAN
Charge - California Penal Code 166.4, disregarding Court Order

Director, FBI 8/11/47

Re: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file #100-138754

Disposition - the lowest fine of those found guilty was $30.00
Fines imposed ran all the way from $30.00 up to $200.00, which was the highest individual fine paid.
41 defendants were dismissed for lack of evidence or other reasons
47 defendants were found not guilty
6 defendants - cases of these 6 defendants are off the calendar, pending other action
113 defendants pled guilty
1 defendant jumped bond and there is a bench warrant presently outstanding.

BMP:ERG
100-15732

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

## DECODED COPY

CONF WASH 3 AND CGO 2 FROM LOSA 23 5-06 PM

DIRECTOR AND SAC CHICAGO URGENT

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, I.S.C. BUREAU REQUESTED TO AUTHORIZE CHICAGO TO DISCREETLY ASCERTAIN FROM FRANK HUGHES, FEATURE WRITER, CHICAGO TRIBUNE, ORIGINAL SOURCE OF FOLLOWING QUOTATION APPEARING IN CHICAGO TRIBUNE NOV. ELEVEN, FORTYSIX. QUOTE WE MUST DEVELOP THE TREMENDOUS CULTURAL POSSIBILITIES OF THE MOTION PICTURE IN A REVOLUTIONARY SENSE. ONE OF THE MOST PRESSING TASKS CONFRONTING COMMUNIST PARTIES IN THE FIELD OF AGITATION AND PROPAGANDA IS THE CONQUEST OF THIS SUPREMELY IMPORTANT PROPAGANDA WEAPON, UNTIL NOW THE MONOPOLY OF THE RULING CLASS. WE MUST WREST IT FROM THEM AND TURN IT AGAINST THEM. UNQUOTE. HUGHES CREDITS THIS TO WILLI MUENZENBERG IN DAILY WORKER NINETEEN TWENTYFIVE. WE DESIRE MONTH AND DAY OF ARTICLE IN DAILY WORKER. ALSO WHETHER THIS QUOTATION EVER APPEARED AS A RESOLUTION EMANATING FROM RUSSIAN PLENUMS OR WORLD CONGRESS AND SUBSEQUENTLY IN PUBLISHING IN INTERNATIONAL PRESS CORRESPONDENCE OR COMMUNIST INTERNATIONAL. IN EVENT FRANK HUGHES NOT NOW IN CHICAGO ONE HARRY S. JUNG OF CHICAGO TRIBUNE MAY HAVE INFORMATION DESIRED. CHICAGO WILL SUTEL LA.

HOOD

RECEIVED 7-23-47 9-29 PM CMJ

100-138754-197

RECORDED 32
INDEXED 134

memo to Coyne DML - 7-26-47

EX-29

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP12 B76m

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

SEP 3 1947

175

Mr Ladd
cc: Mr Baumgardner

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

DECODED COPY

CONF WASHINGTON 7 NEW YORK 3 FROM LOS ANGELES 22 5:25 PM

DIRECTOR, FBI, AND SAC, NEW YORK URGENT

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY: IS - C. REBUTEL AUGUST TWENTY-ONE REQUESTING DIRECTORIES REFLECTING SCREEN CREDITS FOR MOTION PICTURES. ONLY COMPREHENSIVE PUBLICATIONS OF THIS TYPE ARE QUOTE INTERNATIONAL MOTION PICTURE ALMANAC UNQUOTE PUBLISHED BY QUIGLEY PUBLISHING CO., NYC AND THE QUOTE FILM DAILY YEAR BOOK OF MOTION PICTURES UNQUOTE, PUBLISHED AT ONE FIVE NAUGHT ONE BROADWAY, NYC. PRIVATE COPIES ONLY AVAILABLE HERE. NY REQUESTED TO SECURE CURRENT COPIES OF BOTH PUBLICATIONS AND FORWARD BUREAU SPECIAL DELIVERY IMMEDIATELY.

HOOD

TRANSMITTED TO NEW YORK VIA TELETYPE

RECEIVED: 8-22-47 9:48 PM MW

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20 JUN 3 1974

RECORDED 100-138707-198

134 INDEXED 32

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP12-BTW/LCM

EX-29

cc: Mr. McCabe

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

30 SEP 6 1947

175

Office Memorandum · UNITED GOVERNMENT

TO : MR. J. P. COYNE

DATE: July 26, 1947

FROM : MR. D. M. LADD

81142

SUBJECT: Communist Infiltration of the Motion Picture Industry
Internal Security - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

I telephonically contacted SAC McSwain of the Chicago Office on July 25, 1947, with reference to the teletype from Los Angeles in the above entitled matter, which wire suggested that the Bureau authorize Chicago to contact Frank Hughes, a feature writer for the "Chicago Tribune," for the purpose of obtaining the original source of a quotation contained in an article written by him.

G. I. R. - 1

I instructed Mr. McSwain not to contact Hughs. I asked him, however, if the Chicago Office had a contact with Harry S. Jung. He stated that the Chicago Office did have such a contact and I instructed him to contact Jung in an effort to secure the desired information.

HAND CARRIED TO STORAGE

DML:arm

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-85 by SP1 BTG

RECORDED 100 - 158237 - 199
INDEXED
FBI

135 AUG 28 1947

EX-25

159

CONTAINED
DATE 4-18-95 BY S 012 BTOUM

100-138754-200

"THE AMERICAN CRIME"

MAIN TITLE BACKGROUND: Miniature toy Negro - hanging - a finger playing with it.

FADE IN:

PAN DOWN from full-blown clouds in the sky overhead to L.S. street, busy with afternoon traffic.

NARRATOR
Under this American sky is an ordinary American town.

MOVING SHOTS - through Main Street of town.

L.S. another avenue in the town, lined with elms or with eucalyptus.

NARRATOR
This town is famous for its trees —

M.S. through leaves and branches of tree. PAN DOWN to black, tarry spot on pavement below the tree, as if the cement itself were charred.

NARRATOR
-and one tree in particular.

M.S. entrance to the county hospital. (If possible, SLOW MOVEMENT OF CAMERA toward it).

NARRATOR
In this town is a hospital. —

CLOSE INSERT, sign reading EMERGENCY WARD, with arrow. (If possible, MOVEMENT SLOWLY toward or past it).

NARRATOR
—and in one of the rooms of this hospital —

M.S. ordinary hospital screen concealing a bed in a ward. It is lit sharply, with brilliant contrast. (If possible, CAMERA MOVES SLOWLY towards it).

NARRATOR
—behind this screen —

4-18-73 Spielberg

11 M.S. PAN OR TRUCKING SHOT of the figure on the bed. Begin with the feet, the points of the toes sharp and inflexible under the smooth white sheet, with the laundry folds still undisturbed.

NARRATOR
— is an American crime.

12 THE CAMERA CONTINUES TO MOVE up the rigid figure, past the crooked arms, to the face covered tightly by the sheet.

NARRATOR
According to police records this body was stripped naked. Hung to a tree, drenched with gasoline and set afire. Sometimes before death, twenty-seven shots were fired into it.

13 LONG SHOT straight on to CAMERA. Five cars on a dark road, racing along, headlights glaring.

NARRATOR
It is a known fact that twenty-three men and women were present, that they were brought there in five cars. The bushes around the scene of the crime were splashed with brain tissue.....

DISSOLVE:

14 to 19 SERIES OF SHOTS showing people participating in every-day activities.

Window shopping
Gasoline station
Line-up at movies
Old man with stop sign acting as school crossing cop
Sprinkling streets of town
Men playing chess in park

NARRATOR
The town accepted the crime.

20 CLOSE SHOTS showing newspaper stands, people standing reading headlines of a current murder sensation.

NARRATOR
The newspapers devoted their pages to the Hogan Murder Case for the nineteenth consecutive day.

22 TRAVELLING SHOT — panning from newspaper stand down a few streets faster and faster.

NARRATOR
A few simple facts are known about the victim.

23 CAMERA STOPS at Smith's house. MED. L.S. ordinary frame house, angle from across the street, with traffic and pedestrians crossing in front of it, sometimes so close to the camera as to hide the house for a moment.

NARRATOR
He lived in a house like this. It had four rooms, a porch, a yard where he grew hollyhocks and sweet corn.

24 CAMERA MOVES WITHIN THE FOUR WALLS of the living room, past the ordinary furniture, the empty vase, the mementoes of a trip to the seashore—to a diploma framed on the wall.

NARRATOR
It has been established that the victim had three children, whom he loved very much, that the eldest had just graduated from grammar school.

25 VERY CLOSE, on the diploma, so that the surname SMITH is visible under the glass.

NARRATOR
It is a fact that the victim's name was James Smith.

26 CLOSE SHOT, a man's hat on an enameled table, with a large police label attached.

NARRATOR
—that his hat size was seven and a quarter —

27 CLOSE SHOT, two shoes, also labeled.

NARRATOR
—that his shoes were of average size —

28 CLOSE SHOT, plain wedding band, labeled.

28 CONT.

NARRATOR
—that his marriage ring was inscribed "With Love Eternal" —

29 CLOSE SHOT, pair of rain checks to a baseball game

NARRATOR
—and that he had two tickets to last Saturday's baseball game.

30 to 36 SERIES OF SHOTS:

Shabby bars
Touts studying scratch sheets
Pin Ball Machines - lights flashing
Pool Halls.

NARRATOR
The actual murderers are unknown. As for the twenty-three men and women known to have been at the scene of the crime — you would expect to find some of them here — in these hangouts — but you're wrong.

37 to 39 A YOUNG MAN wearing faded parts of a military uniform tinkering with a shiny, well-cared for, much loved jalopy. A six year old son is helping.

NARRATOR
Here are five of the twenty-three who admit to being in the lynch mob. They claim they did not commit the crime. They just went along for the ride.

Eric Dudley, 512 High Street.

40 A YOUNG HOUSEWIFE, teaching her one year old to walk — on front lawn.

NARRATOR
Alice Woodbury — 303 Pine Street

42 A MACHINIST, eating his lunch, sitting on a running board of a car in front of plant. A baseball game in background — ball rolls in toward him — he throws it good-naturedly.

NARRATOR
John Phillips — 1206 Arch Avenue.

44 A MIDDLE-AGED, well-dressed, stuffy executive, getting
45 his shoes shined, tips shoe shine man magnanimously.

NARRATOR
Robert Selsor -- 46 West 1st Street

46 A SMALL TIRED MAN, coming out of his "Good Eats" Diner,
to
48

NARRATOR
And Michael Mathias -- 200 Central Avenue.
(impatiently)
But these people can't possibly be murderers. They strike you as rather nice people. People like you and me. Yet by their own admission they were among the twenty-three present at the scene of the crime.
(calling)
Mr. Mathias !

49 CLOSE ANGLE -- Mathias stops trying to poke face of a stray kitten in milk -- turns toward CAMERA.

NARRATOR
Mr. Mathias, why did you take part in the lynching of James Smith, Negro?

50 CLOSE ANGLE -- Mathias, pale, stunned, starts to say something, spills bottle of milk on ground, bolts inside diner.

NARRATOR
Mr. Mathias regrets that he is unable to answer this question

51 CLOSE ANGLE - following the milk rolling down sidewalk to street.

NARRATOR
So I shall do it for him.

DISSOLVE

52 A normal healthy two year old playing vigorously.

NARRATOR
It started a long time ago.
The murderer at the age of two.

54 to 56 A mother reading a story book to a four year child.

NARRATOR
An American child begins to learn at a very early age. He sees, he listens.

MOTHER
And the big, bad wolf said to the piggie who answered the door —
(breaking into an exaggerated Yiddish accent) —
Hahlo, Mrs. Nussbam.

Sound of laughter of child and woman, mingled.

NARRATOR
And a child believes readily.

57 An audience of children's faces at a movie, laughing.

NARRATOR
He learns what to laugh at.

58 CLOSE SHOT (on screen) Negro comedian, showing the whites of his eyes in stereotyped fear.

DISSOLVE TO:

59 CLOSE SHOT (on screen) leering Chinese face, complete with mandarin's cap, thin mustachios, and "sinister" lighting.

NARRATOR
—and what to distrust—

DISSOLVE TO:

60 CLOSE SHOT, child's hand turns up volume control on radio.

RADIO VOICE
(exaggerated Mexican accent)
"So, eets you, cowboy. Theese time you die. Tek away hees gun, amigos."

61 CLOSE SHOT, child's face, six years old, listening.
62 Suddenly ducks head at sounds of repeated gun shots on the radio.

NARRATOR
—and what to fear.

DISSOLVE TO:

63 to 69 MOVING SHOTS along fences, walls, store windows soiled with initials, chalked drawings, words and fragments of words.

NARRATOR
The child's growing up. He's learning the dirty words of America.

The scrawled word: KIKE. Then, in succession, NIGGER, MICK, SHEENY, POPE-LOVER, KKK, SMO.

DISSOLVE TO:

70 to 76 MED. SHOT, group of children, screaming and jumping in a concrete yard. They wear paper bags over their heads with slits for eyes and nose, and crudely lettered on them: K.K.K.

NARRATOR
He puts his learning to work, and he enjoys it.

77 REVERSE SHOT, past the masked, dancing, shouting children to a boy tied to a clothes pole. It is a crucifixion, a popular game - and the victim and the others are enjoying the game hugely.

78 RADIO STATION. A reactionary is seen haranguing his audience.

NARRATOR
The child grows to an adult.
The adult listens .....

80 to 83 SHOTS OF AUDIENCE LISTENING at radio.
A young man sitting at his desk trying to concentrate on his school studies and the radio at the same time.
A young couple cruising slowly in a boat on a park lake.
A middle-aged woman comfortably settled in bed, magazines and a box of candy beside her.
An elderly couple rocking slowly on the front porch of their simple home.

VOICE OF REACTIONARY
(over above)
America can be saved only by the native-born, white superior, Christian citizens of this country ...
(actual quotes to be used)

NARRATOR
He grows accustomed to dirty words and twisted minds.

84 to 94 CLOSE SHOTS. A series of actual mastheads and headlines taken from present-day hate literature demonstrating the most shocking racial propaganda. For example, a headline from a Los Angeles publication: "NIGGERS SLUG JEWS."

NARRATOR
The adult reads...has convictions.

VOICES OF VARIOUS PEOPLE
(Over literature)
The Jews — watch out — they'll always chisel you.
Can't let those dirty Mexicans in our union.
The wops spoiled this neighborhood when they moved in.
You wouldn't want your sister married to a ...
Our country's got to be run by the decent people.

95 VERY CLOSE, ugly hairy ear.

NARRATOR
The decent people!

96 VERY CLOSE, huge eye.

NARRATOR
The decent people!

97 VERY CLOSE, lipsticked mouth, thin sharp lips, moving viciously !

NARRATOR
The decent people! Trained from infancy to adulthood to be indecent!

DISSOLVE TO:

98 to 103 INTERIOR MATHIAS' DINER, a "God Bless America" sign is prominent alongside price list in background. A Negro customer, along with several white people is waiting for service. Other people are waited on, but Mr. Rivers is ignored. It becomes pointed when customers on either side of him are served and he is still left waiting. Mr. Rivers is indignant. He takes a sip from the glass of water before him. As Mr. Mathias passes in front of him, Rivers calls:

98 to 103 CONT.

RIVERS
Say, it seems to me I've been waiting long enough.

Mr. Mathias continues to ignore him.

RIVERS
I get you...I get the point...

He turns in fury and exits. Mathias looks after him triumphantly, with distaste picks up the glass Rivers has drunk from and smashes it behind the counter. No white person will ever have to drink from this sullied glass. Mathias looks off again toward where Rivers has exited.

NARRATOR
You murdered a man's dignity, Mr. Mathias.

104 to 109 ERIC DUDLEY is now polishing his already shiny car. He looks off to see his son playing down the street with a gang of kids. Among them is a Negro child. He hesitates a moment, does nothing, returns to his polishing, Mrs. Dudley appears from house, sees same situation.

MRS. DUDLEY
(yelling)
Robert! Robert! You come right here.

Dudley looks up, slightly troubled. Knows what is coming. The whole group rolls in on their skates and scooters.

MRS. DUDLEY
(to Robert)
You march right in the house. I've told you a thousand times you're never to play with that darky.
(He exits into the house.)

Mr. Dudley who has been listening, turns back to polishing vigorously, says nothing.

MRS. DUDLEY
(turning to other children)
Why don't you chase him away when he comes around. Now all of you, git.

The Negro child, stolid to now, runs out first, wounded deeply. The other children skate and scoot out, as they have come in. Mrs. Dudley exits into house quite satisfied with herself. Mr. Dudley goes on with his work.

104 to 109 CONT.

NARRATOR
You have been silent witness to the beating of a helpless child, Eric Dudley.

110 ROBERT SELSOR sitting behind desk in personnel office. Secretary enters, hands Selsor filled-in job application.

SECRETARY
This man seems to have excellent qualifications. Fourteen years of construction experience...

112 SELSOR taking form sees word "Jewish" filled in. He shakes his head no, and smiles lewdly.

SELSOR
You can tell him the job is taken.

NARRATOR
You have just crippled a man most efficiently, Mr. Selsor.

113 JOHN PHILLIPS on his way home from work, enters a bus. Toward the front there is one vacant seat. Near the window, next to the vacant seat, sits a Negro woman. Phillips sees it. He chooses to stand rather than sit next to the woman. The person in front of whom Phillips is standing taps him, and points to the empty seat. Phillips flushes, angrily walks away further forward in the bus to hang from another strap.

NARRATOR
You've protected your superiority, John Phillips.

116 to 119 EXTERIOR ALICE WOODBURY'S HOUSE — over shoulder of Neisi couple looking at For Sale sign on adjacent lawn. Mrs. Woodbury is seen at window. CLOSER SHOT of Alice's face— she draws curtains closed. CLOSE SHOT of couple's face as they see Woodbury approach, and as they react to her voice. They try hard to appear untouched.

WOODBURY
This neighborhood's restricted. For Whites Only. And it's going to stay that way! I'm just warning you...

NARRATOR
You couldn't have done better, burning them out of their home, Mrs. Woodbury.

"THE AMERICAN CRIME"

120 to 124 MOVE IN ON SERIES OF STILL SHOTS highlighting just completed series of acts of discrimination.

1. Mr. Mathias and Rivers facing each other
2. Mrs. Dudley chasing Negro child, as Dudley watches.
3. Mr. Selsor smiling at his secretary as he dismisses application.
4. Mr. Phillips after a bus passenger taps him and points to empty seat.
5. Mrs. Woodbury as she defies Neisi couple to buy house.

NARRATOR

Five daily incidents, not important enough to reach the newspapers. But five crimes!

(Over the following, drops of blood begin to fall and form a pool)

125 BIG CLOSE-UP, Mr. Rivers in diner, furious.

DISSOLVE TO:

126 BIG CLOSE-UP, Negro child as Mrs. Dudley insults him.

DISSOLVE TO:

127 BIG CLOSE-UP, Negro woman in bus when she observes Phillips' action.

DISSOLVE TO:

128 BIG CLOSE UP, Neisi couple as they listen to Woodbury.

NARRATOR

Crimes that poison the victims with fears, resentments, insecurity.....

(The superimposed drops of blood continue to fall)

129 to 136 BIG CLOSE-UP, of the discriminators in the above crimes, at slightly grotesque angles.

NARRATOR

That poison the attackers with hatred, hysteria, blind prejudice, and a false sense of superiority. Five crimes, multiplied by thousands of people - and hundreds of days. Five small lynchings! The American Crime!

137 THE BIG CLOSE-UPS disappear and only the pool of blood is left, the drops still fall.

NARRATOR
Heartache and hatred, pain and blood.....But there is more to discrimination.....

SLOW DISSOLVE TO:

138 CLOSE UP, the blood is transformed into coins.

NARRATOR
There is cash in it.

139 EXTERIOR - A LARGE BANK - MASSIVE GATES

NARRATOR

The people who own this building make tremendous profits from ---

140 A SLUM GHETTOED TENEMENT. Wooden, three stories tall,
141 set on a busy thoroughfare.

NARRATOR
This building, Fourteen families forced to live here instead of three, because of discrimination. Fourteen rents payable the first of the month — no repairs necessary.

142 MONEY — paper currency, begins to pile in on tenement. This money remains in shot and is added to during remainder of sequence.

143 to 145 BIG INDUSTRIAL PLANTS

NARRATOR
The people who own these factories increase their tremendous profits by keeping the workers divided— suspecting each other, hating each other, competing with each other— which keeps the unions weak, wages low, profits higher.

146 A REACTIONARY legislator ranting to the newsreel cameras.

NARRATOR
The people who elect this man to public office are limited to two percent of the population of his state thanks to the poll tax and practice of white superiority. By voting laws which favor the minority who elect him, he adds dollars to the profits of the few.

161 NIGHT - Five cars are racing along a broad State Highway

NARRATOR
And here at home it starts the same way. Years of miseducation, years of small crimes, intolerance... And one day - given the right circumstances - the jump is made.

162 NIGHT - The five cars turn into a two lane highway.

NARRATOR
This is the graduation exercise.

163 NIGHT - The five cars turn into a narrow dirt road.

NARRATOR
MURDER!

164 NIGHT - The cars pull up and stop at a clearing.

165 to 169 SHOTS of the lynchers leaving cars. Mathais, Woodbury, Dudley, Slesor and Phillips are recognized among them.

170 The Negro, James Smith, is dragged out. There is the sound of the tearing of cloth and flesh. He is beaten with rifle butts. Smith is heard praying, "Lord, dear Lord."

NARRATOR
One such lynching every third day for the last forty-seven years, averaged in the United States.

176 to 190 A fire is lighted, the headlights of cars are turned on the scene. A noose is prepared. The lynchers are afraid, clumsy.

NARRATOR
Forty such lynchings of Veterans of World War II, in the first two years after V-J Day.

191 to 201 A whiskey bottle is passed around to bolster courage. There are shouts. Several shots are fired. There is a scream from Smith. Several of the lynchers turn away. One looks as if he is about to puke.

NARRATOR
In Greenville, South Carolina, twenty-six self-confessed lynchers declared not guilty by an all white jury. Yet there is no federal legislation against this crime.

147 FILE OF MONEY BEING ADDED TO

148 WALL STREET STOCK MARKET - exteriors and interiors.

NARRATOR
The people who profiteer in wars want more of them. They know the only chance of pushing America into another war is by selling hatred and fear of a foreign people. Racial hatred and intolerance at home are the warm-up for war abroad. It's one small step from white supremacy to American supremacy. That step means war.

149 MONEY FILLS SCREEN. SHOT of Wall Street fades out.

150 A PAIR OF NEATLY MANICURED MALE HANDS — starched cuff, distinguished links — shovels money in toward him — increasing scope of movement as he repeats actions. As the hands pause for a moment to make a scoop:

NARRATOR
These are the hands that cash in on discrimination — THESE are the hands of the monopolists.

DISSOLVE TO:

151 to 153 CLOSE SHOTS Nazi war criminals on trial.

NARRATOR
They cashed in on discrimination, too. To keep their smooth racket going. — to divert the people, they started with:.....

154 NAZIS driving Jews through streets.

NARRATOR
....small crimes! But to increase the take, to squash opposition — it was one jump to the big crimes.

155 to 160 SHOTS AMID ANEK OVENS, DEAD IN CONCENTRATION CAMPS

202 to 212 The hysteria mounts. Smith is hung. The fire flares up. The screen is covered by flames.

NARRATOR
Only two states in the union have no record of a lynching. Ghastly terror — large and small — in your town, in your state — wherever you are. All this blood split to perpetuate the system of discrimination.

DISSOLVE TO:

213 MED. CLOSE SHOT - Five murderers (on platform, looking down) Glaring lights as if in a police line-up.

NARRATOR
What did you get out of it?.... Not a bloody penny. The American Crime pays off but not to you. All you got was one charred body under a white sheet.

A SERIES OF CLOSE CUTS OF THE MURDERERS IN LINE-UP.

214 to 218

NARRATOR
You who murder —
You who admit only to the small daily crimes —
(over shot of Dudley)
You who see these crimes committed —

219 LONG SHOT OF STREET, used at beginning to establish town.

NARRATOR
—and turn your faces away — and do nothing

220 The same pair of manicured hands seen before with the money now have strange rings on them. PAN DOWN SLOWLY revealing strings attached to the rings.

NARRATOR
You're doing the monopolists dirty work

THE CAMERA NOW STOPS MOVING DOWN — we see five marionettes who closely resemble the five murderers. They approximate the positions of the murderers above and grotesquely dangle and move as they are carefully manipulated by the hands. (undercrank camera)

220 CONT.

NARRATOR
YOU, THE DECENT PEOPLE -
YOU MAKE THE AMERICAN CRIME POSSIBLE -
DON'T BE A SUCKER!

DISSOLVE TO:

221 END TITLE BACKGROUND - miniature toy Negro hanging, toy fills screen — a finger plays with it.

NARRATOR
You're toying with murder.

**THE END**

100-138754-200

100-138754-200

STANDARD FORM

Offic[redacted]GOVERNMENT

TO : DIRECTOR, FBI

DATE: August 15, 1947

FROM : SAC, LOS ANGELES

SUBJECT: COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. 100-158745

S1141

I am enclosing herewith a script entitled "The American Crime" which was forwarded to this office by letter of August 8, 1947 by ROY M. BREWER, International Representative of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators. In this letter he says that the script is the basis for a production which is to be made by the American Gallery of Films. He says that FAITH ELLIOTT and DAN MADO are back of the script.

This office has no record of DAN MADO. We do however have a file on FAITH ELLIOTT, Bureau File No. [redacted] a known member of the Communist Party who was identified by CNDI [redacted] as being a member of the Hollywood Section of the Party in 1943 and 1944. b6 b7C b7D

CONF. INFT.

This office has no further information regarding this script than that set out by Mr. BREWER, however it is believed that the substance of the script indicates Communist propaganda in the form of racial hatred.

Mr. BREWER is out of the city until September 5th and further information is not yet available but will be developed upon his return.

ENCL. ATTACHED

ENCLOSURE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-83 BY 3012 ATJ6

JCE:cmf
100-15732
re: 100-22153

RECORDED & INDEXED

100-158745-200

F B I

34 AUG 27 1947

FILE

HANDLE

EX-29

U OF INVESTIGATION
MENT OF JUSTICE
TIONS SECTION

JUL 29 1947

TELEMETER

FROM CEO

CONF TO WASHINGTON 3 AND LOS ANGELES 1 29 1-200.

DIRECTOR , FBI, AND SAC, LOS ANGELES URGENT

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, IS - C.

REURTEL JULY TWENTY THIRD, NINETEEN FORTY SEVEN. ASSISTANT DIRECTOR D. M. LADD ON JULY TWENTY THIRD, NINETEEN FORTY SEVEN ADVISED CHICAGO OFFICE TELEPHONICALLY NOT TO CONTACT FRANK HUGHES OF THE CHICAGO TRIBUNE. CONFIDENTIAL INFORMANT [redacted] ON JULY TWNETY NINE, NINETEEN FORTY SEVEN, STATED ARTICLE APPEARED IN DAILY WORKER DATED JULY TWENTY THIRD, NINETEEN TWENTY FIVE UNDER CAPTION, QUOTE CAPTURE THE FILM UNQUOTE. [redacted] IS OF OPINION ARTICLE EMANATED FROM SIXTH WORLD CONGRESS HELD IN JULY, NINETEEN TWENTY FIVE AND WAS PLACED ON AGENDA OF THE PLENUM HELD NINETEEN TWENTY SIX. [redacted] WAS UNABLE TO FURNISH ADDITIONAL INFORMATION CONCERNING ARTICLE

b7D

b7D

MC SWAIN

END AND ACK PLS

LOS ANGL

LOS ANGELES ADV

COPIES DESTROYED

RECORDED
INDEXED

100-138754-201
F B

37 AUG 28 1947

JUN 3 1974

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-8-95 BY SP12-B TLM

SEP 9 1947

cc: Mr Baumgardner

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

To: COMMUNICATIONS SECTION.

AUGUST 27, 1947 URGENT

Transmit the following message to:

SAC
NEW YORK

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; IS-C. REURTEL AUGUST TWENTY-FIVE. AUTHORIZATION GRANTED TO ENTER SUBSCRIPTION FOR QUOTE FILM DAILY YEAR BOOK OF MOTION PICTURES UNQUOTE. ALSO FURNISH BUREAU AS SOON AS AVAILABLE WITH COPY OF INTERNATIONAL MOTION PICTURE ALMANAC.

HOOVER

JJG:IGS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP18 CTJ/ GWM

RECORDED & INDEXED 100-138751-202

EX-16

SENT VIA

COPIES DESTROYED

81139

CONF WASH 7 LOSA 1 FROM NEW YORK 25 6-03 P

DIRECTOR AND SAC U R G E N T

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY, ISC. RETEL L AUGUST TWENTYTWO REQUESTING CURRENT COPIES OF PUBLICATIONS REFLECTING SCREEN CREDITS FOR MOTION PICTURES. QUOTE INTERNATIONAL MOTION PICTURE ALMANAC, CLOSE QUOTE, WILL BE ON SALE SEPT. EIGHT AND COPY WILL BE PROMPTLY FORWARDED TO BUREAU. QUOTE FILM DAILY YEAR BOOK OF MOTION PICTURES UNQUOTE HAS NOT BEEN AVAILABLE SINCE APRIL AND NEXT PUBLIS IN JANUARY NINETEEN FORTYEIGHT. ONLY FURNISHED TO SUBSCRIBERS OF T QUOTE FILM DAILY UNQUOTE AND NOT FOR PUBLIC SALE.

BUREAU REQUESTED TO ADVISE WHETHER SUBSCRIPTION AT TEN DOLLARS PER YEAR SHOULD BE ENTERED IN ORDER TO SECURE BOOK.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE

SCHEIDT

100-131254-203

RECORDED

INDEXED 31 AUG 29 1947

HOLD

EX-83 cc: Mr. McAndrews

62 SEP 17 1947

Federal Bureau of Investigation

United States Department of Justice
Los Angeles 13, California
August 6, 1947

AIR MAIL - SPECIAL DELIVERY

Director, FBI

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. ~~100-158743~~

Dear Sir:

ReBulet July 11, 1947, second and thirteenth paragraphs of which stated that a verification of occupation and employment was required of individuals listed in my letters of June 11 and June 28, 1947. This letter deals with the verification of employment within the motion picture industry of those names identified by CNDI [redacted] as being members of the Communist Party, which were listed in the above mentioned letter of June 28th. b7D

CONF. INF.

Further reference is made to Los Angeles letter to the Bureau dated July 31, 1947 setting forth list of persons identified with the motion picture industry who had been further identified as members of the Communist Party by CNDI [redacted] b7D

CONF. INF.

The Bureau's attention is again directed to the fact that employment in the motion picture industry is of a floating nature. Employees are transferred among studios at the discretion of their unions, and by persons holding their contracts as in the case of writers and actors. Any list verifying employment as of a certain date therefore would not be current a few weeks hence.

For security reasons and the purposes of this report verification of an employee's association with the respective union within the industry is to be considered verification of employment or availability for such employment.

Following is an alphabetized list of names based upon the original group furnished by CNDI [redacted] whose employment has been verified as mentioned above, and the source of the verification is indicated. b7D

COPIES DESTROYED 1-16-57

RECORDED 100-138757-204
INDEXED

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 9-14-89 BY SP-8 Clc/ga
per release 48,766

RETURN TO INDEXING DESK

LA 100-15732

81118

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

EXPLANATION OF ABBREVIATED TITLES

| | |
|---|---|
| AFM | American Federation of Musicians |
| IBEW | International Brotherhood of Electrical Workers |
| SAG | Screen Actors Guild |
| SWG | Screen Writers Guild |
| SSAG | Screen Story Analysts Guild |

IDENTIFICATION OF INDIVIDUALS AND SOURCES USED IN VERIFICATION OF EMPLOYMENT

1. Current Musicians Directory of Local No. 47, AFM, Los Angeles, California, issued April, 1947

2. HELLINGER, MARK — Motion picture producer

3. DALES, JOHN, JR. — Executive Secretary, Screen Actors Guild, 7046 Hollywood Boulevard

4. SEEE, MANNY — Member of Screen Writers Guild. Residence [redacted] b6 b7C

5. HUGHES, C. P. — International Representative, International Brotherhood of Electrical Workers

6. ADELQUIST, HAL — Executive Assistant to WALT DISNEY, Disney Studios

7. [redacted] — [redacted] b7D

8. COMBS, WILLIAM F. — Chief of Police, Paramount Studios

9. PARKER, LUCY — Secretary to WILLIAM MEIKLEJOHN, Producer, Paramount Studios

LA 100-15732

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

10. HILL, EDWIN T. — Secretary-Treasurer of Local 44, International Association of Theatrical and Stage Employees

11. BOWEN, LEO W. — Personnel Director, Technicolor Studios

[redacted] [redacted] b7D

LA 100-15732

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| ALBERT, DORIS | Musician | Current issue of Musicians Directory |
| ALBERT, SAM | Musician | Current issue of Musicians Directory |
| ALTMAN, MISCHA | Musician | Current issue of Musicians Directory |
| ATLAS, DOROTHY | Writer | SWG Card - SEFF |
| ATLAS, LEOPOLD | Writer | SWG Card - SEFF |
| BACKUS, GEORGIA, aka Mrs. Herman Alexander | Actress | SAG Card - DALES |
| BARZMAN, BEN | Writer | SWG Card - SEFF |
| BARZMAN, NORMA | Writer | SWG Card - SEFF |
| BAUMFELD, FRANCES | Analyst | SSAG Card - ROGERS |
| BEARD, CECIL | Artist | Walt Disney Studios - ADELQUIST |
| BECK, GEORGE | Writer | SWG Card - SEFF |
| BELA, NICHOLAS | Writer | SWG Card - SEFF |
| BENGAL, BEN | Writer | SWG Card - SEFF |
| BENOFF, MAC | Writer | SWG Card - SEFF |
| BERCOVICI, FRANCES | Writer | SWG Card - SEFF |
| BERCOVICI, LEONARDO | Writer | SWG Card - SEFF |
| BERGMAN, HELMAR | Electrical Worker | IBEW Card - HUGHES |
| BERKELEY, MARTIN | Writer | SWG Card - SEFF |
| BERNSON, GEORGE | Actor(temporarily inactive) | SAG Card - DALES |
| BERRY, JACK | Director | Contract Paramount Studios - COMBS |
| BESSIE, ALVAH | Writer | SWG Card - SEFF |
| BEVERLY, HELEN, aka Helen Cobb | Actress | SAG Card - DALES |
| BIBERMAN, EDWARD | Artist | Free lance artistic set designer - ROGERS |
| BIBERMAN, HERBERT | Director | Jules Levy Productions - ROGERS |
| BIRQUIST, LILLIAN | Writer | SWG Card - SEFF |
| BLANKFORT, HENRY | Writer | SWG Card - SEFF |
| BLOCH, KALMON | Musician | Current issue of Musicians Directory |

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81121

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| BLOWITZ, BILL | Writer - Publicist | SWG Card - SEFF |
| BOHNEN, ROMAN | Actor | SAG Card - DALES |
| BORDAGES, ASA | Writer | SWG Card - SEFF |
| BORETZ, ALLEN | Writer | SWG Card - SEFF |
| BOXER, HERMAN | Writer | SWG Card - SEFF |
| BRAND, PHOEBE, aka Phoebe Carnovsky | Actress (temporarily inactive) | SAG Card - DALES |
| BRAUN, IRWIN | Writer | SWG Card - SEFF |
| BRIDGES, LLOYD | Actor | SAG Card - DALES |
| BROMBERG, JOSEPH | Actor | SAG Card - DALES |
| BROWDA, MAURICE, aka Morris Browda | Musician | Current issue of Musicians Directory |
| BUCHMAN, HAROLD | Writer | SWG Card - SEFF |
| BUCHMAN, SIDNEY | Producer - Writer | SWG Card - SEFF |
| BURNS, JESSIE | Writer and Analyst | SWG Card - SEFF |
| BURROWS, ABRAHAM | Writer for screen and radio | SWG Card - SEFF |
| BURTON, VAL | Writer | SWG Card - SEFF |
| BUTLER, HUGO | Writer | SWG Card - SEFF |
| CARNOVSKY, MORRIS | Actor | SAG Card - DALES |
| CHAMBERLAIN, HOWARD, aka Howland | Actor | SAG Card - DALES |
| CHRISTLIEB, DON | Musician | Current issue of Musicians Directory |
| COBB, HELEN (Helen Beverly) | Actress | SAG Card - DALES |
| COBB, LEE | Actor | SAG Card - DALES |
| COLE, LESTER | Writer | SWG Card - SEFF |
| COLLINS, LINDA, AKA Mrs. RICHARD COLLINS - Stage Name Dorothy Comingore | Actress | SAG Card - DALES |
| COLLINS, RICHARD | Writer | SWG Card - SEFF |
| COLLIS, JAMES | Musician | Current issue of Musicians Directory |
| COMPINSKY, DOROTHY | Musician | Current issue of Musicians Directory |

LA 100-15732

Director, FBI

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COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

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| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| COMPINSKY, MANUEL | Musician | Current issue of Musicians Directory |
| COREY, GEORGE | Writer | SWG Card - SEFF |
| DE SILVA, HOWARD | Actor | SAG Card - DALES |
| DASSIN, JULES | Director | Mark Hellinger Productions - HELLINGER |
| DI FIORE, LINA | Musician | Current issue of Musicians Directory |
| DIMSDALE, HOWARD | Writer | SWG Card - SEFF |
| DMYTRYK, EDWARD | Director | Currently employed RKO Studios as Director - DAVE WISE |
| ELISCU, EDWARD | Writer | SWG Card - SEFF |
| ELLIS, MARY JO | Actress | SAG Card - DALES |
| ENDORE, GUY | Writer | SWG Card - SEFF |
| ENGLANDER, MARGARET | Writer | SWG Card - SEFF |
| EYCK, PETER VAN | Actor (temporarily inactive) | SAG Card - DALES |
| FARAGOH, ELIZABETH | Writer | SWG Card - SEFF |
| FARMER, VIRGINIA | Actress | SAG Card - DALES |
| FEHER, MILTON | Musician | Current issue of Musicians Directory |
| FLEISCHMAN, STEVE | Writer | SWG Card - SEFF |
| FORAY, JUNE | Actress | SAG Card - DALES |
| FROELICH, ANNE, aka Mrs. Philip Taylor | Writer | SWG Card - SEFF |
| GIBSON, JULIE | Actress | SAG Card - DALES |
| GILBERT, JODY | Actress | SAG Card - DALES |
| GLASS, NED | Actor (temporarily inactive) | SAG Card - DALES |
| GOFF, LLOYD | Actor | SAG Card - DALES |
| GOLDBLATT, HARRIET | Musician | Current issue of Musicians Directory |
| GORDON, BERNARD | Writer | Paramount Studios - COMBS |
| GORDON, DON | Analyst | Paramount Studios - COMBS |
| GORNEY, JAY | Writer - Producer | SWG Card - SEFF |
| GORNEY, SANDRA | Writer | SWG Card - SEFF |
| GRAFF, FREDDY | Actor | SAG Card - DALES |

LA 100-15732

Director, FBI

8112

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| GRAU, GILBERT | Musician | Current issue of Musicians Directory |
| GRENNARD, ELLIOT | Writer | SWG Card - SEFF |
| GRUMES, ALBERT | Wardrobe Department | Paramount Studios - COMBS |
| GUILFORD, JACK | Actor (American Guild Variety Artists) | SAG Card - DALES |
| HAMMER, AL | Actor | SAG Card - DALES |
| HOLLAND, TOM | Actor | SAG Card - DALES |
| HORNE, VICTORIA | Actress | SAG Card - DALES |
| HOVEY, SERGE | Musician | Current issue of Musicians Directory |
| HOVEY, TAMARA | Musician | Current issue of Musicians Directory |
| IDRISS, RAMIZ | Musician | Current issue of Musicians Directory |
| INGRAM, REX | Actor (Actors Equity Card) | SAG Card - DALES |
| JAMES, DAN | Writer | SWG Card - SEFF |
| JAMES, LILLITH | Writer | SWG Card - SEFF |
| JARRICO, PAUL | Writer | SWG Card - SEFF |
| KAHN, GORDON | Writer | SWG Card - SEFF |
| KILLIAN, VICTOR | Actor | SAG Card - DALES |
| KRAFT, HYMAN | Writer | SWG Card - SEFF |
| LANG, DAVID | Writer | SWG Card - SEFF |
| LARDNER, RING, JR. | Writer | SWG Card - SEFF |
| LAWSON, JOHN HOWARD | Writer | SWG Card - SEFF |
| LAWRENCE, MARC | Actor | SAG Card - DALES |
| LEE, CANADA | Actress | SAG Card - DALES |
| LEES, ROBERT | Writer | SWG Card - SEFF |
| LENNERT, ISABEL | Writer | SWG Card - SEFF |
| LESSNER, HERBERT | Musician | Current issue of Musicians Directory |
| LEVY, MELVIN | Writer | SWG Card - SEFF |
| LEWIS, HERBERT CLYDE | Writer | SWG Card - SEFF |

LA 100-15732

Director, FBI

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COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| LLOYD, NORMAN | Actor | SAG Card - DALES |
| McHUGH, KITTY | Actress (temp. inactive) | SAG Card - DALES |
| McVEIGH, PAUL | Actor (temporarily inactive) | SAG Card - DALES |
| MAES, SIMONE | Analyst | Paramount Studios - LUCY PARKER |
| MAHLER, LILLIE | Musician | Current issue of Musicians Directory |
| MALTZ, ALBERT | Writer | SWG Card - SEFF |
| MANOFF, ARNOLD | Writer | SWG Card - SEFF |
| MARLOWE, BRIAN | Writer | SWG Card - SEFF |
| MATTISON, MATHEW | Analyst (free lance) | Carries SSAG Card - ROGERS 7-29-47 |
| MAYER, RAY | Actor | SAG Card - DALES |
| MEADOW, LEON | Writer | SWG Card - SEFF |
| MEITZER, SAUL LOUIS | Writer | SWG Card - SEFF |
| MERLIN, . MILTON | Writer | (Does book reviews for L. A. "Times") SWG Card - SEFF |
| MILLER, JOHN | Actor | SAG Card - DALES |
| MILLER, PATRICIA | Actress | SAG Card - DALES |
| MILLHOLLAND, CHARLES | Writer | SWG Card - SEFF |
| MISCHEL, FLORENCE | Analyst | Paramount Studios - COMBS |
| MISCHEL, JOSEPH | Writer | SWG Card - SEFF |
| MOORE, IRVING | Writer | SWG Card - SEFF |
| MORLEY, KAREN, aka Karen Vicor | Actress | SAG Card - DALES |
| MEYERS, HENRY | Writer | SWG Card - SEFF |
| NELSON, RUTH | Actress | SAG Card - DALES |
| OFFNER, HERBERT | Musician | Current issue of Musicians Directory |
| ORNITZ, SAM | Writer | SWG Card - SEFF |
| PALEY, STANLEY | Writer | SWG Card - SEFF |
| PARKS, LARRY | Actor | SAG Card - DALES |
| PERLIN, PAUL | Laborer | Republic Studios - HILL |
| PHILIPS, PEGGY | Writer | SWG Card - SEFF |
| PINE, LES | Writer | SWG Card - SEFF |
| POLONSKY, ABRAHAM | Writer | SWG Card - SEFF |
| PRAGER, STANLEY | Actor | SAG Card - DALES |
| PRIVEL, LUCIEN | Actor | SAG Card - DALES |
| RAPF, MAURICE | Writer | SWG Card - SEFF |

LA 100-15732

3112

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| RAVETCH, IRVING | Writer | SWG Card - SEFF |
| REVERE, ANNE | Actress | SAG Card - DALES |
| RINALDO, FREDERIC | Writer | SWG Card - SEFF |
| RIVER, W. L. | Writer | SWG Card - SEFF |
| ROBINSON, EARL | Free lance composer and musician | Wrote musical score for film "The Roosevelt Story" - Fox West Coast Theaters publication "Unbiased Opinions" 8-2-47 |
| ROMANO, AMELIA | Actress | SAG Card - DALES |
| ROTH, ESTHER | Musician | Current issue of Musicians Directory |
| ROTH, HENRY | Musician | Current issue of Musicians Directory |
| ROSSEN, ROBERT | Writer | SWG Card - SEFF |
| RUSKIN, SHIMEN | Actor | SAG Card - SEFF |
| SALT, WALDO | Writer | SWG Card - SEFF |
| SAMUELS, MURRAY | Writer | SWG Card - SEFF |
| SANDELL, BEA | Musician | Current issue of Musicians Directory |
| SANDELL, GEORGE | Musician | Current issue of Musicians Directory |
| SANFORD, JOHN | Writer | SWG Card - SEFF |
| SANFORD, MARGUERITE | Writer | SWG Card - SEFF |
| SAUL, OSCAR | Writer | SWG Card - SEFF |
| SCHOENFELD, BENARD | Writer | SWG Card - SEFF |
| SCHUELBERG, VIRGINIA, aka Virginia Viertel | Writer | SWG Card - SEFF |
| SCOTT, ADRIAN | Producer | RKO Studios - DAVE WISE |
| SELIC, LEONARD | Musician | Current issue of Musicians Directory |
| SHORE, WILMA | Writer | SWG Card - SEFF |
| SHORT, ROBIN | Actor | SAG Card - DALES |
| SIEGEL, SAM | Musician | Current issue of Musicians Directory |
| SKLAR, GEORGE | Writer | SWG Card - SEFF |

LA 100-15732

Director, FBI

S1124

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| SMITH, ART | Actor | SAG Card - DALES |
| SMITH, CORINNE (previously identified as SCORENNO SMITH) | Analyst | RKO Studios - DAVE WISE (CNDI [redacted] b7D |
| SMITH, EDWARD, was. Israel Malensky | Technician | Technicolor Studios (temporarily out on strike) - LEO BOWEN |
| SMITH, HAROLD | Writer | SWG Card - SEFF |
| SOLOMON, LOUIS | Writer | SWG Card - SEFF |
| SONDERGAARD, GALE, aka Mrs. Herbert Biberman | Actress | SAG Card - DALES |
| SPENCER, RAY | Writer | SWG Card - SEFF |
| STEELE, DOROTHY | Writer | SWG Card - SEFF. |
| STEVENSON, PHILIP | Writer | SWG Card - SEFF |
| STRAUSS, THEODORE | Writer | SWG Card - SEFF |
| TAFFEL, BESS | Writer | SWG Card - SEFF |
| TARLOFF, FRANK | Writer | SWG Card - SEFF |
| THERY, JACQUES | Writer | SWG Card - SEFF |
| TOWBIN, CYRIL | Musician | Current issue of Musicians Directory |
| TOWNSEND, LEO | Writer | SWG Card - SEFF |
| TREE, DOROTHY | Actress | SAG Card - DALES |
| TRIVERS, PAUL | Writer | SWG Card - SEFF |
| TRUMBO, DALTON | Writer | SWG Card - SEFF |
| TUTTLE, FRANK | Free lance director | ROGERS |
| TUTTLE, KAREN | Musician | Current issue of Musicians Directory |
| URIS, MICHAEL | Writer | SWG Card - SEFF |
| VILLARD, PAUL | Musician | Current issue of Musicians Directory |
| VINCENT, MARK | Actor | SAG Card - DALES |
| VIRGO, PETER | Actor | SAG Card - DALES |
| WALDEN, ALEXANDER | Musician | Current issue of Musicians Directory |
| WEIL, RICHARD | Writer | SWG Card - SEFF |
| WEINER, HERMAN | Writer | SWG Card - SEFF |
| WEXLEY, JOHN | Writer | SWG Card - SEFF |
| WHITMAN, ERNEST | Actor | SAG Card - DALES |
| WHITNEY, LYNN | Actress | SAG Card - DALES |

LA 100-15732

Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| Name | Occupation within the motion picture industry | Occupation as verified by investigation |
|---|---|---|
| WINTERS, BEA | Secretary - Analyst | Secretary to META REIS who had 1944 CPA #46856 and who handles writers at Berg Allenberg Agency - ROGERS |
| YARIS, BUDDY, stage name George Tyne | Actor | SAG Card - DALES |

The Bureau will be kept advised as to the future verification of those names appearing on the original list furnished by CNDI [redacted] which have not been included in this communication, as the information is available. b7D

Very truly yours,

R. B. HOOD
SAC

AIR MAIL - SPECIAL DELIVERY
100-15732
LFW:CMC

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: July 30, 1947

FROM : SAC, New York

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

~~ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE BY~~

Reference is made to Bureau letter of July 25th last and to Los Angeles letter of July 15, 1947, requesting that LOUIS F. BUDENZ be interviewed regarding his knowledge of V. J. JEROME having been sent by the Communist Party to Hollywood to infiltrate the motion picture industry.

A letter from this office to the Bureau dated July 25, 1947 includes information furnished by Mr. BUDENZ during a recent interview regarding captioned matter to the effect that V. J. JEROME did go to Hollywood a number of years ago to reorganize the Hollywood branch of the Communist Party and to further the Communist Party program of infiltrating the motion picture industry. Informant was not sure of the date of JEROME's trip but believes it was at the time that JAMES CAGNEY was under attack by the press for being a Communist. A photostatic copy of the letter is being furnished as an enclosure to the Los Angeles Office and another copy is being forwarded to the San Francisco Office for its information.

On July 11, 1947, Mr. BUDENZ advised Special Agent William J. McCarthy of this office that JEROME had once informed him that the Political Committee of the Communist Party had designated him, JEROME, to go to Hollywood to investigate conditions and to straighten out what was regarded by the Party as a bad situation there. It appears that the Party regarded the situation regarding Hollywood as needing JEROME's attention for two reasons:

G. I. R. -1

1. Because LIONEL STANDER, who was the most active of the Hollywood's professional set, was too difficult to get along with, being too leftist.

2. Because of the need for establishing a separate branch of the Party for the professional set in Hollywood. Some of the latter had been refrained from being as active as they might have been because of the necessity of belonging to the same branch as the non-professional.

RECORDED 100-1587-4-205
INDEXED
SEP. 3

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 6-23-86 BY

G:JEM
50870

#205,723
SP12-BTS

Let. to Director
NY 100-50870

July 30, 1947

While in Hollywood, JEROME conferred with leading Communists among the professional set, such as LIONEL STANDER, EDWARD G. ROBINSON and FREDERICK MARCH. According to the informant, JEROME found STANDER to be too leftist in his viewpoints and actions. He found ROBINSON and MARCH to be very sound and mature in their viewpoint.

According to Mr. BUDENZ, as a result of his investigation, JEROME established a Communist Party branch in Hollywood which was for professional people only, thereby bringing more professional people into the ranks of the Party.

cc - Los Angeles (enclosure) (AIRMAIL)
San Francisco (enclosure) (AIRMAIL)
NY File 62-8988

COPY:AJH

81115

July 8, 1947

AIR MAIL

Mr. H. A. Smith
Suite 1141
Citizens National Bank Building
453 South Spring Street
Los Angeles 13, California

RECORDED 100-138754-206

EX-56

Dear Mr. Smith:

I received your letter of June 26, 1947, in which you advised that you have been contacted by the Chief Investigator of the House Committee on Un-American Activities with respect to a possible association with the Committee in Los Angeles. I also note that you plan on being in Washington on July 18 for a conference and request an opportunity to discuss the matter with me on July 17.

Inasmuch as I will not be in the city on July 17, it will not be possible for me to have a conference with you with respect to this matter. However, I suggest that you call at the Bureau and discuss the matter with Mr. John P. Mohr, Room 5744, at any time convenient to you.

With best wishes and kind regards,

Sincerely yours,

J. Edgar Hoover

CC - Mr. Nease

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10-18-82 BY SP1 3 010

ORIGINAL COPY FILED IN 67-612 SEC-161

COPY:AJH

Law Offices

H. A. Smith

Suite 1141 Citizens National Bank Bldg.

453 South Spring Street

Los Angeles 13

TRinity 7491

June 26, 1947

81116

PERSONAL AND

2040 RVN.
7/19/77

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10-19-77 SP2 BTOCUM

Mr. J. Edgar Hoover, Director
Federal Bureau of Investigation
Washington, D. C.

Dear Mr. Hoover:

Mr. Robert E. Stripling, Chief Investigator, Committee on Unamerican Activities, telephonically discussed with me today the possibility of my associating with the Committee. He stated that for a limited period of time, possibility two or three months, they are desirous of having certain investigation conducted as to the Motion Picture Industry in Hollywood.

I informed Mr. Stripling that I would come to Washington on July 18th for a conference with them on the matter.

If I can be of any real assistance in combating unamerican activities, I will be very happy; at the same time, I am not desirous of engaging in any so called witch hunts like the Dies Committee conducted. Also I am interested if I can in some way be of assistance to the Bureau, and will not consider it any further if you feel it unwise.

I will sincerely appreciate an opportunity of discussing the matter with you on July 17th, the day before I meet with them, and also after I meet with them, if you will allow me to do so. Would you please let me know if I may do so.

RECORDED & INDEXED 76

F B I
SEP 3 1947

With kind personal regards, I remain,

Respectfully yours,

H. A. SMITH

EX-56

CC - 150

RAL BUREAU OF INVESTIG
STATES DEPARTMENT OF

AUGUST 29, 1947 URGENT

TO: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC
LOS ANGELES

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, IS-C. RE REPORT OF JAMES G. FINDLAY DATED AUGUST FOUR, FORTY-SEVEN. INFORMATION SET OUT ON PAGE ONE FOURTEEN OF THIS REPORT WITH REFERENCE TO MARIAN LOGAN ATTRIBUTED TO SOURCE T SIXTY-SEVEN. AN EXAMINATION OF THIS SOURCE AT BUREAU FAILS TO REFLECT THE INFORMATION SET OUT. SUBMIT IMMEDIATELY CORRECT SOURCE OF THIS INFORMATION.

HOOVER

JJC:IGS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 [illegible]

RECORDED
INDEXED

PIES DESTROYED 1-16-50

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

AUG 29 1947

TELETYPE

EX-56

207

AUG 29 6 46 PM '47

SENT VIA

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

COMMUNICATIONS SECTION.

AUGUST 27, 1947

URGENT

Transmit the following message to:

SAC
LOS ANGELES

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; IS-C. THE DAILY WORKER FOR AUGUST FIVE, FORTY-SEVEN, CARRIED AN ARTICLE WHICH REFLECTED THAT TWENTY-FIVE HUNDRED WORKERS OF THE CIO SCREEN OFFICE AND PROFESSIONAL EMPLOYEES GUILD WERE DEMANDING A WAGE INCREASE OF THIRTY PER CENT OR TEN DOLLARS WEEKLY. THE REPORT OF SPECIAL AGENT JAMES G. FINDLAY AT LOS ANGELES DATED AUGUST FOUR FORTY-SEVEN ENTITLED COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY, INTERNAL SECURITY - C, FAILS TO REFLECT ANY BACKGROUND ON THIS UNION. ACCORDINGLY YOUR OFFICE IS REQUESTED TO ADVISE THE BUREAU AS TO THE EXTENT OF COMMUNIST PENETRATION INTO THIS GROUP AS SOON AS POSSIBLE.

HOOVER

JJC:IGS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP2 [illegible]

EX-13

RECORDED & INDEXED 100-15878-208

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION
AUG 28 1947
TELEMETER

DESTROYED

RECEIVED AUG 28 9 37 AM '47

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FILE 81113

DATE: July 31, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

Reference is made to Bureau letter dated July 11 last, second and thirteenth paragraphs of which stated that a verification of occupation and employment was required of individuals listed in my letters of June 11 and 28, 1947.

The Bureau's attention is called to the fact that employment in motion picture crafts is of a floating nature; workers are transferred among studios at the discretion of the union in many instances. The average motion picture takes approximately three months to make along production lines, and the union attempts to keep its personnel active, which requires a certain amount of transferring.

It was further pointed out that the Conference of Studio Unions comprising a number of crafts under the direction of HERBERT SORRELL is currently on strike, and none of the members of these unions are presently employed in the industry.

ROY BREWER, International Representative of the IATSE, stated that it is the policy of his union to keep CSU members out of the studios and that at present, unless the strikers have an IATSE card, they are barred from working in the industry.

It is further pointed out that there is a great variety of guilds and unions engaged in the making of motion pictures and that there are no central indices where the names of current employees are listed. This necessitates checking individual guilds and unions in an effort to determine whether a person carries a current union card.

G. I. R.

In this connection, if an individual carries a card and is in good standing with his union he is being considered as active in the motion picture industry. The process of determining the exact employment of individuals is further complicated by the number of studios and production units, all of whom maintain separate records as far as employees are concerned who are currently engaged in making motion pictures. As the Bureau is aware, some of the names referred to in my letters were party names and the determining of the individual's true name and union affiliation presents problems for further investigation.

DECLASSIFIED BY S-P-B-B-D-W-M ON 4-17-95

RECORDED
INDEXED

100-138754-209

20 OCT 27 1947

CONFIDENTIAL

COPIES DESTROYED 1-16-59

CONFIDENTIAL

Director, FBI July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

This investigation is being conducted in a discreet manner so that motion picture studios and labor unions will not become aware of the fact that the FBI is checking names of Communists within the industry.

The following is an alphabetized list of names based on the original group furnished by CNDI [redacted] The following list comprises individuals whose employment has been verified showing them to be currently engaged in the motion picture industry, and the source of the verification is indicated. b7D

It will be noted that in those instances where the Retail Merchants Credit Association was set down as the source of employment verification the date at which time the credit association made its check will appear. The verification of employment of the other individuals listed was made by agents of the Los Angeles Office between the dates of July 21 and 31.

By way of explanation, where an individual was listed as being connected with an actor's agent, all actors, many writers, producers, and directors are represented by agents who sell the product of the client and represent him in his dealings with the studios for which the usual fee of ten per cent of the client's earnings is charged.

Some individuals have been listed as being active in the radio industry. For the information of the Bureau, there frequently is transfer of talent from radio to motion pictures, and vice versa. Also, it will be noted that some actors and actresses have been designated as "suspended" or "delinquent" frequently a person in this classification will, by paying up delinquent dues, or otherwise, become active in the entertainment field.

Due to the great number of common names appearing in the referenced list, difficulty has been encountered in determining exactly which individuals are the ones in whom the FBI is interested in connection with this current investigation. Further efforts are being made to place other individuals listed in my referenced communications within the motion picture industry.

The Bureau will be kept advised as this information is available.

ECM:DRU
100-15732

CONFIDENTIAL

CONFIDENTIAL

Director, FBI July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

## EXPLANATION OF ABBREVIATED TITLES

| | |
|---|---|
| AFL | American Federation of Labor |
| AFM | American Federation of Musicians |
| AFRA | American Federation of Radio Artists |
| CSU | Conference of Studio Unions |
| IATSE | International Association of Theatrical and Stage Employees |
| IBEW | International Brotherhood of Electrical Workers |
| RMCA | Retail Merchants Credit Association |
| SAG | Screen Actors Guild |
| SCG | Screen Cartoonists Guild |
| SEG | Screen Extras Guild |
| SWG | Screen Writers Guild |



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Director, FBI July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

IDENTIFICATION OF INDIVIDUALS USED IN VERIFICATION OF EMPLOYMENT

| | | |
|---|---|---|
| 1. | ADELQUIST, HAL | Executive Assistant to Mr. WALT DISNEY, Disney Studios |
| 2. | BARNES, KATHERINE | Legal Department, Metro-Goldwyn-Mayer |
| 3. | BOWEN, LEO W. | Personnel Department, Technicolor Studios |
| 4. | BREWER, ROY | International Representative, International Association of Theatrical and Stage Employees |
| 5. | CHAFFEE, Miss C. J. | Secretary to WHITEY HENDRY, Chief of Police, Metro-Goldwyn-Mayer |
| 6. | CLAIRE, RALPH | Secretary-Treasurer, Studio Drivers Local, American Federation of Labor |
| 7. | DENNISON, A. T. | Business Agent, Local #728, International Association of Theatrical and Stage Employees |
| 8. | GILLETTE, JUSTIN | International Studio Representative, American Federation of Musicians |
| 9. | HILL, EDWIN T. | Secrotary-Treasurer, Local #44, International Association of Theatrical and Stage Employees |
| 10. | HUGHES, C. P. | International Representative, International Brotherhood of Electrical Workers |
| 11. | MEIKLEJOHN, WILLIAM | Former Special Service Contact, Producer, Paramount Studios |
| 12. | MOFFETT, JACK | Screen Critic for the "Hollywood Review" |
| 13. | MUHL, ED | Studio Manager, Universal-International Pictures Corporation |
| 14. | PARKER, LUCY | Secretary to WILLIAM MEIKLEJOHN mentioned above |
| 15. | ROGERS, LELA | Motion picture producer, mother of GINGER ROGERS, motion picture actress |



CONFIDENTIAL

| | | |
|---|---|---|
| 16. | SHANKS, H. O'NEIL | Executive Secretary, Screen Extras Guild |
| 17. | WISE, DAVE | Plant Superintendent, RKO Studios |
| 18. | YOUNG, TOM | Chief of Police, Twentieth Century Fox Studios |

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

May 26 - 1947. (u)

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| BASS, PHIL | M | | | Guest | Musician AFL | Carries current union card as a casual musician; GILLETTE |
| BEARD, CECIL 2340 Lemoyn St. Los Angeles | M | 38 | 4 | | Artist - movie cartoonist | Employed in office of Screen Cartoonists Guild; ADELQUIST |
| BENNETT, MARGARET 245 So. Canon Drive Los Angeles | F | 41 | 3½ | | Secretary, movie industry SOEG #1391 | Office worker, Conference of Hollywood Guilds and Unions; CLAIRE |
| BERGMAN, HELMAR 7921 West Norton Los Angeles | M | 56 | 2½ | | Electrician - Veteran World War I | Current card IBEW; HUGHES |
| BEYEA, FRANKLYN 2425 North Keystone Burbank | M | 37 | 9 | | Machinist | On strike; still on payroll Technicolor Studios; BOWEN |
| BILLINGS, HARRY 1922 North Alvarado Los Angeles | M | 39 | 15 | | Film technician, Local #683, AFL | Currently employed RKO Studios; WISE |
| BLAINE, GEORGE | | | | Smolan, mixed; Hollywood Section | | Card holder IATSE, still on payroll Technicolor Studios; BOWEN |
| BLAKE, WILLIAM | | | | Hollywood Cultural | | Film technician; RKCA 4/12/47 |
| BLANCO, LEO 6569 De Longpre Hollywood | M | 32 | | Smolan, mixed; Hollywood Section; (CP Book 49991) | Technicolor, Local #683, AFL | On payroll Technicolor Studios currently on strike; BOWEN |

b7D

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CONFIDENTIAL

Director, FBI — July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| BLANKFORT, HENRY | M | | | Hollywood Cultural | Writer | Member SWG; BARNES |
| BRANDT, LOUIS 2200 Willetta Los Angeles | M | 31 | 10 | | Assistant Director | Part owner Audio Pictures; RMCA 7/1/46 |
| BRAUN, IRWIN | | | | Lucy Parsons, 16th Congressional District Section | Writer | Free lance writer; RMCA 7/2/45 |
| BRODINE, RUSSELL | M | 33 | | | Misician, Symphony Film Industry | Member of AFM; GILLETTE |
| BUNIN, LEW | M | 40 | | | Motion Picture Producer | President, Louis Bunin, Inc.--producer, Display and Advertising Films, New York City, N.Y. RMCA, 12/16/43 |
| BURROWS, ABE | | | | Hollywood Cultural | Screen and radio writer | Member SWG; BARNES |
| CARUFO, MICKEY | M | 42 | 1 | Dreiser, 16th CD Section | Electrician, IBEW #46 | Card holder IBEW, Local #40, HUGHES |
| CASTELLANO, ED 3217 Larissa Drive Los Angeles 26 | M | 30 | 2 mos. | Midtown Section | Bookkeeper, SOEG #1391 AFL | Columbia Studios (suspended); CLAIRE |
| CHASSON, MIRIAM | F | 25 | 6 | Culver City, 16th CD Section | Housewife, musician AFM, SAG, AFRA, AFL | Card holder AFM; GILLETTE |
| CLARKE, DAVID G. [redacted] | M | 28 | | A #2 | Actor student | Member SAG; SHANKS |

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Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation | b7D |
|---|---|---|---|---|---|---|---|
| COHEN, RALPH 1265 North Harper Los Angeles | M | 29 | | | Movie electrician | Member IATSE, Local 728 and IBEW Local 40; DENNISON | b6 b7D |
| GOODLEY, TED [redacted] | M | 26 | | YCL | Make-up artist, veteran World War II | Currently employed Universal Studios; MUHL | |
| DAVIS, NORMA [redacted] | | | | Potemkin, Hollywood Section | Actress RKO Studio, AFL | Member SEG; SHANKS | b6 b7C |
| DAVIS, SID Potomac Avenue Los Angeles | M | 30 | | Potemkin, Hollywood Section | Actor RKO Studio, AFL | Member SEG; SHANKS | |
| DESSAU, PAUL (W. A. PETERSTORM) 2201 Hollywood Blvd. Los Angeles | M | 51 | | Mary, Hollywood Section | Film composer, AFL | Member AFM; GILLETTE | |
| DE VINCENT, MICHAEL J. [redacted] | M | 27 | | Eldridge | Movie actor, AFL, veteran World War II | Member SAG; (suspended); SHANKS | b6 b7C |
| DRDLIK, FRANK 5922 Caltow Way Los Angeles | | 45 | | Smolan, (CP Book 49925) | Goldwyn Studio | Member Local 1421 CSU; HILL | |
| DUIGNAN, RUTH c/o SIMONNE MAES [redacted] | | | | CP Book 49838 | Composer--film | Head of Secretarial Dept., Paramount Studios; PARKER | b6 b7C |
| EASTES, LARRY Valley Haven Motel 9560 Van Nuys Blvd. Van Nuys | M | 45 | 8 | Van Nuys, 20th CD Section | Self-employed, machinist CSU 1185, AFL | Employed by Mitchell Camera Company (which makes cameras for motion picture industry); BOWEN | |



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Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

(u)

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| ENGLANDER, MARGARET | | | | London (dropped) | Writer | Free lance writer; RMCA 8/6/45 |
| FELTBERG, WALTER | M | | | Flam, Hollywood Section CP Book 49834 | Costumer--Studio | Member Local #40, CSU; DENNISON |
| FREUND, BURTON 10878 Oregon Culver City | M | 30 | 10 | | Unemployed artist, movie--cartoonist. Local painters. | Carries card--SCG. Head of unemployed unionists SCG; ADELQUIST |
| GARRETT, BETTY | | | | Cultural | | Member SAG; SHANKS |
| GERSH, PHILLIP 8323 West First Los Angeles | M | 34 | | Sam Adams, Hollywood Section (dropped) | Motion picture agent | With Sam Jaffe Agency handling small actors; MEIKLEJOHN |
| GILBERT, ED 1051 East Magnolia Burbank | | 42 | 12 | | Movie set designer | Member Local 1421 CSU; HILL |
| GOLUB, NATHAN [redacted] | | | | Hollywood Industrial, Hollywood Section | | Studio painter, RMCA 6/6/46 |
| GORDON, JULIAN 1056¼ North Oxford Los Angeles | M | 36 | 6 | | Film technician, IATSE, Local #683 | On payroll Technicolor Studios currently on strike; BOWEN |
| GOTTLIEB, EUDICE SHAPIRO [redacted] | F | | | | Musician, AFL Local #47 | Under contract RKO Studios--concert master; GILLETTE |

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ALL INFORMATION ON THIS PAGE IS CLASSIFIED (C) UNLESS INDICATED OTHERWISE

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| GRALNICK, MAX | M | 48 | 2 | | Musician, #47 AFL | Radio musician; GILLETTE |
| GREENE, SIDNEY [redacted] | M | | | | Musician, AFL | Radio musician; GILLETTE |
| GREENHALGH, ERNEST M. [redacted] | | | | Haymarket | MGM | Sound Department, MGM; CHAFEE |
| GROSS, JENNIE | F | 36 | 1 | Forbes, 16th CD | Film technician IATSE, #683 | On payroll Technicolor Studios; out on strike; BOWEN |
| HELLGREN, GEORGE 1201 North Mansfield Los Angeles | M | 51 | 25 | | Executive of Movie Credit Union, 20th Century Fox | On leave of absence from Fox Studios--job being held for him; YOUNG |
| HERMAN, MURIEL | F | 30 | 1 | | Film writer, SWG | Member SWG; BARNES |
| HOOD, EDWARD P. [redacted] | | | | J. Brown | Painter, motion pictures, AFL | Employed Paramount Studios, 5/10/46; RMCA |
| HUGGINS, ROY 3628 Houser Blvd. Los Angeles | M | 31 | 5 | | Writer, Writers Guild of America | Member SWG; BARNES |
| IDRISS, RAMEZ 6636 Denny Avenue North Hollywood | M | 34 | 5 | | Musicians, AFM #47 | Radio musician; GILLETTE |
| INGE, JOE 6513 Farmdale North Hollywood | M | 35 | 1 | North Hollywood (dropped) | Music editor, film editor, IATSE #776 | Currently employed RKO Studios; BREWE |
| INGRAM, REX [redacted] | | | | | Actor | Member Actors Equity and SAG (suspended); SHANKS |

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CONFIDENTIAL

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

(u)

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| JAMPAL, MIRIAM | F | 24 | 3 | | Housewife, singer SAG | Current member SAG; SHANKS |
| KAST, GEORGE 6637 Woodman Los Angeles | M | 32 | 1 | | Musician; Veteran World War II; Musician #47 AFL | Current member Local #47 AFM. Employed radio; GILLETTE |
| LAMAR, BILL 4323 Shady Glade Los Angeles | M | 48 | 8 | | Movie electrician | Currently employed, motion picture electrician; HUGHES |
| LANDERS, HARRY [redacted] | M | 24 | | | Actor, AFL | Current card SAG; SHANKS |
| LEE, SANDRA 5231 (or 5251) Maymont Los Angeles | F | 29 | 8 | | Film technician | On payroll, Technicolor Studios, presently on strike; BOWEN |
| LEHRMAN, EUGENE B. [redacted] | | | | Guest | | Member Local #47 AFM: GILLETTE |
| LONDON, JOE 905 North Fairfax Los Angeles | | 40 | 1½ | | Laborer, IATSE | Currently employed motion picture studios as laborer; HILL |
| MAES, SIMONNE 5217 Hollywood Blvd. Los Angeles | F | 31 | 1½ | | Secretary, analyst SOEG | Currently employed Paramount Studios; PARKER |
| MANN, WINNIE [redacted] | F | 27 | 5 | | Actress SAG | Current member SAG; SHANKS |

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ALL INFORMATION ON THIS PAGE IS CLASSIFIED UNLESS OTHERWISE INDICATED

CONFIDENTIAL

CONFIDENTIAL

Director, FBI — July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| MANOFF, ARNOLD | | | | North Hollywood Cultural | Writer | Member SWG; BARNES |
| MARCHIONNI, CHARLES (CHET) (also MARCHIONE) 7444 Remmet Canoga Park | M | 34 | | Canoga Park | Lab technician, AFL | Still on payroll Technicolor Studio presently on strik BOWEN |
| MAZUR, PHYLLIS [redacted] | F | 26 | 3½ | | Secretary SOEG | MGM Studios (on withdrawal); CLAIRE |
| McNEIL, ALLAN D. 108 West Alameda (or 109) Burbank | M | 46 | 16 | | Story analyst SAG 1488 | Currently employed Eagle Lion Studios; ROGERS |
| MENKES, GERTRUDE (also ROSENSTEIN) 9965 Robbins Drive Beverly Hills | F | 42 | 8 | Franklin | Attorney--film | On legal staff Paramount Studios; PARKER |
| MILLER, PATRICIA [redacted] | | | | Hollywood Cultural | Actress | Current member SEG; SHANKS |
| MORLEY, HANK (HENRY) 2372 Loma Vista Place Los Angeles | M | 35 | 7 | 47 | Actor and film technician SAG | Still on payroll Technicolor Studios--presently on strike; BOWEN |
| MURPHY, MAURICE | | | | Hollywood Industrial | | Member SAG (delinquent 11/1/46); SHANKS |
| O'CONNOR, NORMAN 6371½ Yucca Los Angeles | M | 32 | 6 mos. | | Theatrical announcer AGVA | Member American Guild of Variety Artists (suspended 1945); SHANKS |

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CONFIDENTIAL

ALL INFORMATION ON THIS PAGE IS CLASSIFIED UNLESS INDICATED OTHERWISE

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| ORSZAG, JEAN, nee JEANETTE GROSSMAN, also ORZAG 13911 Milbank Street Sherman Oaks | F | 46 | | Van Nuys (organization secretary) | Secretary, #1381 SOEG | Republic Studios (off payroll); CLAIRE |
| PAIGE, CLINTON [redacted] | | | | John Brown | Electrician, movie, AFL | Member IBEW #40; HUGHES |
| PALASTKY, ALEXANDER | M | 69 | 29 | West Adams, 16th CD | Actor | Files SEG show "Withdrawing... because of ill health 4/2/47;" SHANKS |
| PEEL, SPENCER 613 North Foothill Road Los Angeles | M | 31 | | Young, Hollywood Section | Screen cartoonists | Current card SCG; ADELQUIST |
| PELLETI, JOHN VIRGIL 7060 Franklin Los Angeles 28 | M | 32 | | | Actor, motion pictures SAG, Equity, AGUA, Veteran World War II | Member SEG; SHANKS |
| PERLIN, PAUL 1811 Lucretia Ave. Los Angeles | M | 30 | 10 | | Movies, laborer, IATSE #80 | Currently employed Republic Studios laborer; HILL |
| PHILLIPS, WEBSTER C. [redacted] | | | | Smolan M | | Free lance make-up artist, RKO, Republic, Paramount, and Fox Studios; RMCA 11/19/45 |
| PRESTON, LOU (RN) HERNEN, JAMES (PN) [redacted] | M | 42 | | Hollywood Section | Painter, AFL | Carries current union card, Local #644; HILL |

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CONFIDENTIAL

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| RAGSDALE, BYRON YOUNG [redacted] | | | | Smolan M | Set director, AFL | Member of Local #468--carpenter; HILL |
| RAGSDALE, LE CALLA W. [redacted] | | | | | Secretary, movie | Office employee, General Service Studio; CLAIRE |
| RINALDO, FREDERIC 14078 Daunana Terrace Sherman Oaks | M | 32 | 5 | Van Nuys Club | Film writer, SWG | Member SWG; BARNES |
| ROBISON, NAOMI 5913 Chula Vista Los Angeles | F | 32 | 8 | | AFRA, SAG | Member SAG (suspended) SHANKS |
| ROEHEART, LEONARD JAY [redacted] | M | 23 | | Youth Club 16 CD | Electrician, Veteran World War II | Currently employed studio electrician DENNISON |
| ROMANO, MARY [redacted] | F | 22 | | CP Book 49962 | Registration secretary in Screen Writers Guild | Employed in office, Screen Writers Guild; BARNES |
| SEIGEL, SANFORD 636 South Burnside Los Angeles 36 | M | 30 | | | Actor AFRA | Active member AFRA; SHANKS |
| SIMMONS, MIKE [redacted] | M | | | Shafran 16th CD | Film writer | Member SWG; BARNES |
| SMITH, EDWARD, wa. ISRAEL MALENSKY 323½ North Curson | M | 39 | 16 | | Film lab technician, IATSE #683 | Still on payroll Technicolor Studios--currently on strike; BOWEN |

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CONFIDENTIAL

CONFIDENTIAL

Director, FBI July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY (u)

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| SMITH, HAROLD | | | | Sam Adams | Writer | Member SWG; BARNES |
| SMITH, LITA<br>638 West Jefferson<br>Los Angeles<br>2414 Fourth Avenue<br>Los Angeles | F | 35 | 1 | | Ceramic worker, SAG, Actors Equity | Member SAG; SHANKS b6 b7C |
| SNIFFIN, JANE<br>[redacted] | F | | | | Secretary, movie AFL | Employed RKO Studios office worker; CLAIRE |
| SNYDER, MIKE | | | | Hollywood Cultural | | Employed Literary Department, Sam Jaffe Agency; MOFFETT |
| THERY, JACQUES<br>8119 Kirkwood Drive<br>Los Angeles | M | 46 | 2 | Dreiser 16th CD | Screen writer, SWG, Veteran WW | Member SWG; BARNES b6 b7C |
| THOMAS, ELIZABETH<br>[redacted] | | | | CP Book 49954, Hull | Secretary | Columbia Broadcasting System (suspended); CLAIRE |
| TURNER, JEANNE<br>[redacted] | | | | Smolan M | Assistant film editor | Member IATSE, Local #776; BREWER b6 b7C |
| WATKINS, ROSE<br>955 Dewey Avenue<br>Los Angeles | F | 33 | 2 | Guest | Musician, Local #47, AFL | Employed radio station KUSC located on campus University of Southern California; GILLETTE |
| WAXMAN, LEO<br>1201 West 53rd St.<br>Los Angeles | M | 35 | 5 | | Electrician | Card holder IBEW, #40; HUGHES |

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CONFIDENTIAL

Director, FBI

CONFIDENTIAL

July 31, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY

| Name and Address | Sex | Age | Years in Party | Club | Occupation According to Records of CNDI [redacted] | Occupation as Verified by Investigation |
|---|---|---|---|---|---|---|
| WEBSTER, SHERMAN B. [redacted] | | | | Smolan | 20th Century Fox Studio | Card holder IBEW #40; HUGHES |
| WHITE, ISIDORE 5439 Blackwelder Los Angeles | M | 30 | 5 | West Adams 16th CD | Film technician, AFL, Veteran World War II | On payroll Technicolor Studios, presently on strike; BOWEN |
| WILLIAM, FRANCES [redacted] | | | | CP Book 54666 | Actress | Member SAG (suspen[illegible]; SHANKS |
| WILLIAMS, BOB 1201 North Crescent Heights Blvd. Los Angeles | M | 32 | | | Movie writer, member SWG | Member SWG; BARNES |
| WILNER, GEORGE 418 North Fuller Los Angeles | M | 41 | 16 | Wilshire-Fairfax 16th CD | Writer's agent | Licensed agent or sub-agent; MEIKLEJOHN |
| WINTER, BEA or WINTERS 6357 Primrose, Los Angeles | F | 37 | 5 | | Secretary, analyst | Secretary to META REIS, who had 1944 CPA #46856 and who handles writers at Berg Allenberg Agency |
| YARRICK, MAIA (aka MAY) [redacted] | F | | | | Dancer, studio AFL | Member SEG; SHANKS |

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CONFIDENTIAL

247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

September 2, 1947

MEMORANDUM FOR MR. TOLSON

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY

Robert Stripling of the Un-American Activities Committee called. He said that he had just been talking to Congressman Thomas. They are getting ready to send a couple of investigators out to Los Angeles to put the final touches on their checks for the Hollywood hearings later this month. Congressman Thomas asked him to call me to see if any of the material on the 40 names which he had previously discussed with us was ready.

I told him that this entailed a tremendous amount of work, that we had been swamped with emergency matters, that we were working on this as rapidly as possible. Mr. Ladd has been pushing the matter; however, it is a tremendous job and it has been contemplated, in line with the Director's conversation over the phone, to get all the material together so the Director can see it as a whole.

It is suggested that consideration be given to preparing the material and furnishing it as it is available. Thomas will not be back in Washington until September 15. In my recent conversation with him, he asked if it could not be turned over to Stripling. I told him that I thought that it would be better and would be consistent with the Director's wishes to turn it over to him personally. He then stated this would be agreeable and that the material could be delivered to him either in Mystic, Connecticut or Allentown, New Jersey. In view of the shortness of time, the Director may wish to consider us calling Thomas when we have some of the material available, telling him that we have it and asking if we should send it to him or give it to Stripling.

Respectfully,

RECORDED
INDEXED

L. B. Nichols

LBN:hbm

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

100-15879 210

9/4/47

We are getting up material as rapidly as possible. Mr. Ladd has been pushing the matter. Thomas will be back in Washington on the 15th. Stripling wants it to him personally.

BEST COPY AVAILABLE

File

Motion Picture Industry

G.I.R.-1

ACTIVITIES OF THOMAS COMMITTEE ASSAILED

Moscow, Soviet Overseas Service, in English to North America, June 10, 1947, 6:20 p.m. EST--L

(Topics of the Day, by Osipov)

(Text)

"Next Monday an open meeting of the Committee on Un-American Activities will begin hearing the testimony of 30 prominent Hollywood actors, producers, and scenario writers. During the past few days reports of U.S. newspaper correspondents in Los Angeles have been drawing general attention to it. The fabrications which Chairman Thomas has handed to the press and the report of the subcommittee investigating 'Communist penetration' into the film industry again underscore the reactionary essence of the Committee on Un-American Activities.

"On May 16 when the subcommittee finished its interrogations in Hollywood, Thomas informed a press conference that the committee had made surprising discoveries. One examples is the story of Robert Taylor. According to the subcommittee, he asserted that Government officials had forced him to take part in 'Song of Russia,' in spite of his objections to the Communist propaganda and, moreover, had prevented him from joining the U.S. Navy until the shooting of this film was finished. A former official of the Office of War Information, Mr. Mellett, says this lie is too stupid to be refuted. Taylor's statement has made him the laughing stock of Los Angeles,

Foreign Radio Broadcast #78 6/12/47

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY

RECORDED & INDEXED

100-138751-211

36 SEP 4 1947

EX-67

62 SEP 8 1947

## Report Nonsense

"Nonsense like this makes up the whole report of the committee, which asserts that during the war a number of motion pictures containing Communist propaganda were released under direct pressure from the White House. The Hollywood stage in the work of this House committee shows that by spreading absurd slander about the USSR and planting distrust of the Soviet people, the committee is firmly determined to bring.... The whole activity...and existence is directed toward this.

"For tone thing they persecute progressive organization and individuals. Just lately their sphere of activity has become the National Council for U.S. Soviet Friendship, the United Committee for Relief to Antifascist Refugees, the National Federation of the Struggle for Constitutional Liberties, the National Committee of the Communist Party, and such prominent public personalities as Elliott Roosevelt, Henry Wallace, and many others At the same time the committee ignores the growing activity of profascist organizations.

## Subcommittee on Fascism

"It is significant that the Hollywood case coincide with the work of another subcommittee of the Thomas committee, the one assigned to investigate fascist activities. What did this second subcommittee do?

"While the Hollywood investigation took a whole 10 days, this second subcommittee according to two of its members Republicans McDowell of Pennsylvania and Vail of Illinois convened for one closed 10-minute meeting and only to state that the alarm over the growth of fascism in the United States was unfounded, and that Communism rather than fascism constituted a threat to America.

## No Fascism Seen

"McDowell and Vail declared they had found no organizations where fascism could spring up, and this at a time when every American knows of the existen and subversive activity of such organizations as the Ku Klux Klan.

"The alarm of Americans over the growth of fascism in their country, which the subcommittee members mentioned, is not accidental. Vail says he would not recognize a fascist even if he caught one by the coattail. His statement is very indicative. It shows what people the House of Representatives appoints to bodies which are nominally supposed to fight the fascist menace inthe United States.

## Appropriations Granted

"The American man on the street cannot but view with alarm the assistance which Congress gives the Thomas committee openly and officially. Just recently Congress appropriated funds for this committee. In addition to the 49,000 dollars paid from last year's appropriation, the committee has received another 50,000 dollars to carry on its work during the new fiscal year.

"Far from satisfied with the work of his predecessors, Thomas said at the beginning of this year that he intended to make 1947 the most active in the committee's history. Now the U.S. man in the street can see what form this activity is taking.

## Purge of U.S. Employees

"Parallel with the work of the House Committee on Un-American Activities, the wheels of another machine have begun turning. A wholesale purge of the Government machinery of disloyal elements; that is, progressive people, is to be carried out. Some 25 million dollars have been assigned for this and the duties are now being divided between the Department of Justice, the FBI, and a specially created Committee on Civil Service Employees.

"As the trade union of civil-service employees declares in a statement which appeared in PM recently, a huge police force is being created to investigate the private lives, thoughts, meetings, and even the studies of any civil-service employee.

## Called Menace to Democracy

"Rogge, the assistant to the Attorney General, who was discharged some time ago for publishing material about Nazi activities in the United States, has said that the Committee on Un-American Activities operates unlawfully, and represents a menace to the very existence of democracy in the United States. The formation of such a committee, he said, violates primarily the First Amendment to the Constitution, which guarantees freedom of speech, the press, and assembly.

"That the Committee on Un-American Activities must be disbanded is the demand of the Congress of the Struggle for Civil Liberty, the National Federation of the Struggle for Constitutional Liberties, and other democratic organizations, and such Democrats as Representative Celler, (Hadden), and others."

STANDARD FO

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: September 2, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau file 100-138754

In view of the frequent teletype messages as well as other means of communication in connection with this case, it is suggested that some appropriate code word, such as "CIMPIC", might properly be used for the title. It is believed that this would save teletype expense and obviate the necessity of coding.

If this meets with the Bureau's approval, kindly advise this office and New York City.

HANDLED AT STOP DESK

MMB:KH
100-15732
cc New York

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HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP1/BTG/cm

RECORDED 100-138754-212
ET EB H
36 SEP 8 1947

9-15-47
Ltr
cc-
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-212

SAC, Los Angeles

September 15, 1947

Director, FBI

COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY (Code name - COMPIC)
Internal Security - C

Reference is made to your letter to the Bureau dated September 2, 1947, captioned as above in which you suggest that an appropriate code name such as "COMPIC" be utilized in forwarding communications to the Bureau on the captioned subject matter.

In view of the fact that the Bureau has utilized the code name "CINPAC," it is felt that the code name "COMPIC" would be more proper in this instance. Accordingly, your office as well as the New York Office is being advised to utilize this code name in the future when communicating with the Bureau on the captioned subject matter.

cc - New York

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HEREIN IS UNCLASSIFIED
DATE 4-28-83 BY S.P.12BJ

MAILED 11
SEP 1 1947 P.M.

SEP 15 3 11 PM '47
DEPT. OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

AUG 28 1947

TELEMETER

G.I.R.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-85 BY SP2 BTC

WASH 8 FROM LOSA 28 4-30PM

DIRECTOR URGENT

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY ISC.

RE URTEL TODAY . THERE IS NO SUCH UNION AS CIO SCREEN OFFICE AND PROFESSIONAL EMPLOYEES GUILD HERE. CIO HAS NO UNION OR AFFILIATE IN MOTION PICTURE INDUSTRY AT LOS ANGELES, ALL BEING AFL OR INDEPENDENT. OUR INFORMANTS ADVISE THERE IS SUCH A UNION IN MOTION PICTURE INDUSTRY AT NEW YORK CITY, AND DAILY WORKER ARTICLE OF AUGUST FIVE PROBABLY REFERS TO A NEW YORK SITUATION. SUGGEST REFER INQUIRY NEW YORK

HOOD

RECORDED 100-138754

34 SEP 05 1947

B SEP 10 1947

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

81112

CC-150

To: COMMUNICATIONS SECTION.

(URGENT)

Transmit the following message to: SAC LOS ANGELES SEPTEMBER 6, 1947

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY: IS-C. REFERENCE REPORT SPECIAL AGENT JAMES G. FINDLAY DATED AUGUST FOUR NINETEEN FORTY SEVEN, PAGE ONE FIVE FIVE REFLECTS ALLEN RIVKIN ACCORDING TO SOURCE TWO ON AUGUST THIRTY ONE NINETEEN FORTY FOUR WAS A MEMBER OF THE NORTHWEST SECTION OF THE LA COUNTY CP. PREVIOUS SUMMARIES SUBMITTED TO THE BUREAU WITH REGARD TO RIVKIN FAILED TO INDICATE RIVKIN'S MEMBERSHIP IN CP. RE-EXAMINE INFORMATION OBTAINED FROM T TWO AND ADVISE. SUTEL.

HOOVER

JJC:TD
CODE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-85 BY SP1 [illegible]

HANDLED BY WTCP [illegible]

RECORDED INDEXED

EX-64

160-138754-214

SEP 1 1947

RECEIVED READING ROOM

SEP 5 1947 5 19 PM

SENT VIA _____ M Per _____

60 SEP 17 1947

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

AUG 30 1947

TELEMETER

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Neeso
Miss Gandy

WASH 7 FROM LOSA 8-29-47 10-35 PM

DIRECTOR URGENT

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, IS-C

REURTEL TODAY. INFO SET OUT ON PAGE ONE FORTEEN OF REPORT

JAMES G. FINDLAY DATED AUGUST FOURTEEN WITH REFERENCE TO MIRIAM

LOGAN SHOULD HAVE BEEN ~~ATTRIBUED~~ ATTRIBUEDD TO CNDI [redacted] CONF. INFT.

[redacted] INFO CAN ALSO BE CORROBORATED BY CNDI [redacted] CONF. INFT.

[redacted] NEW YOUK ADVISED BY MAIL.

HOOD

END

ACK PLS

b7D

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-75 BY SP2 BUD

G. I. R. 3

RECORDED

INDEXED

100-138754-215

EX-25

FEB 29 1947

53 SEP 16 1947

cc Mr. Casper

FEDERAL BUREAU OF INVESTIGATI(
ITED STATES DEPARTMENT OF JUST

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TO: COMMUNICATIONS SECTION.

Transmit the following message to: SAC, LOS ANGELES

TELETYPE URGENT AUGUST 28, 1947

ZACH LAMAR COBB, INFORMATION CONCERNING. SUBJECT TELEGRAPHED ATTORNEY GENERAL AUGUST TWENTY-FIVE LAST WITH REFERENCE TO THE INVESTIGATION BEING CONDUCTED BY THE SPECIAL COMMITTEE OF THE HOUSE COMMITTEE ON EDUCATION AND LABOR OF THE HOLLYWOOD MOTION PICTURE LABOR RELATIONS PROBLEMS. HE REQUESTED THAT THE ATTORNEY GENERAL GRANT AUTHORITY TO YOUR OFFICE TO PRODUCE YOUR RECORDS BEFORE THE CONGRESSIONAL COMMITTEE SO FAR AS THEY RELATE TO THE HOLLYWOOD STRIKE AND TO ANY AND ALL GANGSTERS IN THE HOLLYWOOD PICTURE. SUBJECT INDICATES HE REPRESENTS TWO THOUSAND CARPENTERS WHO WERE LOCKED OUT OF THE MOTION PICTURE STUDIOS IN NINETEEN FORTY-SIX. THE BUREAU HAS OBJECTED TO THE ATTORNEY GENERAL AS TO THE PRODUCTION OF SUCH RECORDS BECAUSE OF THE EXTREMELY CONFIDENTIAL NATURE OF THE MATERIAL CONTAINED IN BUREAU FILES CONCERNING ENTIRE HOLLYWOOD MOTION PICTURE SITUATION. THE COMMUNICATION FROM COBB WAS NOT ACKNOWLEDGED BY THE BUREAU AND THE FOREGOING IS FOR YOUR INFORMATION IN EVENT HE CONTACTS YOUR OFFICE.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP/2 BTJ/cm

HOOVER

RECORDED & INDEXED

32

EX-66

216

MBP:MJJ

FEDERAL BUREAU OF INVESTIGATION U.S. DEPARTMENT OF JUSTICE COMMUNICATIONS SECTION

AUG 28 1947

TELEMETER

SENT VIA _____ M Per _____

FILES DESTROYED

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR

DATE: 9/11/47

FROM : Clyde Tolson

SUBJECT:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Mrs. Gandy

81111

I would like to suggest that the summaries presently being prepared in the Security Division for submission to Chairman Thomas of the Un-American Activities Committee, with respect to individuals in the Motion Picture Industry be submitted to and approved by Messrs. McIntire and Carlson in the Training Division and to Mr. Nichols prior to being submitted to me and to you for approval.

CT:LCB

Yes by all means. G.L.K.

RECORDED 100-138754-217
FBI
31 SEP 15 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-75 BY SP1-6

62 SEP 22 1947

177-159

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HEREIN IS UNCLASSIFIED
DATE 2-2-88 BY 383573

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ENCLOSURE

ENCLOSURE

ow travelers, d at the same ne one of their eatest flops.

Erskine Caldwell

n the Davies' book, the "thought hmissars" had everything they nted in the way of a vehicle to rify Russia and promote the par- ular type of communism for ich Dictator Stalin stands.

**Play Written by Koch**

'he man who wrote the screen y for this Warner Brothers pro- tion was Howard Koch, member the board of directors of the lywood Screen Writers guild, ch has been described as under mmunist domination.

och was a member of the com- tee which sponsored the 1943 ters' congress, under auspices of University of California, Los An- s branch, and the Hollywood ters Mobilization, described as a mmunist front organization by the fornia legislative investigating mittee.

he committee has described this gress as a direct outgrowth of International Union of Revolu-

Erskine Caldwell, proletarian author of "God's Little Acre" and sundry other class-struggle works, who signed the call for the first American Writers' congress, the purpose of which was to create the League of American Writers "affiliated with the International Union of Revolutionary Writers" [headquarters, Moscow.]

From the communist point of view, the only mistake the proletarians made in the writing and production of "Mission to Moscow" was that they did their propaganda job too well.

In the plot of the picture, they disguised and whitewashed the Stalin purge trials of 1937 until people revolted at the historical distortion. The author, Howard Koch, and John Howard Lawson, founder of the Hollywood Screen Writers guild, who has been described as "one of the most important Marxist strategists in southern California," had to take the stump at Hollywood left wing meetings to defend what had been done.

**Called Too Blatant**

"They learned a lot from that picture," a former government agent who has been investigating communism here said. "They learned how not to do it. It was too blatant.

"It appealed only to people who already were pro-Russian. That was a waste of time and a great deal of money. These people are out to make converts, and they do not need to spend any effort propagandizing those who already are communist."

A more sympathetic critic, perhaps, is Dorothy B. Jones, former head of the film review and analysis section of the office of war information, which directed much of Hollywood's propaganda activity along the leftist lines. Miss Jones is now employed by Warner Brothers, which made the picture.

**A "Useful Document"**

Writing in the Hollywood Quarterly, published jointly by the Uni

Century-Fox, 1943, screen play by Lamar Trotti; "The Power of the Press," Columbia, 1943, screen play by Sam Fuller; "Song of Russia," Metro-Goldwyn-Mayer, 1944, screen play by Paul Jarrico and Richard Collins; and "Wilson," Twentieth Century-Fox, 1944, original screen play by Lamar Trotti.

As to whether the movie "Wilson" was a propaganda film, listen to the words of Philip Dunne, screen writer and director of the Screen Writers Guild, who along with "Wilson's" author, Lamar Trotti, and Rex Stout, John Howard Law-

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HEREIN IS UNCLASSIFIED
DATE 22-88 BY
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play of "A Song to Remember," who whipped its plot, and ideas, and put the words and thoughts into it, was Sidney Buchman.

Buchman is a member of the Hollywood Screen Writers guild, closed shop union of all of Hollywood's 1,440 movie writers, described as under communist domination. He also is connected with at least eight organizations which have been branded as communist fronts.

"A Song to Remember" supposedly was based on the life of Frederic Chopin, the brilliant Polish composer and pianist. Most of the people who paid money to see it came because they wanted to hear Jose Iturbi play the grand Chopin polonaises and delicate, etherial nocturnes for an hour and a half, as only a great artist can do.

But let's see what Mr. Buchman did to the "life" of Mr. Chopin, which was supposed to be the theme of the picture.

**Son of a Professor**

Encyclopedia Britannica, chosen as a neutral source, says that Chopin was the son of a "Polish lady" and a professor of French at a Polish lyceum, received a fair, general education, and that his great musical gift opened to him the "best circles of Polish society," which was the most brilliant in the world at that time.

Of his romancing with George Sand, the French author and early day model of Hollywood slacks, much has been written. That either of them had any interest in, or con-

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10-18-88 BY
10-18-95
SPOMAC FBI
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# LM ADULATION F REDS TRACED O F. D. R. VIEWS

## ssing of OWI Put on Propaganda

BY FRANK HUGHES
[Chicago Tribune Press Service]

llywood, Cal., Nov. 17—Pro-et writers in Hollywood have ned new and more successful s of injecting communistic aganda into the movies made since the days of the film sion to Moscow," which was an nting, blatant paean of praise Dictator Stalin and his totali-n way of life.

ost pictures of this type, and e were scores of them—"The h Star," "Hitler's Children," ng of Russia," and "Action in North Atlantic" are among the r known—were produced at nstance of or with the blessing he office of war information in ywood, which was heavily in-led by leftists.

rothy B. Jones, former head of film review and analysis section he OWI, has described how ident Roosevelt himself set up master plan for propaganda.

**Cites F. D. R. "Outline"**

riting in the Hollywood Quar-, she said:

Topics relating to the war were h more broadly defined by the President Roosevelt in his ad-s to congress on the state of union one month after Pearl bor. Emphasizing the neces-for increased public informa-and understanding about the he outlined six aspects which ed to be more fully under-d:

The issues of the war; the re of the enemy; the United ons and peoples; work and pro-ion; the home front, and the ing forces.

This classification subsequently adopted by the OWI and, be-e of its comprehensive nature, proved useful generally in the emination and anaysis of war . . . .

For example," the "Ox-Bow In-nt' [Twentieth Century-Fox l, a story of the west in which ral men are hanged without and later all are found to be cent, is included because it s one of the four freedoms, dom from fear, by exposing mob comparable to that used by sts everywhere. . . ."

**New "Converts" Lacking**

e comrades soon found that ures such as "Mission to Mos-' which white-washed the Stalin e trials, failed to make new con-for communism because they led only to people already pro-an.

om blatant praise of soviet tion with communist front groups, turns in the direction of an unsavory character and says: "He must have been a Republican."

This remark has no connection with the plot but it smeared the name "Republican" dramatically and emotionally in a manner no one who heard it soon would forget.

News reels are an even more ready and volatile means of spreading propaganda. Right now, it suits the communist party line to hail the verdict and executions which followed the Nuernberg trials of nazi

GILBERT SELDES "entertainment tyrannies"
CHOPIN - "A Song to Remember"

# HOW FILMS ARE TAILORED TO FIT RED PROPAGANDA

## Chopin's Life in Movies Is an Example

*"The power to influence is woven into entertainment. The public is unaware of the use of entertainment to influence or does not resent it when recognized."*
*—Gilbert Seldes in the Hollywood Quarterly.*

BY FRANK HUGHES
[Chicago Tribune Press Service]

Hollywood, Cal., Nov. 13—Communistically inclined writers here are writing soviet propaganda, revolutionary propaganda, "class struggle" propaganda, and every other kind of propaganda favorable to communism into the motion pictures 95 million Americans pay money to see and hear each week.

Sometimes they do it in just one or two subtle sentences or lines. Other times the entire movie is devoted to propaganda.

Here is how they do it:

A couple of years ago Columbia Pictures, Inc., produced a technicolor masterpiece entitled, "A Song to Remember." The director was Charles Vidor, and Ernest Marischka wrote the original screen story.

### A 'Big Grosser'

It was a gaudy, costume piece, full of bright colors and loud, splendid music. More important to the worthy, opulent men in this movie capital, it was a "big grosser."

You can still catch it at some of the outlying, second run neighborhood houses.

The man who wrote the screen tact with, the sweaty proletariat or "toiling masses" who are the heroes of the soviet revolution, no word appears either in Britannica or the numerous lives of Chopin.

This is how Buchman, who ought to take the responsibility because he got the coveted screen credit, tortured that historical picture:

Chopin starts off as a "poor boy," in whose humble cottage, thru a miracle only Hollywood can achieve, there appears to be a well-tuned grand piano wired for sound pick-up. He gets lessons from his historically correct teacher and mentor.

### Gets His 'Big Break'

At long last and after many excellently scored and highly emotional piano selections which affect people as only great music played by a great artist can do, young, proletarian Chopin gets his "big break."

He is invited to play some incidental music, from an alcove, for the dirty, burgeoisie landlords in the great castle on the hill. This scene is highly funny and emotionally electric, in the best communistic manner.

Chopin's eager little mother and pretty sister are shouldered in and out of kitchen exits by haughty, bewigged butlers who represent the "ruling class." The great, fat oafs of landlords and their women who sit around the table, oblivious to the artist's greatness, insult him with their clatter and cacophony.

In high dudgeon, the proletarian Chopin clashes a chord and ups and tells them with his facial muscles where they all can go.

### Takes the Hard Way

The payoff comes when Chopin has to decide whether he will continue to exploit the bourgeoisie position he has attained thru his genius, and continue to write delicate little parlor pieces and lie in the white arms of George Sand, or whether he will be a man.

"A man," it seems, is the fellow who will give his all for the "revolution," leave his lover, kill himself on the concert stage to make money for his pretty little sister who is in charge of the workers' revolution back in Poland, and quit writing anything.

In the Buchman version of this historical abortion, Chopin takes the hard way, and the screen playwright leaves him triumphant tho bleeding at the mouth over his piano keyboard. There is a nice bedroom death scene to wind it up.

### Example of Propaganda

Don't forget that thru all this colossal mountain of corn is a grand, eloquent plenitude of the most moving and masterful music ever written, played by one of the greatest artists living today. Music like that

CHICAGO DAILY TRIBUNE, Thursday, Nov. 14, 1946 ★★★ 13

stirs souls. The hasheesh that goes with it infiltrates.

This is not a movie review.

It is just an account of how communist propaganda is injected into the moving pictures seen in every American movie theater today.

The pro-communist publication "Hollywood Quarterly," organ of the Hollywood Writers Mobilization and published with the help of public funds at the University of California, Los Angeles branch, reported on the effectiveness of "A Song to Remember."

It told how whole libraries across the nation were drained of works on the life of Chopin when the picture showed, how "runs" on record shops and sheet music sales rooms took out the last of Chopin reproductions.

*[Another story in this series will appear in an early issue.]*

## *Russia Names Chief for Artillery Academy*

MOSCOW, Russia, Nov. 13 (AP)—Anatoli A. Blagonravov, 52, lieutenant general of artillery, has been elected president of the new soviet Academy of Artillery Science. He won a Stalin prize in 1940 for automatic weapon designs.

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# SCREEN WRITERS BOOST REDS—AT $5,000 A WEEK

## 'Capitalism' Bewailed by 'Downtrodden' Scribes

*"We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense. One of the most pressing tasks confronting Communist parties in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."*

*—Willi Muenzenberg, in the Daily Worker, 1925.*

BY FRANK HUGHES

[Chicago Tribune Press Service]

Hollywood, Cal., Nov. 10—There are screen writers in Hollywood who are paid $5,000 a week. This is a salary of more than a quarter of a million dollars a year.

Rupert Hughes [top] and Raymond Chandler

There are others who draw $3,000 a week from the Hollywood movie industry. There are more of them who receive $1,000 a week from the "capitalists" who operate the movie studios. This is $52,000 a year, a "Hollywood pittance," but a pretty neat income outside Los Angeles I've known were skinny dyspeptics—look at Rockefeller."

completely communist dominated," Rupert Hughes, world-famed author, lecturer, and himself a member of the guild, said in an interview here.

"No labor union ever was dirtier and none more communistic. They actually have refused to work on certain pictures in the studios which failed to preach the ideological doctrines they espouse.

"Some time back this union of writers issued a 20-page constitution to cover all forms of literary expression. When I protested that many writers would not even read this document, Mary McCall Jr., a scenario writer and a member of the guild's board of directors, told me that any writer in any field who did not read the constitution and vote on it had lost all his literary rights.

"Can you imagine anything more totalitarian than that? I protested that this horrifying impertinence was an effort to Stalinize American literature of every sort."

### "Downtrodden" at $5,000 Per

Hughes told how screen writers who are in the $5,000 a week bracket are unhappy because they are "downtrodden" by the capitalists who pay their salaries, how they love the poor working classes, and yet "you never see their names on any of the charity lists."

"They shout about the soviet way of life, but I've never heard them talk about the 3 million in Russia who died of 'artificial famine,' or the 18 million who are in Russian slave camps today," he said.

"The communist writers scream about capitalists and try to make out that anybody who pays wages is a menace to the country, but they accept their high pay from the studios.

"Of course they put communist propaganda in the movies!

"They paint a rich man as a fiend. They make every rich man in a play look like the fat boy in a museum, and every poor boy is made out as a skeleton. Actually, the only millionaires

### Union Aid Shares View

Roy M. Brewer, international representative of the stagehands' union, which is locked in combat with another union, allegedly communist dominated, for domination of the studio labor force, and who has made an intensive study of communism in the labor movement here, said in an interview he is of the same opinion.

"The principal reason the Communists want to get control of unions in Hollywood," Brewer said, "is so they can get the writers to write the communist propaganda in the films and then, thru the unions, force the producers to make it into pictures and distribute it.

"Communists in the Screen Writers guild control it today. They have control of the important offices and the membership, no matter how bitterly it may be opposed to communism, must follow them because the union has a 90 per cent guild shop here.

### "Authority" Branded Step

"The Authors' authority which the Screen Writers' guild has introduced is another step tying into the rest of the communist movement, so they can force producers to use pro-soviet material by shutting off the supply of all other kinds of material.

"The Communists use labor agitation against pictures they do not like. Not so long ago the Communists in one of our unions here declared they would not work on the picture 'Captain Eddie,' about Capt. Eddie Rickenbacker. Then Rickenbacker came back from a trip to Russia and had some friendly things to say about Russians. They changed their minds."

Members of the Screen Writers' guild write every scenario from which Hollywood movies are produced. There seems to be little demonstrable doubt of their position to inject communist propaganda into the scripts.

### Play Termed Fundamental

Raymond Chandler, well known mystery writer who has spent two years as a Hollywood screen writer and sold four novels to the movies, including a current picture, "The Big Sleep," said recently in an Atlantic monthly article that "the basic art of motion pictures is the screen play; it is fundamental; without it there is nothing."

Chandler apparently came out of Hollywood a disillusioned man. Of the Hollywood screen writers he said:

"There are writers in Hollywood making $2,000 a week who never had an idea in their lives, who have never written a photografable scene, who could not make 2 cents a word in the pulp market if their lives depended on it.

### "Dreary Lot of Hacks"

"Hollywood is full of such writers, altho there are few at such high salaries. They are, to put it bluntly, a pretty dreary lot of hacks, and most of them know it, and they take their kicks and their salaries and try to be reasonably grateful to an industry which permits them to live much more opulently than they could live anywhere else."

Chandler also voiced an opinion of movie producers, who theoretically are in charge of the writers:

"Some are able and humane men," he wrote, "and some are low-grade individuals with the morals of a goat, the artistic integrity of a slot-machine, and the manners of a floorwalker with delusions of grandeur."

This, he said, is the difference between writers and motion picture directors:

"The director can survive few failures; the writer can stink for 10 years and still make his $1,000 a week."

*[Another story in this series will appear tomorrow.]*

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writes scenarios for the movies can receive here is $187.50 a week, plus bonuses of $1,500 to $2,250 for each picture upon which he works.

**"Failures" Get Minimum**

At the corner of Hollywood and Vine they will tell you that only the failures—the poor souls unable to draft plots and dialogues for the horse operas and who are saving up to buy a railroad ticket east—are reduced to drawing the minimum.

This ought to make every one of the 1,440 screen writers in Hollywood a capitalist, and maybe it does.

But each of them, the $250,000 a year men along with the rest, is by definition a "laboring man." This is because each of them must belong to a labor union, the Screen Writers' guild, which holds a 90 per cent guild contract with the motion picture studios.

**Red Control Charged**

This union, in turn, has been charged publicly with being under control of Communists and fellow travelers who are working for the "revolution" which will destroy the capitalist system in America, install a soviet government in the United States backed by the power of the Red army, and spill on the streets the blood of everybody tainted with the stigma of "capitalism."

Nine of 12 men who hold office in the Screen Writers' Guild have been accused of holding "party books" in the Communist party, and the numbers of the books assertedly issued to them have been printed in a trade magazine here. There have been no denials forthcoming. Yet, most of these men are in the Hollywood high-salary, "capitalist" brackets as far as income is concerned.

This is one of the great enigmas in this magic city of enigmas, where controversy, consternation, and corn are brewed into the moving pictures 95 million Americans pay money at box offices each week to see and hear.

"The Screen Writers' Guild is

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Russia or the "class struggle" thru-out an entire picture, the pro-soviet writers soon turned to less obvious methods. One writer, who insisted upon remaining anonymous for self-protection, declared scenario writers were taught to slip "five minutes of direct or indirect party line propaganda" into every script on which they worked.

"They also are told to slip this propaganda into a big scene—that will be too expensive to reshoot—even if the producers do tardily spot it," he said.

"When this is done, they say, the motion picture companies, with their vast advertising and exploitation budgets, will use all their influence to keep any newspaper from pointing out the concealed propaganda.

"Of course, all producers are not stupid enough to let this infiltrated propaganda get by. And all of the guild members are not communists who carry out these instructions. Nevertheless, a lot of it does get by."

Officials of movie studios insist they never heard of such a rule, and that any attempt to insert as much as five minutes of propaganda would be spotted quickly. Perhaps they are right. At least, the propagandists for communism soon found it isn't necessary to devote nearly that much time to propaganda, if it is skilfully handled.

"The way they do it now," said a former government official who is in close contact with the communist movement here, "is to use one line or one phrase inserted at a point of intense emotion in the picture. In that way, the propaganda message sears into the subconscious, into the very soul of the audience, and it is there for life."

**Subtle "Smear" Inserted**

He pointed to "The Adventures of Mark Twain," produced by Warner Brothers, Inc., in 1944, for which Alan LeMay wrote the screen play.

At a highly dramatic and emotional point in this movie, Mark Twain, played by Frederic March, who has seven listings in records of the house committee investigating un-American activities for affiliations with communist fronts, is made to say to his wife, "Hitler is a madman, a madman who must be stopped before he destroys the world."

Mr. March, who was a member of the committee for the first amendment, which was formed to defend the Hollywood 10 when they were cited for contempt of congress, has been a member of the Screen Actors Guild since 1933.

**Hollywood Lauds Nuremberg Trial**

Hollywood has lauded the Nuremberg trial of war leaders, because the method of arriving at "justice" there, thru ex post facto law, roughly approximates that employed in the soviet.

**News Reel Hails Trial**

In one news reel shown here recently, the trials were praised as the "greatest in history." The commentator added that "the principles of international law and order were confirmed at Nuernberg." Certainly, in the most charitable view, this is pure opinion.

In an article, "The Revolutionary Film—Next Step," in New Theater magazine of May, 1934, Leo T. Hurwitz told how and why the Film and Photo leagues, described by the house investigating committee as communist fronts, produced mainly news reels.

"They are necessary," he wrote, "because of the rigid censorship and the malicious distortion that the capitalist film companies use in their treatment of events relative to labor and labor's struggles.

"These news reels serve as an agitational and revelational function to arouse the working class and as a corrective for the lies of the capitalist agencies."

This was 12 years ago, before communism took its headquarters in Hollywood.

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committee investigating un-American activities reported. This bureau laid down a detailed program for communizing motion pictures thruout the world.

The preamble of the bureau's master plan sets forth this goal: "To concentrate and unite the forces of film workers, professional and amateur, as well as audiences in the various countries upon a general platform, using the film as a means for revolutionary education and mobilization of the toiling masses in the struggle against fascism, political reaction, threatening imperialist wars, for the defense of the soviet union. . . ."

**Organize for Propaganda**

The reports of various legislative investigating committees, the documents and writings of Communist party members themselves, and the histories of Marxian organizations show that the Communists followed several lines of endeavor in seeking to turn American motion pictures into a propaganda tool for the soviet, learning as they went along.

1. They founded Film and Photo Leagues, Associated Film Audiences, Films for Democracy, Association of Documentary Film Producers, and sundry schools, clubs, and organizations. Mostly, these were for party members, and had little effect on the Hollywood industry.

2. They enlisted "revolutionary" writers thruout the world to write for the movies. Some of these were "big name" liberal writers sympathetic to the communist cause. The master plan for this design was drafted at the second congress of the International Union of Revolutionary Writers in Kharkov, Russia, Nov. 15, 1930. Among the American delegates were Fred Ellis, Michael Gold, William Gropper, Joshua Kunitz, A. B. Magil, and Harry Allan Potamkin.

**Move Into Hollywood**

3. Perfecting the technique of dominating organizations by infiltrating them, the communists moved into the Hollywood movies, planting party workers in the ranks of screen actors, screen writers, screen producers, screen publicists, story analysts, and the other "intelligentsia" groups.

4. Soviet agents organized countless Hollywood fronts, "mobilizations," political clubs, artistic federations, and movements, always soliciting the help of "big name" people in the movie industry who

tion of Hollywood movies came when the American members of the Soviet International Union of Revolutionary Writers issued a [illegible] for the first American Writers Congress in New York.

This was the first "Writers Congress" which founded the League of American Writers. It was followed by at least three others.

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# FEDERAL BUREAU OF INVESTIGATION

CASE ORIGINATED AT LOS ANGELES — FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
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| LOS ANGELES | 8-7-47 | 7-14, 15, 16, 17, 18, 21, 22, 23, 24, 25, 28, 29, 30, 31/47 | LESLIE F. WARREN |

TITLE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

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SYNOPSIS OF FACTS:

Report describes Communist aims and purposes in connection with the production of motion pictures in Hollywood. Disclosed are examples of tactics and methods used in the injection of Communist propaganda into motion pictures and the rejection of anti-Communist material. Set forth are the results of a review of specific pictures in which propaganda has been identified and the Communist association with the production of these pictures likewise identified.

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20 JUN 3 1974

REFERENCE: Bureau Letter dated July 2, 1947
Bureau File 100-138754

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DETAILS:

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T-1, a prominent screen writer advised on July 21, 1947, that a group of motion picture writers, producers, and directors who had been alerted to the common menace within the industry had assembled considerable information setting forth the aims and purposes of the Communists in connection with the production of motion pictures. Among those who had done this were the following: [redacted] b7D [redacted] screen writers [redacted] MORRIS RYSKIND, free-lance screen writer, and [redacted] screen writer and producer.

It is the intention of this group according to T-1 that these aims of the Communists be published in the immediate future as a guide for those responsible for the production of pictures.

The information set out below represents a summary of the information accumulated by this group as furnished to this office on July 23, 1947 by Sources T-1 and T-2:

"The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

Below is listed some of the more common devices used to turn non-political pictures into carriers of political propaganda:

Knowledge of Politics Necessary

"It is the avowed purpose of the Communists to insert propaganda into movies; therefore, a person must study political ideas and learn how to recognize propaganda when it is observed".

"Producers who hire Communists on the theory that they won't put over any politics and then who remain ignorant and indifferent to the subject of politics fail to keep Communist propaganda out of pictures."

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T-1 and T-2 furnished the following information from pages 3 through 8:

Smearing The Free Enterprise System CONFIDENTIAL

Communists pretend that they are upholding the Free Enterprise System in some vague, general, undefined way while preaching the specific ideas that oppose it and destroy it. Communists also pretend that Americanism and Free Enterprise are two different things, when in reality they are inseparable by body and soul.

Communists attack individual rights, individual freedom, private action, private initiative, and private property at every opportunity in the motion picture.

The superiority of public ownership as such over private ownership is often displayed as Communist propaganda. It is also preached that all publicly-owned projects are noble, humanitarian undertakings by grace of the mere fact that they are publicly-owned----- while preaching at the same time, that private property or the defense of private property rights is the expression of some sort of vicious greed , of anti-social selfishness, or evil.

Smearing Industrialists

Throughout American history the best of American industrialists were men who embodied the highest virtues: productive genius, energy, iniative, independence, courage. Socially (if "social significance" is of interest), they were among the greatest of all benefactors, because it is they who created the opportunities for achieving the unprecedented material wealth of the industrial age.

At present there are countless examples of self-made men who rose from the ranks and achieved great industrial success through their energy, ability, and honest productive efforts.

Yet, all too often, industrialists, bankers, and businessmen are presented on the screen as villains, crooks, chiselers, or exploiters. One such picture may be taken as non-political or accidental. A constant stream of such pictures becomes pernicious political propaganda. It creates hatred for all businessmen in the mind of the audience, and makes people receptive to the cause of Communism.

It is true that there are vicious businessmen just as there are vicious men in any other class or profession. However, they should be presented as individual monsters and not shown as representative of all businessmen as the Communists attempt to do.

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Presenting of Wealth as Evil

Communists in motion pictures attempt to show that production other than for the state is evil and likewise presents as evil a man's rights to keep the results of his own effort. If the villain in the screen story happens to be rich, the lines of the dialogue frequently suggest that he is a typical representative of the whole social class, symbol of all the rich. It should be kept clear in the script, however, that his villainy is due to his own personal character and not to his wealth or class.

Only savages and Communists get rich by force and the latter frequently imply that all property and human labor should belong to the State. The Communists spread that modern hyprocrisy, that everyone must apologize for wanting to get rich.

The Profit Motive

The characters are frequently given as a sign of villainy, as a damning characteristic---a desire to make money. This is contrary to an honorable pursuit of money in a free economy because money can be earned only in a productive effort. The Communists attempt to make the earning of money dishonestly and the making of money in the normal pursuit of business synonymous. They fail to clearly denouce evil-doers and imply that all capitalists are evil-doers or that there is no difference between the two.

Presenting of Success as Evil

Communists in their script will permit disparagement or defamation of personal success. It is their intention to make people think that the personal success is somehow achieved at the expense of others and that every successful man has hurt somebody by becoming successful. They fail to treat the various forms of success: spiritual, artistic, industrial, financial, obtained in an honest endeavor, as good and desirable.

They portray scenes attempting to discourage all personal effort and to drive man into a hopeless dispirited, gray herd of robots who have lost all personal ambition, who are easy to rule, willing to obey and willing to exist in selfless servitude to the State.

Glorification of Failure

Failure in its self is not admirable and while every man meets with failure somewhere in his life, the admirable thing is his courage in overcoming it----not the fact of the failure.

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It is the Communist's intention to make men accept misery, depravity and degradation as their natural lot in life. This is done in motion pictures by presenting every kind of failure as sympathetic, as a sign of goodness and virtue---at the same time while every kind of success is shown as evil. This implies that only evil can succeed under our American System while the good are to be found in the gutter.

The Communists attempt to present all the poor as good and all the rich as evil. They fail to point out in judging a man's character that poverty is no disgrace, but it is no virtue either. wealth is no virtue but certainly is not a disgrace as Communists would have you believe.

Glorifying Depravity

The Communists in pictures frequently present sympathetic studies of depravity, that is stories about murderers, perverts, and all the rest of the sordid stuff. In such stories the audience is placed on the side of the criminal and sympathy is created for him. The criminal is given excuses and justifications and the implication that "He couldn't help it".

In preaching that a depraved person "couldn't help it", Communists destroy the basis of all morality. They are implying that men cannot be held responsible for their evil acts because man has no power to choose between good and evil. If this is true, all moral precepts are futile and men must resign themselves to the idea that they are helpless, irresponsible animals. This is what the Communists attempt to portray.

Most picture scripts are frequently picked for their personal sensational value. These stories represent a profoundly insidious attack on all moral principles and all religious precepts. There is a basic tenet of Marxism, that man has no freedom of moral or intellectual choice, that he is only a soulless, witless collection of meat and glands open to any sort of "conditioning" by anybody. The Communists intend to become the "Conditioners".

The people see nothing but horror and depravity on the screen. The impression is created that nothing better is possible for men or can be expected of life which is what the Communists want people to think. Communism thrives on despair. Men without hope are easily ruled.

Communists in subtle ways excuse depravity and frequently drool over weaklings as conditioned "victims of circumstances", who couldn't help it.

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The Common Man

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"The Common Man" is one of the worst slogans of Communism and too many of us have fallen for it without thinking. Many pictures use the lines about "The Common Man" or "The Little People". It is not the American idea to be either "common" or "little."

Under the American system all men are equal before the law. Therefore, if anyone is classified as "common"-----he can be called "common" only in regard to his personal qualities. It then means he has no outstanding abilities, no outstanding virtues, and no outstanding intelligence. That should not be an object of glorification.

The Communist doctrine, however, preaches reign of mediocrity, the destruction of all individuality and all personal distinction, the turning of men into "masses" which means the average "common" herd. This point is never brought out by the Communists in motion pictures.

Glorifying The Collective

This point requires the careful and thoughtful attention of the reader. There is a great difference between forced co-operation and free collectivism. There is a difference between the United States and Soviet Russia, but the Communists are very skillful in hiding the difference and selling you the second under the guise of the first.

The Communists in motion pictures frequently picture Soviet collectivism as American co-operation, which is false. Co-operation is a free association of men who work together by voluntary agreement, each deriving from it his own personal benefit. Collectivism is the forced herding together of men into a group with the individual having no choice about it, no personal motive or reward, and subordinating himself blindly to the will of others.

The Communists attempt to portray that everyone should be and act alike. They preach it is evil to be different. They teach every particular group of men to hate every other group, every minority, every person, for being different from them, thus laying the foundation for race hatred.

The Communists show that all mass action is good and all individual action is evil. This is not the American aim.

Smearing the Independent Man

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This is part of the same issue of the preceding point.

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The Communists' chief purpose is to destroy every form of independence, independent work, action, property, thought, mind, or an independent man.

The Communists portray individualists of this sort as one who crushes and exploits others such as a director.

The Communists permit the snide little touches to sneak into scripts which suggest that something is evil because it is independent, (private, personal, single, or individual).

Careless Reference to Current Events

A favorite trick of the Communists is to insert into pictures casual lines of dialogue about some important, highly controversial political issue, to insert them as accidental small talk without any connection to the scene, plot, or the story.

Frequently, little slurs at political parties will appear in a picture released just before election time. Antagonism is aroused on the screen by cheap political smear lines in the midst of some musical comedy.

Communists frequently inject casual lines favorable to Russia either directly or indirectly. Also statements are injected in the dialogues to the effect that anyone who is anti-Soviet is pro-Fascist. Also references are made to fictictious Soviet achievements.

Russian people are frequently pictured as free, secure, and happy. Also, that their life in Russia is about the same as in any other country when in reality Russian people live in constant terror under a bloody dictatorship. Communists submit speeches that support whatever is in the Soviet interest at the moment, whatever is part of the current Communist Party line. They will permit such dialogue as "The free, peace-loving nations of the world-----America, England, and Russia....."or, "Free elections such as in Poland....."or, "American imperialists ought to get out of China.....".

The Belittling of American Political Institutions

The Communist writers, producers, and directors have followed the Communist Party Line on its many turns and changes to meet the shifting conditions. But on one objective they have remained fixed: to undermine faith and ultimately to destroy our American political institutions.

In certain motion pictures the Congress of the United States has been presented as an ineffectual body devoted to mere talk, the implication

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being that representative government is no good and what we ought to have in this country is a dictator.

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The Communists attempt to discredit free elections, the implication being that elections should be abolished.

The Communists attempt to present courts as being corrupt, leading people to believe that they have no recourse except to violence since peaceful justice cannot be obtained.

The tendency is to portray all Congressmen, judges, and politicans as vicious men instead of making it clear that in criticizing certain individuals who appear to be corrupt that they are not representative of the system. The American system would be to damn these men individually and not the system which they betray.

Numerated above are a few of the things the Communists sneak into pictures intended as non-political. There are other things which involve an attempt to break down constituted law-enforcement, and the belief in religion as practiced in this country, particularly the Catholic Church.

The Communists attempt to give the people viewing motion pictures the impression that these standard American principles are a collection of weak, inconsistent, meaningless, hypocritical phases of the American way of life.

Tactics Used in the Injection of Communist Propaganda or The Rejection of Anti-Communist Scenes in Motion Pictures

T-1 said that it would be difficult for anyone not having at least a fair background in the Communist tactics to look at a motion picture suspected of having Communist propaganda and be able to pick it out. He said if a case is to be built up against the use of Communist propaganda in pictures the overall operations of the Communist suspects would have to be viewed before a pattern could be developed. He said it was a peculiar thing that Communist suspects continually inject or attempt to inject the purposes outlined above and in addition never show the Soviet form of government in an unfavorable light. The Communists in motion picture production are usually clever individuals who know how to write, produce, or direct good entertainment; consequently they are in demand by the major studios for their ability to give a motion picture box-office appeal.

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Informants T-1 and T-2 said that many Communist writers did not attempt to inject a message into a picture if the script was closely supervised. Specific example was made of DALTON TRUMBO whose work in connection with the three pictures, "Thirty Seconds Over Tokyo", "A Guy Named Joe", and "Our Vines Have Tender Grapes" all made at Metro-Goldwyn-Mayer, were closely watched for Communist propaganda; consequently, none was injected. TRUMBO, described as a well-known Communist writer, while working on the picture, "Tender Comrade" at RKO was not so closely supervised and injected subtle propaganda into the picture. Briefly, this latter picture portrays in a subtle entertaining way that the rights of the individual should be subjugated to that of a collective group. TRUMBO and his friends were also said to be very pleased to get the word, "Comrade" into the title of this picture. It was pointed out that the Communists are very joyous at even small victories such as this.

T-1 and T-2 confirmed the fact that only one anti-Communist picture was ever attempted in Hollywood to their knowledge. This picture entitled, "Red Salute", was produced by an independent producer, EDWARD SMALL. This picture was picketed by near-violent pickets who were suspected of having been Communists or Communist directed.

Many writers who are either Communist or Communist sympathizers are believed to have entry into the motion picture field by the support of established Communist writers who ghost-write their stories or otherwise aid them in writing until they can stand on "their own feet". Specific instances of such situations were not made available by Sources T-1 and T-2, who were present. T-1 remarked that the chief targets of the Communists at the present time were the Catholic Church and England. However, this in no manner caused the Communists to lessen their attack on all forms of government foreign to that of the Soviet Union. These attacks are put across in pictures in a subtle manner and are not pro-Stalin, but are always anti-democratic, English, religious, or any other avowed enemy of the Communists.

One method used according to T-1 and T-2 was to photograph in close-up a very disgusting or revolting scene and suddenly shift the scene to include a close-up of the intended victim or its emblem such as a crest depicting England, or a rosary of the Catholic Church so that the viewer would get the idea that these latter things were connected with the ideas desired to be created by the Communists.

T-1 remarked that numerous officials in the studios were blind

to Communist operations based upon "The Chase for the Dollar". It was believed in certain instances, however, that the persons representing production hid behind the dollar sign in order to further Communism in pictures. A specific example is DORE SCHARY who is in charge of production at RKO Pictures, Inc. He is a person who is associated with known Communists and who gives them aid and comfort in the form of jobs and screen writing assignments since taking over his present position.

T-1 and T-2 advised that only 25% of the screen story would have to be written by the writer to obtain screen credits. Consequently, other writers, particularly Communists, could work on a motion picture script and their identity would not become publicly known. In view of the fact that the names of no known Communists appear in connection with the public advertising of motion pictures, it does not mean that Communist propaganda has not been injected by the writers of the script or by actual changes of the scenes on the set while being filmed.

The script on the surface contains no Communist propaganda and it will be approved by the management as well as the producer and director. However, someone having sympathy with the Communists may allow certain scenes to appear in the finished production which have been changed during the actual filming. The Communist writer, actor, or producer is frequently satisfied with a very small message injected into the picture. This can be accomplished in a half-page of written script which might be lost in the frequently voluminous document or by snide remarks heretofore mentioned on the part of the actor. The agreement for the changing of the script on the set sometimes is done without the producer or director realizing that such is propaganda until it appears on the screen. Someone must be sympathetic with the Communist cause to allow such activity.

As an example of the distortion of facts T-2 advised that DONALD ODGEN STEWART, a writer affiliated with the Communist element in motion pictures for many years, has recently written a picture, "Cass Timberlane", to be realesed in the immediate future. This script deals with the country-club set attempting to get government war contracts. Considerable effort on the behalf of this country-club group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest judge, the inference being that there are dishonest judges and this one was an exception. Furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself ~~to sit in on the~~ trial in question.

T-2 cited as an example, a rather inoculous film, the Lou COSTELLO

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and BUD ABBOTT picture entitled, "Buck Privates Come Home", released by International Universal Pictures in the early part of 1947. This film was written by FREDERICK RINALDO, who, according to T-2, was a known Communist.

Confidential Informant CNDI [redacted] identified FREDERICK RINALDO, screen writer, as being a registered Communist for 1947. b7D

In the picture, "Buck Privates Come Home", one scene portrays a party given for a general in the Army whereas intermingling scenes disclose an enlisted man on K.P. duty, making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurse's quarters and makes the statement that enlisted men cannot go out with officers, the nurse in this case being an officer.

On July 18, 1947, UPTON CLOSE, well known columnist, [redacted], advised the following concerning Communist propaganda in motion pictures: b6 b7C

He had appeared on radio station, KMPC, Los Angeles, on a open forum the first Sunday in July, 1947, at which time this question was discussed. Part of a script used by CLOSE in this connection was made available which is as follows:

> "Nobody wants to attack the movies as such; but everybody recognizes as so well stated by Mr. A.H. Gianinni, president of the Bank of America: "Those who control the cinema can control the thought of the world" Or, on the other side, says Gilbert Seldes in the "Hollywood Quarterly" which Colonel Rupert Hughes and I regard as a fellow-traveling publication: "The power to influence is woven into entertainment. The public is unaware of the use of entertainment to influence, or does not resent it when recognized."
>
> "If you do not think that the brains plotting the Communist revolution in this country are out to make full use of this insidious means of propaganda, let me quote you from the Communist strategist Muenzenberg, in the "Daily Worker" in 1925: "One of the most pressing tasks confronting Communist parties in the field of agitation and propaganda is the conquest of this supremely important weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them." This is merely the Marxist's way of saying that the American movies must be made the opposite of a strength to the American system of freedom and economy, and must be made into a weapon to belittle, falsify and destroy those things which are distinctively American and free.

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"Now let's bring this right home to Hollywood and, I believe, to this very forum. I quote John Howard Lawson, founder and first president of the Screen Writers' Guild, the distinguished or notorious---as you may look at it--predecessor of my distinguished opponent across the table, Mr. Lavery, who is now the president of the Screen Writers' Guild. Here's what Mr. Lavery's predecessor said, and I have no reason to believe that the policy in this closed union whose members write all of Hollywood's productions has at all changed: "Unless you portray any role given you in a manner to further the revolution of class war, you have no right to call yourself an artist or an actor. You must do this regardless of what the script says or what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her a villainess or a snob; and you can portray a working girl in such a way as to make her seem a sympathetic victim of the capitalistic system."

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"We are all aware now of films loaded from beginning to end with Communist propaganda or material intended to give the American people a totally false faith in Russia's dictatorial government. We know now how ex-Ambassador Joseph Davies falsified his own diary about the infamous Russian trials in order to make film stuff which would be welcome in Moscow. As to films which thus deceive the spectators regarding Marxism and Russia, one could give several lists. Some people will dispute certain titles. Since I have been asked by my opponent to name cases, I'll give you a list of such suspect films: (see enclosures) SONG OF RUSSIA, ACTION IN THE NORTH ATLANTIC -- written by the above John Howard Lawson himself -- HITLER'S CHILDREN -- written by my opponent across the table, Mr. Emmet Lavery, the successor to John Howard Lawson -- THE NORTH STAR -- written by dramatist LILLIAN HELLMAN, well known for her Red views -- THE OX BOW INCIDENT, THE POWER OF THE PRESS, the un-historical and twisted version of Woodrow Wilson's life, called WILSON, and the un-historical version of Chopin's life, called A SONG TO REMEMBER.

"Whether or not one agrees that all of these films are crude pro-Russian and anti-capitalist propaganda, I want him to consider along with me the much more menacing type of propaganda, that is not openly pro-Communist, but insidiously and constantly belittles the American ideals in which we have been reared and the types of American business and professional men who we have

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always held in respect in this country. For example, our anti-capitalist screen writers have seen to it that never in recent years, to my knowledge, has a banker or a politician been portrayed in a sympathetic manner, or as a man who was doing his best for his community and neighbors as well as himself. Instead the banker is portrayed as a Scrooge, as if all bankers were that. In one scene, for instance, a veteran appeals for help from a banker, is rudely turned down, wheels about and under his breath sneers: "Private enterprise!" This is the sort of loaded stuff that is more effective than the obvious pro-Soviet film.

"I could go on with many examples; but I want to bring the matter to my point of summation. I think a recent meeting of Hollywood radicals at the People's Educational Center sufficiently highlights the situation. The meeting was to combat an investigation into Hollywood radicalism and propaganda by the House un-American Activities Committee. Irving Pichel of the Screen Writers' Guild suggested more propaganda, not less, and listed as subjects for such propaganda in our entertainment: "Racism, "which to a Marxist means building up the martyr complex in a minority and creating dissension and fear wherever possible, "Restrictive covenants", which means that the movies should go into the business of breaking down community restrictions in residential areas, and third "Attacks on labor", which of course means that Hollywood films should represent such laws as the recent Taft-Hartley bill as an attack on labor. One lady at the meeting asked why all the speakers had been attacking "Fascists and reactionaries" but not a single speaker had had a word to say about Communists and their propaganda. The assembled Screen Writers rose en masse and booed the lady out of the hall, which shows where they stand.

"Now Eric Johnston, supposed at present to be the "Czar" in charge of purity, decency and Americanism in our greatest entertainment industry, has complained bitterly of Communists in the movie industry unions, but has belittled Communist propaganda in the product of these unions. Is Mr. Johnston being naive, or just trying to be nice to the people who pay his salary? He certainly has plenty of work to do. He gives himself away when he says: "The industry undoubtedly will produce movies showing the evils of Communism." For shame, indeed. Why has not the industry produced a single movie showing the evils of Communism in the last ten years? My colleague Colonel Rupert Hughes here has told us of two films which were prepared; one of which would have showed

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the evils of Communism and the other would have ridiculed it. In one instance the producers were intimidated from completing a production and the film ridiculing Communism was not widely circulated. Does this sound to you as if the film industry were healthy. The point is that we are not attacking the movies as such. Their executives, however, need to recognize that among their hirelings are a great many subversive persons who are there to take advantage of the great opportunity to belittle and destroy the American enterprise system and all the traditions of our society and economy. Film magnates and executives are either fools or rascals if they leave these men in key positions, and at the same time decline to inspect very carefully the productions of these men."

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The above film mentioned by RUPERT HUGHES included a story which he wrote during 1938 and 1939, which was an expose of Communism. It dealt with the Communist techniques used in schools, mediums of communications, etc. The first installment of this film was sold to Warner Brothers for $15,000. JACK WARNER was to produce it and AL JOLSON, the actor was to be financially interested in the production. HAL WALLIS, in charge of production at Warner Brothers at that time talked the studio out of producing the film, his argument being that the Communists would picket the theaters and throw stink bombs to such an extent that proper distribution of the picture could not be had.

Concerning the film ridiculing Communism, this was one shot by CARAVETH WELLS, a world traveler, who shot the motion picture in Russia about 1935 or 1936, which portrayed true living conditions of the Russians.

WELLS scored the film with a running commentary by himself which poked fun and ridiculed the Communist conditions in Russia. This film was considered for distribution by certain members of the industry and was never widely circularized. It is believed to be in possession of WELLS now who uses it in connection with lectures given by him.

An example of the rejecting of anti-Communist propaganda was displayed at a session of the Arts, Sciences, and Professions of Progressive Citizens of America conference on Thought Control held at the Beverly Hills hotel on July 12, 1947. Special Agent BERNARR M. PTACEK was present and observed that known Communists dominated the session and the key note speech was delivered by JOHN HOWARD LAWSON, screen writer, (LAWSON identified by CNDI [redacted] as a registered Communist from 1944 through 1945). Other speakers who are known Communists were MILTON TYRE, attorney (CNDI [redacted] identified TYRE as a registered Communist for year 1947), FRANK TUTTLE, screen director (CNDI [redacted] identified TUTTLE as registered Communist for year 1944 and 1945), HOWARD DE SILVA, actor (identified by CNDI [redacted] as registered member for years 1944 and 1945) and CAREY MC WILLIAMS, attorney and author (identified by CNDI [redacted] as a professional Communist front man of many years standing).

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The last speaker on the afternoon program was Mr. PAUL DRAP known dancer. He frequently puts on dance recitals in connection with ADLER, a well-known harmonica virtuoso, and recently gave a dance recit Philharmonic Auditorium in Los Angeles.

His speech concerned his part in the production of the movie, " Your Life," written by WILLIAM SOROYAN. The play was written, according during the life of the Hitler Regime. His comment in connection his part movie is substantially as follows:

During the reading of the script he noted he was to say a line whi ridiculed HITLER and had the effect of calling HITLER a most serious menace o the day. DRAPER said that he realized that the comment concerning HITLER to been written in HITLER's time and realized that script should be revised. He asked his director what line should be substituted for the HITLER line. The director told DRAPER to substitute the name STALIN for Hitler. DRAPER realized the significance of such a statement and said he could not say such a line in th movie. He then commented to the audience that he had great ambition to dance in the Soviet Union and the Balkans at some date in the future.

DRAPER said that he talked to JIMMIE CAGNEY, the producer, "GRIPS" and many other people around the studio lot. ~~His director~~, name unknown, told DRAPER to substitute the name MOLOTOV for the name STALIN and commented that after all, MOLOTOV's name was in print more than STALIN's. Everybody was criticizing MOLOTOV for his stand at foreign conferences. DRAPER said that the substitution of the name MOLOTOV for the name STALIN did not exactly settle his problem.

DRAPER then wen to see Mr. SIDNEY BERNSTEIN of the J. Arthur Rank Productions with his script problem. BERNSTEIN told DRAPER that he would not allow the distribution of any film in England that was derogatory to the Soviet Union. DRAPER then went back to see JIMMIE CAGNEY and told him about the incident. DRAPER said that dollars talk, things begin to happen, and the lines were taken out of the script immediately and lines of no political significance were substituted.

DRAPER made a further comment in regard to the movie which was currently being shot on the lot stating that the word "worker" could not be used in a film today because of the THOMAS-RANKIN Committee. He told of another scene in the movie regarding the character, "JOE", which is played by JIMMIE CAGNEY. In this instance, "JOE" asks a friend, "How does it happen that you have money all of the time?" DRAPER said that in the script written by SOROYAN, the answer is to the effect that he stole it from the "little" people. DRAPER said that the script was changed so that JIMMIE CAGNEY says, "I earned the money I have."

DRAPER went on to say that all of these changes are the result of the THOMAS-RANKIN COMMITTEE's investigation in Hollywood. At the end of the session during the panel forum, someone from the audience commented as to why SOROYAN couldn't sue JIMMIE CAGNEY for changing his script. DRAPER took the floor and stated that that would be impossible inasmuch as that by the sale of his script, SOROYAN forfeited all rights to the use of his script and anything could be done with the script that the producer wished.

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Analyzation of Specific Motion Pictures, Past and Current, Disclosing Communist Connections with the Production and the Identity of Specific Communist Propaganda Therein

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"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943

Producer -- Victor Saville
Associate Producer -- Leon Gordon
Director -- George Cukor
Screen Play -- Donald Ogden Stewart

(Based upon a novel by I.A.R. Wylie)

Cast: Starring Spencer Tracy
Katharine Hepburn

Confidential Informant [redacted] whose identity is known to the Bureau, on December 5, 1945, identified DONALD OGDEN STEWART as the husband of ELLA WINTER, long known for her association with prominent known Communists and Communist front organizations. STEWART, since his marriage to WINTER, has been very active in following the Communist Party Line and associating almost exclusively with known Communist Party members and front organizations. b7D

Sources T-1 and T-2 identified STEWART as a Communist who had furthered the Communist causes in the field of screen writing for many years.

Of the stars T-1 and T-2 advised that KATHARINE HEPBURN was a Communist "Fellow-Traveler". Of the supporting cast, HOWARD DE SILVA, actor, has been identified by CNDI [redacted] as a registered member for years 1944 and 1945. b7D

T-2 made available a portion of the script of this picture which is taken from the opening scene. Christine is portrayed by KATHARINE HEPBURN and Steve by SPENCER TRACY. Immediately preceding the scenes depicted in this script CHRISTINE who was married to a successful doctor let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine in this portion of the script is attempting to explain to Steve why she let her husband go to his death:

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"Steve

I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine (softly)

I have been wanting to talk to you since that first night you came. I can fight you no longer.
(after a moment)
I married a legend---a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him---no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve

What terrible purpose?

"Christine

I didn't know it was terrible once. You heard his mother this afternoon.

"Steve

His mother is insane.

"Christine

But Robert wasn't. He really believed in Hitler's new order.

"Steve

Robert Forrest!

"Christine

He had come to despise the people who worshipped him -- all of us.
(as Steve looks at her)
Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I

saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve

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Robert Forrest.

"Christine

On the morning of the accident, I stole his keys, came here and opened this.

(she moves to an enormous, specially-built filing cabinet)

This is what I found.

(as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents)

Here is the key to Robert Forrest's Fascist organization.

(she presses a button and a secret drawer jumps out)

Of course, they didn't call it Fascism -- they painted it red, white and blue and called it Americanism.

(she takes out an ominous bunch of stocks and bonds)

These are the funds to see it through --

(she hands a stack of unnegotiable bonds to Steve)

-- a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means.

(she takes a card from an index)

Here are their names.

(Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet)

But what really sickened me was the essence of their plan. Here are some articles --

(from a drawer she pulls out a stack of typed manuscripts)

-- all ready for release, to stir up the little hatreds of the whole nation against each other.

(she hands Steve the first article)

This is the copy of an article to be used in an anti-Semitic paper attacking the Jews.

(she hands Steve the second article)

This was to be used in the Farmers Gazette to stir them up against the city dwellers.

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(handing him another article)
Here is an article to stir up hatred against the Catholics....
(she gives him another article)
This is anti-negro....
(handing him still another article)
This is against trade unions....
(she gives him still another page)
This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine

This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy public office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks)
These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform.
(she presses a button, which opens a spring door in the cabinet. She lifts out a small book)
This contains the names and addresses of the men who were designated to be America's first storm troopers.
(Steve's face hardens as he takes the book and shoves it into his pocket grimly)
But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

According to T-2 this is a good example of the negative approach and the indirect tactics used by Communist writers in getting across the Communist Party line. In this script the writer has in a veiled manner attempted to make the audience believe that Fascism and Americanism are synonymous. They have also pointed out various things that Fascism stands for which in reality are the very subjects which Communists use in their constant agitation.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 13, 1943

| | |
|---|---|
| Producer | Samuel Goldwyn |
| Associate Producer | William Cameron Menzies |
| Director | Lewis Milestone |
| Author | Lillian Hellman |
| Screen play | Lillian Hellman |

| | | |
|---|---|---|
| Cast | Starring | Anne Baxter |
| | | Dana Andrews |
| | | Walter Huston |
| | | Walter Brennan |
| | | Ann Harding |
| | | Jane Withers |

CNDI [redacted] in Hollywood in 1944 described LILLIAN HELLMAN, the author of this picture, as a high ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. T-1 and T-2 listed HELLMAN as an International Communist of considerable importance. b7D

LEWIS MILESTONE, the director, was described by T-1 and T-2 as a "Fellow-Traveler" with known Communists.

Of the supporting cast RUTH NELSON, actress, CNDI [redacted] identified her as a registered Communist from 1944 through 1945. Confidential Source T-3, wife of well known producer and closely associated with the detail involved in the production of this picture advises that SAMUEL GOLDWYN had attempted to delete much of the obvious propaganda which was originally injected in this picture. However, he was unable to take all of it out. b7D

Besides giving a fictitious picture of the situation in Russia the picture portrayed the idea that collective farming was the only successful way to farm.

As a result of the appearance of UPTON CLOSE, et al in the above-mentioned radio forum on radio station KMPC, a letter signed by ROBERT LENNOX of Hermosa Beach, California, dated July 16, 1947, was addressed to those participating in the forum. This letter quoted MR. LENNOX's opinion of specific examples of Communist influence in a specific motion picture entitled "North Star", which is set out as follows:

"Take "The North Star". From its very opening scenes, it might well have been a picture financed by U.S.S.R. Chamber of Commerce, (if there is such a thing). It pictures the Soviet Union as actually a more beautiful Utopia than Bellamy's "Looking Backward." The scenes showed large numbers of people, ALL clean, happy, generous, friendly, religious, moral, kindly, honest, healthy and good-looking. Their houses, wagons, tools and everything in sight was of highest quality, and scruplously well-cared for. Even the cows and pigs were glamorized. They mooted and squeeled in soft, dulcet tones. Everybody was primarily engaged in being good to everybody else. Certainly nothing in America to date can be said to even approach this perfection pictured as commonplace and universal throughout the Soviet Union.

"Can you have the unmitigated gall to sidestep this absurdly false impression? I had with me a friend, and all this was a coincidence, because we had gone into the Theater to FORGET talk about Russia. He was half-Russian by birth, and had lived and suffered the miserable conditions imposed by Soviet rule. We thought the picture "North Star" was a picture of the sea. Well, my guest held his head with both hands and GROANED, as the scene continued. At last he got up and left the theater. He said: "My God, this is ridiculous." I offered to go too, but he urged that I stay, and he would meet me at "the Drug Store" later. When I did meet him I learned he had demanded his money back from the manager of the theater----and got it, too, but accompanied by considerable slurring and vocal abuse, because he charged that the picture was NOT entertainment, but crude propaganda.

"This happened when "North Star" was new----first run. If the production office wasn't favorable to communism, then it is true, as Mr. Hughes and Mr. Close stated, that key men in making of the picture were successful in making it an instrument of communistic propaganda, either against the will or without the knowledge of the producers."

"PRIDE OF THE MARINES"

Released by Warner Brothers August 7, 1945

| | |
|---|---|
| Producer | Jerry Wald |
| Director | Delmar Daves |
| Author | Roger Butterfield |
| Screen play | Albert Maltz |
| Adaptation | Marvin Borowsky |
| Cast - Starring | John Garfield |
| | Eleanor Parker |

ALBERT MALTZ of the screen play was identified by CNDI [redacted] b7D as a registered Communist in 1944 to 1946. JOHN GARFIELD was identified by T-1 and T-2 as being associated with known Communist groups since his arrival in Hollywood several years ago. Also GARFIELD was given frequent publicity by "The People's World", openly avowed Communist newspaper on the Pacific Coast.

JACK MOFFITT viewed this film in the "Hollywood Review" issue of September 10, 1945. MOFFITT, who according to T-1 and T-2 is alert to the Communist tactics in motion pictures, admitted the picture was entertaining and well done with the exception that the writer could not resist the injection of Communist propaganda.

> "Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, "A free trade in ideas" so that the public can choose what is best in "the competition of the open market." That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945

| | |
|---|---|
| Producer | Louis F. Edelman |
| Director | Charles Vidor |
| Author | Ernst Marischka |
| Screen Play | Sidney Buchman |
| Cast Starring | Paul Muni |
| | Merle Oberon |
| | Cornel Wilde |

SIDNEY BUCHMAN wrote the screen play and has been identified by CNDI [redacted] as registered Communist from 1944 through 1946. T-4, a well known screen writer, disclosed on July 25, 1947, the following concerning Communist propaganda injected into this picture in "Song to Remember": b7D

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of CHOPIN. CHOPIN escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. CHOPIN's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended CHOPIN is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. CHOPIN is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to above is that the man has no rights for himself but should live for the people and particularly persons of prominence like CHOPIN should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

T-5, a screen writer and producer, advised that on July 18, 1947, that she thought the picture, "Song To Remember" was a distortion of historical facts, mainly, that the writer, SIDNEY BUCKMAN, attempted to make a revolutionary out of CHOPIN.

T-5 further said that ARTUR RUBINSTEIN, the well-known pianist, was known to have protested to HARRY COHEN, head of Columbia Pictures for producing a picture distorting the facts. COHEN informed RUBINSTEIN that very few of the American people would know the difference and he thought the picture would make money. RUBINSTEIN is also believed to have written an article criticizing the picture.

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"BEST YEARS OF OUR LIFE"

Released by Samuel Goldwyn through RKO Pictures, Inc.
December 25, 1946

| | |
|---|---|
| Producer | Samuel Goldwyn |
| Director | William Wyler |
| Screen play | Robert Sherwood |
| (From the novel GLORY FOR ME by Mackinlay Kentor | |
| Cast Starring | Myrna Loy |
| | Frederic March |
| | Dana Andrews |

T-1 and T-2 advised that the writer of this screen play, while not known to be definitely a Communist was one who associated with them and frequently gave them aid and comfort. It was pointed out by these informants that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture and it was believed by informants that the script was "dressed" by Communist writers who did not receive screen credits. T-2 advised that HOWARD KOCH, whom he believed to be a Communist, had done some work as a writer on the script. Of the supporting cast, ROMAN BOHNEN has been identified by CNDI [redacted] as a registered Communist from 1944 through 1945. BOHNEN is also known as a director of the Actors' Laboratory, an organization identified by T-1 and T-2 as dominated by Communists. b7D

HOWLAND CHAMBERLIN, a supporting actor, has also been identified by CNDI [redacted] as a registered Communist in 1947. CNDI [redacted] also identified CHAMBERLIN as amember of the Communist Party. T-4 and T-5 advised a review of this picture made by WILLIAM MARKHAM in the April, 1947, issue of the magazine "Plain Talk" gave a complete outline of the Communist propaganda which had been subtly injected into the picture. b7D

For the information of the reader, the magazine, "Plain Talk" is edited by one ISAAC DON LEVINE. His editorial office is located at 240 Madison Avenue, New York City 16, New York. The following represents a summary of Markham's review of this picture:

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"The Motion Picture Academy award this year was a political and not an artistic struggle. The prize went to Samuel Goldwyn's "The Best Years of Our Lives." It is a masterpiece of subversive half-truth.

"No one can say that "The Best Years of Our Lives" lacks artistry. It is superb propaganda. You cannot see it without having your sense of humor gratified and your human sympathies stirred. It has an emotional appeal that paralyzes the intellect. The direction by William Wyler is sensitive and subtle. Robert Sherwood's script is rich in strong situations, appealing characters, and Left Wing propaganda. The cast is remarkably good. Fredric March, Dana Andrews, Myrna Loy, Hoagy Carmichael, Teresa Wright, and Virginia Mayo coordinate expert individual portraits into a dramatic pattern seldom equaled. Never has the class war been preached by abler recruiting sergeants.

"Even truth is artfully invoked to help put over falsehoods. The inspiring work of Harold Russell, the serviceman who portrays a disabled veteran, makes acting seem inseparable from life.

"The film's compassion for servicemen can only be applauded. But, having aroused compassion, it proceeds to exploit it. It tries to make the serviceman feel that American business is against him. And, in order to make him feel that, it does not hesitate to falsify the record.

"The first shot in "The Best Years" shows Dana Andrews, as a returning hero, denied a plane seat to make room for an obnoxious business man who arrives at the airport, puffing a big cigar and lugging a thicket of golf-clubs. Thus, in its initial five minutes, the picture preaches class antagonism by means of falsification. Actually the aviation industry, during the first six months after the war, allocated seventy percent of its seats to returning servicemen. Between December 1, 1945, and February 15, 1946, the Los Angeles office of T.W.A. reports that it made priorities available to 11,000 returning veterans. The company says its other offices were equally cooperative. So were other airlines. So were the railroads.

"From this it would seem that business men and the aviation industry did not conspire to keep returning soldiers off airplanes. Perhaps, Mr. Sherwood, a ghost-writer for New Deal speeches during the war, just remained in Washington so long that he finally couldn't tell a business man from Faye Emerson's dog, Blaze.

"This note of class prejudice is repeated again and again as the plot of "The Best Years of Our Lives" unfolds.

"Upon returning home, the hero visits the pharmacy where he was formerly employed. It has been absorbed by a national chain drug system. The manager is a small-souled fellow who receives the hero with every evidence of antagonism. When the veteran goes to work there he is put under the humiliating supervision of a 4-F straw boss who seems scarcely as mature as a high-school sophomore. The hero endures the insolence of this pip-squeak in order to live.

"How does the sequence square with the facts? The producer must have been thinking of a drug chain similar to the Rexall organization because he made an effort to shoot these scenes in an actual Rexall store. The company refused permission after reading the script. And small wonder! The true facts are that Rexall maintains a special training school for store managers and home office executives. This school is, according to a representative of the company, operated primarily for servicemen. Instead of discriminating against veterans Rexall discriminates in their favor. When the Federal Government reduced the allotments paid student druggists under the GI Bill of Rights, Rexall petitioned for permission to pay the difference to those in its employ out of its corporate pocket. The government rejected this offer. At present Rexall lists some two thousand servicemen among its eighteen thousand employees. About half of these worked for Rexall before the war. The others are new with the company. Rexall favors service applicants and does its best to encourage service employees. So do most of the other drug companies. These facts would scarcely occur to one who drew his impressions of the drug industry from "The Best Years of Our Lives."

"But when the picture takes up banking, it is not content with mere misrepresentation of business practice. Here it advocates an irresponsible economy in the name of moral responsibility. The bank president is represented as a smugly inhuman reactionary who, basely, inquires concerning collateral before endorsing a GI loan to be made with his depositors' money. If he did anything else he would be criminally negligent. The picture doesn't say this but the Law does. Much of the economic distress after the first world war was caused by just such unsecured loans as "The Best Years" advocates. And those who suffered most when the banks failed were GI depositors.

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"If the veteran lacks economic security it is not the fault of private bankers. It is the fault of the political party Mr. Sherwood wrote speeches for. That party, in the Presidency and in Congress, has been in power fourteen years. Regardless of who is at fault, the American public owes a debt to its soldiers. Decent Americans believe that this debt should be paid---if it takes the last nickel in the public treasury and the last penny of the public's taxes. But it is a public debt that should be paid with the public's money. It cannot be paid by private banks with their depositors' money.

"Only those hoping to profit by the economic collapse of the United States would advocate such a plan.

"The picture also argues that no American should be permitted to criticize Russia. And that any who does should be knocked down. It employs a trick taught to all young writers in Communist indoctrination schools. This consists of identifying all criticism of Russia with anti-Semitism, Jim Crowism, Ku Kluxism and every belief that the American public, so rightly, considers obnoxious. Mr. Sherwood's script does not even trouble to disguise this hackneyed device. He employs it in all the stark simplicity that the schools recommend to Communist beginners.

"He uses it in the scene where the fight occurs in the drug store. Here, an arrogant character enters and begins to wonder out loud concerning the success of the United Nations. The picture seems to regard all such doubts as villainous. The stranger next wonders what the Reds are up to. Despite the fact that this thought also has occurred to Secretary Marshall and his predecessor Mr. Byrnes, as well as to Bernard M. Baruch, it too seems to be regarded as villainous--in this picture. Wickedness knows no bounds when the repulsive fellow proceeds to say that he would consider it a pity if our democracy should be destroyed by our former Allies. Plenty of veterans are concerned about this too. But, to a Communist, such questions can only be answered by a poke in the nose.

"So the character gets a poke in the nose.

"But, of course, the poke must be justified. So the international comments are interlaced with a scurrilous tirade against the Negroes and the Jews. Now, if Samuel Goldwyn only wished to indict Ku Kluxism, why didn't he confine this villain's

dialogue to Ku Klux remarks? All America would agree with him in condemning that. Why did he have to mix this up with the behavior of Russia and the future of the United Nations, unless Mr. Goldwyn wanted these legitimate questions to seem equally villainous and deserving of contempt? Does he feel that a free discussion of America's position in international affairs should be suppressed by force? That's what this scene implies.

"Such seem to be the political flaws that deface a beautiful picture. But are they? Are they the flaws of the picture or the core? Did the false politics creep into this script accidentally? Or was a humanly moving story prepared to serve as a convoy and protective umbrella for a political tract deliberately falsifying American democracy and its attitudes toward the soldier?

"If this is true, "The Best Years of Our Lives" is a vicious and dangerous film. It has not scrupled to use the heroism and fortitude of the serviceman, Harold Russell; and to make him an unwitting party to an attack upon the country he made such great sacrifices to protect. This is a more deplorable exploitation of the serviceman than any attempted by the fictional villains in the Goldwyn picture. It is a shock to think that Leftist propagandists are willing to use the country's defenders for the purpose of creating subversive and misleading political capital.

"No one in Hollywood who has seen Sam Goldwyn do battle for a dollar can believe that he is a Communist. Before taking his political prophecies too seriously it is well to remember that, in 1923, he produced a version of "The Eternal City" which hailed Mussolini and his Blackshirts as the saviors of modern Europe. We'd probably have a Fascist government today if the propaganda in that film had succeeded. And we'll have a Communist government tomorrow if the propaganda in "The Best Years of Our Lives" fools enough people.

"Up to date it has fooled a great many. The beauty of the film has blinded many a reputable commentator to its underlying purpose. It does not lack endorsements. And to see that it gets more, the Communist clique in Hollywood is working tirelessly. A terrific campaign was waged by the West Coast Reds to have this picture---and no other--win the

the Motion Picture Academy's highest award. The Left Wingers now feel confident it will set the pattern for much of their kind of movie-making during the 1947 season.

"According to them, "Art is a weapon." But to artists, Art must be Truth."

MRS. WILLIAM A. BURK, President of the Southern California Motion Picture Council, Inc., 359 No. Bronson, Los Angeles, advised as follows: (The above organization represents the following listed organizations: Alhambra Chamber of Commerce, Alpha Rho Chi, American Legion Auxiliary, Beta Sigma Phi Sorority, Business and Professional Women's Clubs, Camp Fire Girls, Canadian Women's Club, Carthay Women's Club, Council of Church Women, Daughters of the American Revolution, Daughters of the British Empire, Daughters of the Revolution, Ebell Club, Federation of Women's Clubs, Florence Motion Picture Council, Friday Morning Club of Los Angeles, General Richard Gridley Chapter D.A.R., Girl Scouts of America, Hollywood Opera Reading Club, Interfraternity Mothers Club of U.C.L.A., Interfraternity Mothers Club, U.S.C., Kappa Alpha Theta Sorority Mothers Club, U.S.C., Kappa Sigma Mothers Club, U.S.C., Los Angeles Cosmos Club, Los Angeles County Library, Los Angeles Section--National Council of Jewish Women, Matinee Musical Club, National Film Music Council, Neighborhood Music School, Omega Rho Delta Sorority, Phi Kappa Sigma Mothers Club, U.C.L.A., Phi Sigma Kappa mothers Club, U.S.C., Psi Psi Psi, Public Library of Los Angeles, Robert E. Lee Chapter of U.D.C., Rotary Ann, Sigma Chi Mothers Club of U.S.C., Southern California Council of Church Women, Tuesday Afternoon Club, Glendale, Women's Auxiliary, L.A. Railway Mail Assn., Women's Club of Hollywood, Women's Committee for Philharmonic):

The Southern California Motion Picture Council is non-commercial, non-political, and non-sectarian in its activities. Each of the organizations furnish a representative to review motion pictures as they are released and make certain recommendations. Particular attention is paid to the moral character of the motion pictures and this group is alert to any false, misleading, and offensive pictures as well as the injection of subversive or un-American propaganda. MRS. BURK disclosed there was a definite trend toward the breaking-down of the moral character of the family as portrayed by many motion pictures. Also there appeared to her to be an attempt to break down constituted law-enforcement and belittle such in the eyes of the public. It was the opinion of MRS. BURK that the Communists in the motion picture industry were responsible primarily for this activity, although she was unable to name specifically any Communist or Communists suspects who were representative for the production of the questionable pictures. In connection with "The Best Years of Our Lives", reference was made by MRS. BURK to the periodical entitled "Unbiased Opinions of Current Motion Pictures", issued weekly by the

Fox West Coast Theaters, Public Relations Department, 1609 W. Washington Blvd., Los Angeles 7, California.

This periodical publishes weekly the opinions in summary form of the Southern California Motion Picture Council together with that of other interested groups, as to pictures reviewed. MRS. BURK referred to the issue of December 14, 1946, and reference was made to the low moral character of the film, "The Best Years of Our Lives".

Quoting from "Unbiased Opinions" of this issue the American Legion Auxiliary says "The moral of the picture is good, but the excessive drinking is objectionable". The National League of Decency says, "This picture reflects the acceptability of divorce; conclusion of the film implies divorce and remarriage".

The Daughters of the American Revolution (Western Committee) says, "The Use of sympathetic propaganda is apparent although subtly induced, and the problems of the ex-G.I. are the same here as always and are solved too satisfactorily to be convincing. Drinking is condoned for the sake of rehabilitation and the drug store scene is an abhorrent example of America's principles of freedom of speech."

Business and Professional Women's Club says, "The scene in the drug store in which the ex-G.I. takes exception to a remark by a non-veteran offered an excellent opportunity to demonstrate the meaning of democracy which was lost because of lack of emotional control. Dialogue would have been more effective in convincing the audience that the ideas of the character were false than the physical force".

MRS. BURK explained that above were good examples of subtle propaganda in the picture to break down the moral state of this country and substitute the use of force to settle issues.

In discussing the picture, "The Best Years of Our Lives", Informant T-6 stated that the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. In one scene which the informant discussed as illustrating his point occurred when FREDERIC MARCH went to see his boss, the banker, to tell the latter that he, MARCH, had made a loan to a GI. As soon as MARCH turned away the banker's face changed wherein he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture MARCH attacked the banker at a public meeting and the informant stated this tended to give the audience the impression that bankers as a class were evil because in MARCH's speech informant said, "Other unnecessary stuff was pushed in".

"IT'S A WONDERFUL LIFE"

Released by RKO PICTURES, Inc. on December 19, 1946.

Producer Frank Capra
Director Frank Capra
Screen play by Frances Goodrick - Albert Hackett - Frank Capra

Cast Starring James Stewart
Donna Reed
Lionel Barrymore

T-1 and T-2 advised that this was another picture where the screen credits failed to reflect non-registered Communists. However, T-1 stated that the writers, FRANCES GOODRICK and ALBERT HACKETT were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture at Metro-Goldwyn-Mayer, GOODRICK and HACKETT practically lived with known Communists and were observed eating lunch daily with such Communists as LESTER COLE, screen writer, (Identified by CNDI [redacted] as a registered Communist for years 1944 and 1945) and EARL ROBINSON, writer, (Identified by CNDI [redacted] as registered Communist in 1944 and 1945). b7D

Concerning FRANK CAPRA, producer, T-1 and T-2 did not believe he was a registered Communist, but was known to have associated with Left-wing groups and on one other occasion to have made a picture which was decidedly Socialist in nature entitled, "Mr. Smith Goes to Washington", starring JAMES STEWART, which was made several years ago.

Concerning the picture, "It's A Wonderful Life", T-1 and T-2 said in substance it represented a rather obvious attempt to discredit bankers by casting LIONEL BARRYMORE as a "scrooge-type" so that he would be the most hated man in the picture. This, according to informants, is a common trick used by the Communists.

A subtle attempt was made to magnify the problems of the so-called "common man" in society. Otherwise, the picture was described as very entertaining.

T-6 stated that in his opinion this picture deliberately maligned the upper class attempting to show that people who had money were mean and despicable characters. Informant stated that if he had made this picture portraying the banker that he would have shown this individual to have been following rules as laid down by the state bank examiners in connection with making loans. Further, the informant stated that the scene wouldn't have

"suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to rules governing the loan of that money rather than portraying the part as it was shown. In summary, the informant states, "It was not necessary to make him such a mean character and I would never have done it that way".

T-6 recalled that approximately 15 years ago a picture entitled "The Letter" was made in Russia and was shown in this country. He recalled that in the Russian picture an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkenness was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed and the package of money dropped out of his pocket. Upon arriving home the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. The informant draws a parallel of this scene and that of the picture under discussion showing that THOMAS MITCHELL who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that MITCHELL was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO, Pictures, Inc., on May 6, 1947

Starring Loretta Young
Joseph Cotten
Ethel Barrymore

T-5 advised that the Communist propaganda in this picture was undoubtedly condoned by DORE SCHARY, producer, whom T-5 knows personally, and has had numerous arguments concerning the Communist form of government. SCHARY is known to have been an instructor in the recent past at the "People's Educational Center", a Communist sponsored school, according to T-5, at 1717 N. Vine Street, Hollywood. Some of the known Communists sponsoring this school where SCHARY talked are JOHN HOWARD LAWSON on the Board of Directors in the spring of 1947 previously heretofore identified as a registered Communist, SIDNEY DAVIDSON, Executive Secretary, (Identified by CNDI [redacted] as a registered Communist as of May 17, 1947) and FRANK TUTTLE on the Board of Trustees, a director, heretofore identified in this report as a registered Communist. b7D

T-5 said in substance this was an obvious attempt to belittle the present Congressional form of government in this country.

UPTON CLOSE, previously identified, stated as follows concerning the picture, "The Farmer's Daughter":

"Delightful play hinging on crooked politician. Cleverly loaded with some anti-capitalistic and what might be regarded as left-wing propaganda.

"1. A totally misleading version of the story of Woodrow Wilson and the League of Nations, in which American Senators who asked for a reservation on America's entry into the League are represented as "Vicious men refusing to face the truth". The implication is that if the presented United Nations fails, it will be due to the same kind of "Vicious Americans" and not a word of Russian or other influences that might cause the failure.

"2. Opposition to milk for children or any other such appealing measure is represented in every case as being maintained on the part of politicians of a crooked political machine who go to such length as to endeavor to defeat a girl candidate with blackmail and hire gangsters and who are revealed as having belonged to the Ku KluxKlan."

WILLIAM MOORING in an article entitled "From the Hollywood Sets", appearing in the National Catholic Monthly magazine issue of August, 1947, on page 4 says:

"Pictures like "The Farmer's Daughter", which stars LORETTA YOUNG, one of Hollywood's few Catholic stars, presents an interesting example of how likely and effectively political argument can be presented so as to steer public sympathies toward the left. MISS YOUNG herself is greatly perturbed that anyone should "consider" the picture a Pro-Lefist film. It is conceivable that MISS YOUNG does not perceive the slightest element of propaganda in the story. If she had she might have declined to play in it."

MOORING points out that the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

In this same article MOORING briefly comments on two other films as follows:

"The Long Night", written by a Lefist sympathizer WEXLEY (JOHN WEXLEY, screen writer identified by CNDI [redacted] as a registered Communist for the years 1944 and 1945) and brought to the screen by another sympathizer named LITVAK, (ANATOLE MICHAEL LITVAK, director, Russian born, 1946 Motion Picture Almanac) in similar fashion while presenting no direct political argument conveys the same feeling as the picture, "The Best Years of Our Lives, viz: that the ex-GI is not getting a fair deal from "the system". b7D

T-6, a well-known motion picture producer, advised that this picture, "The Farmer's Daughter" contains no direct Communist ideology. It exposes the crooked dealings of the upper class in politics. It shows the complete control by political methods of a wealthy family in a community. It is tempered, however, and this family is not shown as a vicious one.

One character, a butler portrayed by CHARLES BICKFORD, enables the writer to poke much fun at the wealthy family, but it leaves a favorable impression in the audience's mouth as the butler is in the end loyal to the family.

"CROSSFIRE"

Released by RKO Pictures, Inc. June, 1947.
Produced by Adrian Scott, Director Edward Dmytryk
Screen play by JOhn Paxton

Adopted from novel "The Brick Foxhole" starring Robert Young.

T-1 and T-2 advised that this is a good example of a picture in which the racial angle has been unduly emphasized. The producer, ADRIAN SCOTT and the director, EDWARD DMYTRYK are both identified as Communists by these informants. CNDI [redacted] identified ADRIAN SCOTT as a registered Communist for the years 1944 and 1945. The same source identified EDWARD DMYTRYK as a registered Communist from 1944 to 1945. b7D

A summary of the various reports submitted by the members of the Southern California Motion Picture Council, Inc., heretofore identified was made available by MRS. WILLIAM A. BURK which disclosed as follows:

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"This picture is near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a seeming effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending deem. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and moral ly unsound and cannot be commended for any audience."

An example of the placing of one race against the other is brought out in this picture, according to MRS. BURK. The picture attempts to put across a message of love instead of hatred but the attempt is not carried far enough. It tries to prove there are discriminations between gentiles, Jews, and others and that the gentiles should have more love and less hatred for others than those who believe as they do. The picture fails to point out that the Jews and others should likewise have more love and tolerance for gentiles.

The Army will resent depicting a soldier as showing hatred. They were supposed to have fought to s top such things and not to spread hatred. The character, Sammy, portrayed by SAM LEVINE, the Jew, represents all the maligned Jews in the world. His philosophy is good, that is, that we should stop hating each other and like each other, but to use him as a medium to show that all the gentiles thought that all the Jews had soft jobs in the war where in reality they did not creates a false impression. The picture, "Crossfire" represents one group as being intolerant and wrong instead of all groups being wrong.

MRS. BURK furnished the opinion of another reviewer, a member of her group who stated as follows:

"The producer and director, decidedly taking the wrong approach to overcome race hatred, have taken a subtle thrust at our police by showing

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the soldier murderer as a former cop and by the police captain saying nobody likes cops. T-2 advised that certain of the speeches made by actors in the film, "Crossfire" were changed on the set and did not show up in the script, specifically, a speech made by ROBERT YOUNG in which he stated, "Jews have been killed; Catholics have been killed. That is the history of America". It was altered on the set by the addition of the latter phrase, "That is the history of America."

"BRUTE FORCE"

Released by United Artists, July, 1947.
Produced by Mark Hellinger
Director----Jules Dassin,
Screen play by Richard Brooks

Starring BURT LANCASTER
HUME CRONYN
CHARLES BICKFORD

T-1 and T-2 identified JULES DASSIN, a director, as a known Communist of long standing in the motion picture industry. CNDI [redacted] b7D identifies DASSIN as a registered Communist for the years 1944 and 1945. MRS. WILLIAM A. BURK made available summary reviews of the Southern California Motion Picture Council, Inc. This informant was of the opinion that "Brute Force" was a good example of an attempt to break down constituted law-enforcement. Quoting from the summary review furnished by MRS. BURK was as follows:

> "The writer of this story and of "Crossfire" seems determined to arouse opposition to constituted authority. The complete failure in social value lies in the subtle white-washing of crime as the reasons for imprisonment of six of the main characters. It is shown in flash-back form in such a manner that the sympathy is with the criminals. There is something definitely wrong with that kind of philosophy; particularly while men of the law are presented as drunkards, sadists, and weakling brutes, constructive effort is lacking."

Quoting from the July 19th issue of "Unbiased Opinions" heretofore described, the reviewers representing Zeta Phi Eta (Professional Speech Arts Federation for Women), 6948 Valjean, Van Nuys, California, concerning "Brute Force" stated:

> "As present stories go this is magnificantly done, but the picture stresses the wrong propaganda, that if, if you go straight you get kicked. It depicts the ugly picture of injustices inflicted on criminals who

are trying to get paroled but are denied the chances to go straight."

Quoting from the review "Unbiased Opinions" made by the California Congress of Parents and Teachers, 6235 Mt. Angelus Drive, Los Angeles 42, California.

"The characters portraying the officers are as follows: the Captain of the guard is a Hitler type, the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, 472 So. Odgen Drive states in parts as follows:

"Socially, it is insidious for sympathy is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

T-7 stated that during the making of "Brute Force" JULES DASSIN, the director, attempted to insert a scene which in the informant's opinion was Communist propaganda. DASSIN intended showing negroes and white occupying the same cells and intended depicting some sort of strife between the races. According to the informant this plan of DASSIN was contrary to established prison regulations and practices as explained by his technical director and the informant had a conference with DASSIN instructing the latter to throw out this scene and to follow the informant's instructions, specifically as to the relationship between the white and negro races.

It was the opinion of all the informants that there is definite Communist conspiracy among certain producers, directors, and writers in motion pictures in Hollywood to carry out the aims and purposes of the Communist Party, specific examples of which have been set forth above.

Enclosures to the Bureau:

1. Photostatic copies of newspaper clippings taken from the Chicago Tribune depicting a column written by FRANK HUGHES. UPTON CLOSE furnished these clippings for the purpose of more fully explaining why a list of suspected films given on page 12 of this report were thought to contain Communist propaganda.

~~P E N D I N G~~

## UNDEVELOPED LEADS

THE LOS ANGELES OFFICE

At Los Angeles, California

Will remain alert for any other motion pictures identified by informants as containing Communist propaganda and furnish specific instances of same to the Bureau.

LA 100-15732

[redacted]

Declassified 3040 BDA 7/19/77

SOURCE T-1

SOURCE T-2

SOURCE T-3

[redacted]

b6
b7C
b7D

SOURCE T-4

SOURCE T-5

SOURCE T-6

SOURCE T-7

[redacted]

b6
b7C
b7D

DATE 5/19/77

# INDEX GUIDE

TITLE: MOTION PICTURE INDUSTRY

CHARACTER OF CASE:
INTERNAL SECURITY - C

SPECIAL AGENT: LESLIE F. WARREN

DATE: 8-7-47

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CONFIDENTIAL

CONFIDENTIAL

42

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 8-7-47 | 7-14, 15, 16, 17, 18, 21, 22, 23, 24, 25, 28, 29, 30, 31/47 | LESLIE F. WARREN |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS:

Report describes Communist aims and purposes in connection with the production of motion pictures in Hollywood. Disclosed are examples of tactics and methods used in the injection of Communist propaganda into motion pictures and the rejection of anti-Communist material. Set forth are the results of a review of specific pictures in which propaganda has been identified and the Communist association with the production of those pictures likewise identified.

-P-

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-2-88 BY 6285 TDK/MLG 249503
4-18-95 276591 SP-2 6784 SP-2 mm 1765

REFERENCE: Bureau Letter dated July 2, 1947
Bureau File 100-130754

DETAILS:

This is a joint report of SA EMMETT C. MC GAUGHEY and the writer:

| APPROVED AND FORWARDED. | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
|---|---|---|
| | | |

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1 - New York City (Info)
3 - Los Angeles

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: August 27, 1947

FROM : L. B. Nichols

SUBJECT:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Congressman J. Parnell Thomas called from his summer home in Mystic, Connecticut, telephone 431J3. He wanted to say hello and to inquire how we were getting along. He asked that his best regards be extended to the Director. He stated he would be at Mystic until September 14, would then spend a ~~couple of~~ days in Washington, then return to Allentown. He was hopeful that we would be able to help him in connection with the Hollywood matter and he thought that if anything was available it could be turned over to Stripling to save time. I told him I thought to carry out the relationship the Director would prefer that anything be turned over directly to him.

He stated he would call me when he arrived in Washington on the 15th and if anything was available it could be given to him then or if anything was available prior to that time it could be furnished to him up in Connecticut.

He then inquired if Stripling had been in touch with us on the list of 40-some names. I told him he had, that we were working on it now, that as soon as it was completed he would be advised.

LBN:hbm

100-13

INDEXED

19 SEP 16 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9-14-82 BY SP-3 Olga

per release #3,766

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

August 21, 1947

File

MEMORANDUM FOR MR. TOLSON

Mr. Stripling, chief investigator for the House Un-American Activities Committee, called referring to a conversation which Mr. Thomas and the Director had some weeks ago concerning cooperation, at which time the Director indicated he would gladly be of help in the work of the Committee. Mr. Stripling advised that the hearings on the Hollywood situation are to start on September 24th, and Mr. Thomas is interested in unofficially getting some background on a number of unfriendly witnesses and since Mr. Nichols was not in the city today Mr. Stripling wondered if Mr. Russell, a former Bureau Agent, might stop down. He was told this would be satisfactory.

Accordingly, later in the afternoon Mr. L. J. Russell left the attached list of 41 names of persons in whom the Committee is interested, explaining that these individuals will probably be called in connection with the Hollywood inquiry, and if blind memoranda giving the background, association, Communist Party membership, etc., could be furnished to Mr. Thomas it would be of great help. Mr. Russell suggested that should any difficulties arise we can contact him at the Committee office at the House, Extension 1405. He was told that the request would be called to the Director's attention.

Respectfully,

L. B. Nichols

Attachment

JJM:RC

RECORDED & INDEXED

100-15

SEP 13

9-14-88 SP-3 Uc/pa

per release 43,766 SP2 BTO 6

22-88 SP3 BTO 1/88

249,503

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

1) BESSIE, Alvah — Parish 8/25
2) BIBERMAN, Herbert
3) BOHNEN, Roman — Parish 8/25
4) BROMBERG, J. Edward
5) COLE, Lester
6) CORWIN, Norman
8) CROMWELL, John — Moore 8/25
9) DEKKER, Albert
10) DIETERIE, William — Lane 8/27
11) DUNNE, Philip
12) GARFIELD, John
13) GORDON, Don
14) HOUSEMAN, John
15) KAHN, Gordon
16) KIBRE, Jeff
17) KOCH, Howard
18) LARDNER, Ring, Jr.
19) LAVERY, Emmet
20) LAWSON, John Howard
21) MALTZ, Albert
22) MARCH, Frederic
23) McKINNEY, Ruth — Lane 8/27
24) MILESTONE, Lewis or Louis
25) MOORE, Sam
26) MORLEY, Karen — Lane 8/27
27) ODETS, Cliffofd
28) ORNITZ, Samuel
29) PARKS, Larry — Bly 8/28
30) POMERANCE, William
31) REVERE, Ann — Bly 8/28
32) ROBINSON, Edward G. Robert Rosbin ??
33) ROSSON, Robert — Bly 8/28
34) SALT, Waldo
35) SIDNEY, Sylvia
36) SORREL, Herbert
37) STAPP, John
38) STEWART, Donald Ogden
39) Trumbo, Dalton
40) TUTTLE, Frank SP7 MSC TMB 10-18-88 249503
2-2-88 SP8 STJ/ab

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 9-14-88 BY SP-3 Clc/ga
per release 43,766 SP18 BTO 6mm
4-18-95
100-138454-219

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
August 22, 1947

Director, FBI

RE: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

Dear Sir:

H. A. SMITH, investigator for the above committee, has advised me that the following individuals will, undoubtedly, be used as friendly witnesses at the hearings to be held by the above committee in September:

ROY E. BREWER (IATSE)
GARY COOPER (ACTOR)
CEDRIC GIBBONS (SUPERVISING ART DIRECTOR MGM)
RUPERT HUGHES (AUTHOR)
THOMAS LEO McCAREY (PRODUCER)
JAMES McGUINNESS (EXECUTIVE, MGM)
ADOLPH MENJOU (ACTOR)
RONALD REAGAN (ACTOR - PRES. SCREEN WRITERS GUILD)
MORRIS RYSKIND (SCREEN WRITER)
ROBERT TAYLOR (ACTOR)
SAM WOOD (PRODUCER

He advised that he has interviewed HOWARD EMMETT ROGERS, writer and prominent in the activities of the Motion Picture Alliance, and he believes that ROGERS is disappointed in not being the star witness around whom the investigation will center and, consequently, SMITH does not contemplate using him at all. He stated ROGERS had given him bad information; for example, stating that ADOLPH MENJOU would not even talk to him because of the way he had been treated by the committee when the hearings were held in this city some time ago. SMITH told him he did not believe it and immediately called MENJOU from ROGERS' home and in the latter's presence made an appointment to see MENJOU immediately. The latter was most receptive and cordial.

SMITH states he has not experienced any difficulty in obtaining consent of these individuals to appear as friendly witnesses and he has explained to them his own sincere desire to accomplish something by this investigation and assures them he is not engaging in a witch-hunt. SMITH is a little concerned at the attitude of ROBERT STRIPLING and Chairman J. PARNELL THOMAS because in discussing some of the friendly witnesses on the telephone with STRIPLING, when SMITH has indicated that they might not be desirable witnesses for some reason,

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 10/1/82 BY SP3 CLC/LCC

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

RECORDED
INDEXED
100-13754-22

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FEDERAL BUREAU OF INVESTIGATION

Room 5744 9-1 194_

TO:
- ✓ Director
- ___ Mr. Edward Tamm
- ___ Mr. Clegg
- ___ Mr. Glavin
- ___ Mr. Ladd
- ___ Mr. Nichols
- ___ Mr. Rosen
- ___ Mr. Tracy
- ___ Mr. Harbo
- ___ Mr. Hendon
- ___ Mr. Jones
- ___ Mr. Nease
- ___ Miss Gandy
- ___ Personnel File Section
- ___ Records Section
- ___ Mrs. Skillman

| | |
|---|---|
| Mr. Tolson | |
| Mr. E. A. Tamm | |
| Mr. Clegg | |
| Mr. Glavin | |
| Mr. Ladd | |
| Mr. Nichols | |
| Mr. Rosen | |
| Mr. Tracy | |
| Mr. Egan | |
| Mr. Gurnea | |
| Mr. Harbo | |
| Mr. Mohr | |
| Mr. Pennington | |
| Mr. Quinn Tamm | |
| Mr. Scott | |
| Miss Gandy | |
| | |

See Me For Appropriate Action

Send File Note and Return

2/29/96 55A9803 RDD/Sr. 405, 193

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 9-14-82 BY SP-3 Olga
per release 43, 766 spia-bro-lin
4-18-95

Clyde Tolson

STRIPLING has stated "we will subpoena them any way". SMITH feels that to subpoena anyone as an alleged friendly witness when they do not desire to testify would result in the same type of a proceeding that has been conducted heretofore and he simply will have no part of it and he has told STRIPLING that.

SMITH will proceed to Washington before long to make definite plans for the hearings and he is going to have an outline of exactly what testimony he expects from each witness and he will go over it with them in advance and he has assured them that this is the only type of questioning that will be pursued and that they need not fear any embarrassment will result as a consequence of their testimony.

In the immediate future, the Bureau will receive from the committee a list of possible unfriendly witnesses with a request for information concerning them. It is believed that this list will be as follows:

BERMAN, LIONEL
BESSIE, ALVAH
COLE, LESTER
COLLINS, RICHARD J.
CROMWELL, JOHN
DMITRYK, EDWARD
GARFIELD, JOHN
KAHN, GORDON
KIBRE, JEFF
KOCH, HOWARD
LARDNER, RING JR.
LAWSON, JOHN HOWARD
MALTZ, ALBERT
McKINNEY, RUTH
MILESTONE, LEWIS OR LOUIS
MORLEY, KAREN
ODETS, CLIFFORD
ORNITZ, SAMUEL
PARKS, LARRY
POMERANCE, WILLIAM
REVERE, ANN
ROBINSON, EDWARD G.
SALT, WALDO
STAPP, JOHN
STEWART, DONALD OGDEN
TRUMBO, DALTON
TUTTLE, FRANK

Director 8-22-47
Re: House Committee on Un-American Affairs

SMITH stated that recently in an interview with DORE SCHARY at RKO Studios, the latter admitted that he was a Liberal and he is still a New Deal Roosevelt Democrat; that he does and will continue to hire Communists at the studio, even if he knows they are such, until such time as Congress sees fit to pass a law against these people. SCHARY remarked that he is an intimate acquaintance of Assistant Director L. B. NICHOLS and that he had talked over his belief with NICHOLS and was informed by NICHOLS "we know all about you SCHARY and we are not going to investigate you".

Very truly yours,

RBH:AB
100-15732

R. B. HOOD, SAC.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: September 3, 1947

FROM : D. M. Ladd

SUBJECT:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9-14-82 BY SP-3 Clegg per release 43,766-SP3 Clegg

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendenhall
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Reference is made to the attached memorandum which Mr. Nichols submitted August 29, 1947, relating to the requests which have been received from the House Committee on Un-American Activities for a check of our files on 40 individuals identified with the moving picture industry. The House Committee on Un-American Activities is considering the advisability of subpoenaing these individuals before the Committee when it reactivates its inquiries into the subject of Communist infiltration of the motion picture industry beginning September 24, 1947.

For your information, the list of 40 individuals was received on August 26, 1947. A listing of the main files and references on each of the 40 subjects was obtained from the Files Section and the proper handling of the requests will require the examination of literally thousands of files before we can prepare the desired memoranda.

Blind memoranda will be prepared on these subjects, which memoranda will: 1. include all pertinent public source data; 2. exclude all data received from technical and microphone surveillances, as well as from other highly delicate media; and 3. if the public source data alone does not suffice, the memoranda will have included therein on a selected basis information received from live confidential informants which will be prepared in such a fashion as to obviate the possibility of jeopardizing our informants.

In this connection, however, I desire to point out that since this project is being handled in the Internal Security Section of this Division it will be necessary that we take a number of Supervisors in that Section from their current work on the Communist front write-ups for you and the Attorney General, if we are to get these 40 write-ups out in a reasonable length of time.

To that end, some of the Supervisors have already been taken off the Communist fronts and assigned to this project and it is contemplated that others will be taken off the Communist front project in the immediate future.

In view of the vast number of references appearing in our files on these 40 individuals and inasmuch as all main files and all references will

2 ENCL.
JPC:EW "ew"

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IF IB I
19 SEP 16 1947

OCT 4 1947

have to be examined, it is difficult at this time to estimate when the project will be completed. However, I think that we should be able to complete all 40 memoranda by September 17, 1947, by taking some of the men off the Communist front project as indicated. We will make every effort to meet this dead line and if we are successful in completing the project by September 17, there will be an eight-day lapse between the time of completion of the project and the time when the House Committee on Un-American Activities reactivates its Hollywood inquiry. It would seem that this should be sufficient time for the interested Bureau officials to examine these memoranda and it would likewise seem that this eight-day period would be sufficient to satisfy the House Committee on Un-American Activities.

You may be assured that this project is being given very careful attention in the Internal Security Section and that every effort will be made to have the project completed as expeditiously as possible.

Attachment

The memos will be sent thru for review by Bureau officials and Director as they are prepared rather than sending them thru all at once

EW

TDO-6

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

Mr. Tolson ✓
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd ✓
Mr. Nichols ✓
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Jones
Mr. Mohr
Mr. Pennington
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy
Cerg file

Make certain we point out to Cong. Thomas that list was not received until Aug. 26 & the tremendous task it is. It was most unreasonable not to let us have the list sooner.

Show classified file

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9-14-82 BY SP-3 Clegg

4-18-95 per release H3,166 [illegible]

RECORDED 10-133754-221

19 SEP [illegible]

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON 8/29/47

FROM : L. B. NICHOLS

SUBJECT:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9-14-82 BY SP-3 Ceiga

4-1843 per release 45:166 SP12-0706 cm

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

With reference to the last paragraph in Mr. Hood's letter of August 22, 1947, reporting that Dore Schary had told H. A. Smith, investigator for the Un-American Activities Committee, that he was an intimate acquaintance of mine and had talked to me of his beliefs and was informed by me that "we know all about you, Schary, and we are not going to investigate you," I wish to advise that when Schary was assigned by MGM as Executive Producer on the picture we were working on with MGM we ascertained that Schary was on the faculty of a school of writers sponsored by the League of American Writers in Hollywood, in 1940. The League of American Writers has a strong Communist background. We also had a reference in the file that Schary along with numerous others in the Hollywood colony had attended meetings of a Communist nature and helped raise funds by allowing the use of their names and were sympathetic with Party aims. We had Hood make a check on Schary at the time and from intelligent sources were told that Schary had been challenged as to why he participated in the school run by Communists, to which he replied that it was necessary for someone to get on the faculty who would challenge the teachings of known Communists.

The sum total of the inquiries was that Schary was an idealist, was quite active in Jewish organizations, violently anti-fascist and pro-Negro. Several rather conservative individuals, such as Bryan Foy, characterized him as being foolish.

When Schary was in Washington on February 1 and 2, 1943, I took him to Quantico and on the way back a discussion arose in which I egged him on, as to these situations. He stated he had been accused of being a Communist, that these accusations came from an element in Hollywood which had been fighting organizations such as B'nai Brith and Anti-Defamation League. He observed that at the time of the Moscow-Berlin pact a lot of individuals out there had been duped into joining various front organizations; however, he never participated in organizations. This was borne out by inquiries at the time. He was jittery on the point of anti-Semitism and I recorded in my memorandum at the time that he said he felt Jewish children should not be brought into the world at this time.

ENCLOSURE

RECORDED & INDEXED

100-358954-221

SEP 16 1947

We, of course, now know what Schary is; however at no time did I tell him we were not going to investigate him or in any way vouch for him. As I recall, I did tell him we had not investigated him which is a correct statement.

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Attachment

LBN:RC

Tamm: I said should get to work on list of people that will shortly be submitted to us. H.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: September 6, 1947

FROM : J. P. Coyne

SUBJECT: REQUEST OF HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES FOR A CHECK OF BUREAU FILES ON 40 INDIVIDUALS IDENTIFIED WITH THE MOVING Motion PICTURE INDUSTRY

Mr. Tolson
Mr. Ladd
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

As regards the captioned request, I wish to advise that I have issued instructions to the Supervisors preparing the memoranda that it will be unnecessary for them to include in the memoranda any information which appears in our files having as its original source the reports of the House Committee on Un-American Activities. I have issued these instructions not only because adherence thereto will substantially decrease the amount of time and work necessary to fulfil the request of the House Committee on Un-American Activities but also - and especially - because it seems to be unnecessary and, in fact, inadvisable for us to give back to the Committee information on these subjects which the Committee originally compiled.

I am sure that the Committee does not intend to utilize our memoranda as the sole and complete basis for subpoenaing and questioning the 40 individuals under consideration. Instead, it would appear logical that the Committee has made this request in order to secure any supplementary information not now in its possession which will serve to augment the data currently available to the Committee. Frankly, I believe that we would look a little ludicrous if we were to give back to the Committee information originally received from it and, consequently, unless advised to the contrary, the previously mentioned instructions will be carried out.

In the event the interested Bureau officials deem it advisable to include in the memoranda information emanating from the House Committee on Un-American Activities, I would appreciate being advised as expeditiously as possible in order that the instructions given to the men on this project may be altered immediately.

I DO NOT THINK
WE NEED INCLUDE
IN OUR MEMOS
MATERIAL FROM THE
COMMITTEE FILES
OR REPORTS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP2-B30

JPC:TD

RECORDED 100-138754-222
19 SEP 16 1947

58 SEP 26 1947

CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Sept. 10, 1947

MEMORANDUM FOR MR. TOLSON

Constantine Brown told me in the strictest confidence that a few days ago Tom Dewey called Congressman J. Parnell Thomas and urged him to go easy on the Hollywood investigation on the basis that the people in Hollywood had been very helpful and their assistance would be needed in 1948 in connection with the Republican elections. Thomas told Dewey he was not going to pull any punches, that he had the goods and was going to shoot the works.

Brown also stated he understood Joe Martin also talked to Thomas and pointed out that the motion picture industry was a great one, that it was being smeared and that the investigation should be handled with caution.

Respectfully,

L. B. Nichols

LBN:RC

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP2 B Jtc

RECORDED & INDEXED

100-387512
2
3

19 SEP 16 1947

58 SEP 26 1947

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: September 10, 1947

FROM : L. B. Nichols

SUBJECT:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahan
Miss Gandy

Congressman J. Parnell Thomas called on Monday afternoon. I was out. As I was getting ready to call him about 7:30 that evening he called again.

He wanted to inquire how the material was coming. I told the Congressman that we were working on it and doing the best that we could, that we did not get the material in the first instance until the latter part of August, that it involved pulling thousands of files. The Congressman in his rather pompous manner said, "You are not going to let me down, are you?" I told him we were not. He then said he was a tough man to deal with. I told him we were used to dealing with tough men. I am frank to confess he made me a little bit irked. He then said that he was not an easy man to cross and that he didn't want to have to put pressure on us. I told him to keep his pants on and keep his feet on the ground. He said I was using pretty strong language. I told him not half as strong as he had been using and to come down off his high horse in a hurry. He laughed and said, "Well, you are not going to let me down, are you?" I asked him if we ever had. He said no, that we were the only agency in Washington worth a damn and he was so stating in a speech he is to make in Hartford on September 12.

I told him of course it was very simple for him to be up in Connecticut enjoying the breeze and taking it easy while other people were working and that maybe his committee might go a little smoother if he was down here in Washington working with them. The Congressman laughed at this point and said, "There are no hard feelings between us, are there?" I told him there were not but for him to keep his pants on, that we had probably dealt with as many tough guys as he had.

Thomas stated that he had a very important meeting on September 16 and he had to have some of the material and that if we did not have it all to let him have what we could. I told him we would be in touch with him with some of the material as soon as he returned to Washington.

LBN:hbm

cc: Mr. Ladd

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RECORDED & INDEXED 100-138754-224
19 SEP 16 1947

Martin Picture Studio Tip

FEDERAL BUREAU OF INVESTIGATION

Room 5744 9-10 1947

TO: ✓ Director
Mr. Edward Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Harbo
Mr. Jones
Mr. Mohr
Mr. Nease
Miss Gandy
Personnel File
Records Section
Mrs. Skillman

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

See Me For Appropriate Action

Send File Note and Return

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SDI-6135

Clyde Tolson

FEDERAL BUREAU OF INVESTIGATION

Room 5744 9-10 1947

TO:
- ✓ Director
- Mr. Edward Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Harbo
- Mr. Jones
- Mr. Mohr
- Mr. Nease
- Miss Gandy
- Personnel Files Section
- Records Section
- Mrs. Skillman

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

See Me For Appropriate Action

Send File Note and Return

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY [illegible]

Clyde Tolson

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

DATE: 9-12-47

FROM : MR. EDW. A. TAMM

SUBJECT:

Mr. Tolson
Mr. Edw. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

With reference to your inquiry as to the status and program for the submission of the 40 memoranda upon the individuals in whom Congressman J. Parnell Thomas is interested, you are advised that approximately 10 of these memoranda will be finished this evening. Since the majority of the file reviews and research work is now completed, Mr. Coyne expects to be able to finish an additional 20 of the memoranda by late tomorrow; that is, Saturday night. About half of the balance; that is, 5 additional memoranda, will be finished on Monday and the additional 5 on Tuesday.

As the memoranda are completed and approved by Mr. Coyne, they are being routed to Mr. McIntire, Mr. Carlson and Mr. Nichols for their observations, their observations being incorporated into the memoranda or discussed with them. The memoranda are then approved by Mr. Ladd and routed to me. After my approval, they are routed to Mr. Tolson for approval prior to submission to you. All memoranda are being submitted as they are completed. We are not waiting for any accumulation or until the close of business on the day to send them through, but rather we are sending the memoranda through immediately upon their preparation and approval.

EAT:ml:am
cc-Mr. Coyne

This sounds good.

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DATE 4-19-95 BY SP1 2B TJ

RECORDED 100-13

225

19 SEP 16 1947

SEP 20 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI.

DATE: September 8, 1947.

FROM : SAC, New York.

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C.

Retel from Los Angeles, August 22, 1947 requesting the book "International Motion Picture Almanac" be forwarded to the Bureau.

There is transmitted under separate cover by special delivery a copy of this publication.

~~DEFERRED RECORDING~~

SPECIAL DELIVERY

C.I.R.-1

ALL FBI INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1-28-95 BY

JTM:DJG
100-50870

RECORDED

EX-46

100-138754-226
4F B H

31 SEP 13 1947

Book in 4742
9/16/47 J.J.C.
I.S. section
Front org. desk.

52SEP24 1947
R 196

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: July 31, 1947

FROM : L. B. Nichols

SUBJECT:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Sam Engel of 20th Century-Fox handed me the attached letter and envelope containing a communication from Jim Forest of the Los Angeles Communist Party, which he stated he understood was being sent to all motion picture people. It is quite interesting.

Attachment

LBN:hbm

RECORDED INDEXED
132
SEP 15

FA-65

C.I.R. 9

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY C12-B12

Los Angeles County Committee
COMMUNIST PARTY

SUITE 525 • 124 WEST SIXTH STREET • LOS ANGELES 14, CALIFORNIA • TELEPHONE TRinity 7913

Chairman
N. SPARKS
Organizational Sec'y
DOROTHY HEALEY
Labor Secretary
MORGAN HULL

Dear Sir:

Several motion picture companies have announced their intention of making pictures dealing with the subject of Communism.

In order that our position may be treated as accurately as possible, the Communist Party of California offers you the enclosed material for your consideration.

If you wish any further information, please write to us and we will be glad to help.

Sincerely,

Jim Forest
Los Angeles County
Communist Party
Educational Director

uopwa 9 cio

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY SP12 65 [illegible]

454-227

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
July 25, 1947

MEMORANDUM FOR THE DIRECTOR:

RE: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

On July 23rd, I had a lengthy interview with L. B. MAYER of MGM Studios and he discussed at length the activities of the House Un-American Committee when it was in Los Angeles two months ago.

MAYER stated the Committee did itself a great deal of harm by publishing the testimony of ROBERT TAYLOR, inasmuch as it was understood by TAYLOR and the other witnesses that their testimony was to be "off the record". MAYER stated that ROBERT TAYLOR was mistaken about the actual facts to which he referred and MAYER attributed this to his antagonism towards Communism and if ever necessary, MAYER would have to state that TAYLOR was mistaken.

MAYER related that at one time during the war he received a telephone call from ELMER DAVIS, the head of OWI, requesting that the film "MRS. MINIVER" be released nation-wide as soon as possible in an effort to combat the strong anti-British feeling that was developing in this country. Instead, therefore, of playing large houses in the big cities for months as is done with a big picture, it appeared almost simultaneously throughout the entire country and as a result the studio's gross was approximately $5,000,000.00 less than it would have been had it been distributed in a normal way.

MAYER states that sometime later, government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people and as a result the film "SONG OF RUSSIA" starring ROBERT TAYLOR was made by MGM. MAYER could not, or would not, state exactly who had requested this film be made. He stated there were so many governmental agencies maintaining liaison with the studio he could not recall which one of them handled this particular picture. MAYER recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective farming and the like be stricken, and he is certain that the film contains no Communist propaganda. He has offered to show the film to the House Committee if they want to see it to prove his point. MAYER told LOWELL MELLETT and Secretary of the Navy FRANK KNOX that he did not care whether they made the picture or not but if the Government wanted it made and

RECORDED & INDEXED 100-138754-228 28 SEP 18 1947

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50 SEP 29 1947

wanted TAYLOR in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction were held up, he might be inducted into the Army by his draft board and, therefore, it was necessary to make a deal with the draft board to defer his induction. As a result, TAYLOR was permitted to remain and the film was made. MAYER stated positively this was the real truth of the story and TAYLOR was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, MELLETT'S testimony, and MAYER'S if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on TAYLOR'S erroneous statement.

MAYER frankly admitted that he knew there were some Communists at his studio and he referred to writer LESTER COLE by name and this individual is actually a party member. He stated that he was willing to discharge all of the Communists in his studio but that if he did so, these writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This is apparently his excuse for having these people on the pay roll of MGM.

Respectfully submitted,

RBH:AB

R. B. HOOD
Special Agent in Charge

Los Angeles, California
July 25, 1947

MEMORANDUM FOR THE DIRECTOR:

RE: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

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DATE 4-18-95 BY 6 P126 T6 lm

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: 9/6/47

FROM : D. M. Ladd

SUBJECT: ERIC JOHNSTON, President of the Association of Motion Picture Producers

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

There is attached hereto a series of questions which you may desire to give to a friendly Congressman should Eric Johnston be recalled to testify before the Un-American Activities Committee on Communism in the movie picture industry.

As you will recall, the Washington Post for April 13, 1947, quoted Mr. Johnston as stating:

> "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Worker--as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commies than I am. They have a right to their convictions and while some of them may be critical, they have a perfect right to be".

In view of Johnston's statement concerning Communism in the motion picture industry, these questions have been prepared in such a manner that if Johnston answers them truthfully, he will be embarrassed and it will reflect that he did not know what he was talking about when he made the aforementioned statement to the press.

ENCL

JJC:mae
Attachment

HANDLED BY STOP DESK

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP1-6 [illegible]

RECORDED 100-138754-229
FBI
INDEXED 34 SEP 10 1947

#44

6 OCT 3 1947

FBI

DO-7

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

Mr. Tolson (✓)
Mr. E. A. Tamm (✓)
Mr. Clegg ( )
Mr. Glavin ( )
Mr. Ladd (✓)
Mr. Nichols (✓)
Mr. Rosen ( )
Mr. Tracy ( )
Mr. Gurnea ( )
Mr. Harbo ( )
Mr. Mohr ( )
Mr. Nease ( )
Miss Gandy ( )
Conrad (✓)

See Me
Note and Return ( )
For Your Recommendation ( )
What are the facts? ( )
Remarks:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP12-BJJ

Memo submitted on Cole. 9/16/47

Washington, D. C.
September 6, 1947

Mr. Johnston, as I recall, following your testimony before this Committee last spring, a Washington newspaper quoted you as stating: "As for there being Communist influence in the movies, such an accusation is absurd....Some of the people out there (Hollywood) who are attacked as Communists are no more Commies than I am". Now Mr. Johnston, isn't it a fact that John Howard Lawson, former President of the Screen Writers Guild, and Dalton Trumbo, screen writer, both of whom have written several prominent motion pictures are Communists? In addition, some well-known motion picture directors, such as Sidney Buchman, are Communists? (The Hollywood Reporter dated August 20, 1946, and the testimony of John Howard Leech, set out Lawson's affiliations with the American Youth for Democracy, the successor to the Young Communists League, the fact that he has publicly endorsed Communist candidates for public office and that he was brought to Hollywood by the Communist V. J. Jerome to improve the Communist Party's cultural work. --The Hollywood Reporter for August 21, 1946, asks Buchman if he is Communist and if he held Communist card #46802; also if he was not a member of the Young Communists League.---The Hollywood Reporter of August 22, 1946, asks Trumbo if he is a Communist, whether or not his Party name or alias is Hal Conger and if he was not a member of Group 3, Branch A of the Communist Party as well as holder of Communist Party Book #36802)

Have you ever had an occasion to read the testimony of John Leech, a former Organizational Secretary of the Los Angeles County Communist Party, before the Los Angeles County Grand Jury on August 14, 1940, when he testified concerning the Communist Party's activities directed at infiltrating the motion picture industry?

Have you examined the testimony set out in the Reports on Un-American Activities in California prepared by the Joint Fact-Finding Committee of the California State Legislature which contain voluminous testimony on the subject of Communism in the motion picture industry?

Mr. Johnston, has the motion picture industry in the past 10 years produced a motion picture showing the evils of Communism--no.

J.J. Casper:mae

Mr. Tolson
Mr. E. A. Tam
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tam
Tele. Room
Mr. Nease
Miss Gandy

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DATE 4-19-95 BY 5018-LTJ/LPM

229

ENCLOSURE

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Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
September 13, 1947

Director, FBI

Attention: Mr. L. B. Nichols

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4/18/95 BY SP2 BTG

Re: COMMUNISTS INFILTRATION IN THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Re my telephone conversation with Mr. Nichols on this date.

In compliance with your request, there are being transmitted herewith eighteen photostats (actual size) of executed 1945 registration cards of the Los Angeles County Communist Political Association, which represent the registrations of a number of Party members in the old Northwest Section. You will note that all of these individuals were connected with the motion picture or radio industry. As the Bureau has been advised, the old Northwest Section has since been broken down with the return of the Communist Political Association to the Communist Party U.S.A. The units which formerly comprised the cultural groups of the old Northwest Section have since become and are now known as the Cultural Subsection of the Hollywood Section of the Los Angeles County Communist Party.

The Party members represented by the enclosed exhibits are certain well known figures connected with the motion picture or radio industry in this area, concerning each of whom the Bureau's files will reflect considerable additional information. It will be noted that the photostatic copies of the CPA registration cards enclosed herewith set out, in addition to the members named, such additional data as the 1944 membership card number, address, occupation, industry, union affiliation, and the date on which the membership card for the ensuing year was issued.

CONF. INFT.

These exhibits are copies of the photographic evidence maintained in the files of this office and may be retained by the Bureau. The original evidence was obtained by this office through CNDI [redacted] whose identity is known to the Bureau.

b7D

EX-23

100-138754-230

These exhibits, which are numbered on the backs consecutively as listed here, are the registration cards described as follows:

ENCL ATTACH

No action

OCT 6

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DATE 4-18-95 BY S.P.B.

ENCLOSURE

100-138754-230 ENCLOSURE

Director

September 13, 1947

Re: COMMUNIST INFILTRATION IN MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

| | Name | 1944 Membership Card Number | Occupation | Industry |
|---|---|---|---|---|
| 1. | NORVAL CRUTCHER | 39260 | Trade union functionary | Motion picture |
| 2. | REX INGRAM | 46953 | Actor | Motion picture |
| 3. | ROBERT LEES | 46807 | Writer | Motion picture |
| 4. | WILLIAM POMERANCE | 46924 | Union organizer | Motion picture |
| 5. | LESTER COLE | --- | Writer | Motion picture |
| 6. | WALDO SALT | 41782 | Writer | Motion picture |
| | (NOTE: Waldo Salt is the organizer of the Cultural Subsection, Hollywood Section, Communist Party, as of the present time (1947), according to CNDI [redacted]) | | | |
| 7. | GALE SONDAGARDE | 46943 | Actress | Motion picture |
| | (NOTE: This is undoubtedly GALE SONDERGAARD, wife of HERBERT BIBERMAN.) | | | |
| 8. | ANNE REVERE | 46937 | Actor (actress) | Motion picture |
| 9. | LARRY PARKS | 46954 | Actor | Motion picture |
| 10. | SAM MOORE | 44635 | Writer | Radio |
| 11. | ALVAH BESSIE | 46836 | Writer | Motion picture |
| 12. | RICHARD COLLINS | 41861 | Writer | Motion picture |
| 13. | ARNOLD MANOFF | 41855 | Writer | Motion picture |
| 14. | MICHAEL URIS | 46845 | Writer | Motion picture |
| 15. | HERBERT BIBERMAN | 46844 | Director | Motion picture |
| 16. | FRANK TUTTLE | 46843 | Director | Motion picture |
| 17. | HENRY BLANKFORT | 44632 | Writer | --- |
| 18. | JOHN HOWARD LAWSON | --- | Writer | Motion picture |

b7D

AMSD
MMB:KH
100-15732
Encs. (18)

Very truly yours,

R. B. HOOD, SAC

Motion Picture Industry

U.S. FILMS FAIL IN BRUSSELS COMPETITION

Moscow, in Czech to Europe, July 31, 1947, 11:30 a.m. EST--L

(Commentary, "The Failure of a Revenge")

(Text)

"Last autumn Hollywood film producers had to put up with a grave failure. On the occasion of the first post-war international film festival held in Cannes, Hollywood film producers were removed to the third place. The first place was given to Soviet films--they received seven prizes--and the second to French films.

"There is nothing extraordinary in this. U.S. films are passing through a deep ideological crisis. A disgusting racial propaganda, the enjoyment of mental perversions, murder and sadism, decay and mysticism, these are the characteristic traits of post-war production in Hollywood. Neither the highly developed film techniques nor the participation of the best U.S. artists compensate for the poverty of the contents.

Hollywood and U.S. Foreign policy

"The failure experienced in Cannes was the more noteworthy since a prominent place in the U.S. expansion program is allocated to the Hollywood films produced at great expense. They must conquer the world for the American way of thinking.

"The Hollywood knights who suffered a failure in Cannes had made up their minds to take revenge at the film festival in Brussels held in June 1947. A special information center had been set up to publicize U.S. films. Enormous amounts were spent on advertising. A great delegation consisting of the leading film producers and of the most popular film stars attended the film festival in Brussels.

"The leader of this delegation was Eric Johnston. Having in mind the experience of the failure endured in Cannes, Johnston declared at a press conference before the opening of the festival that the U.S. film had entered a new era. According to him, no propaganda films will be produced. 'We regard the film as a vehicle for the expression of artistic talent,' he said.

"On the basis of this not very intelligent invention Johnston demanded that U.S. films should nowhere in the world be subjected to political censorship. The Hollwood businessmen were kept hopeful and successful not only by the ruthless propaganda but also by the fact that the Soviet Union did not attend the Brussels festival.

30 OCT 1947



Government Programming Motion Picture Industry

Eric Johnson's New Era.

"Obviously the revenge to be taken in Brussels did not, however, succeed. Even the absence of Soviet films and U.S. techniques for widespread propaganda and the prediction of a new Era, were of no avail. French films, and after them Italian films, were recognized as the best films presented at the festival. The Americans who had shown dozens of their best films at the competition hardly managed to receive two prizes.

"The reputation of the U.S. film industry, which had already suffered in Cannes, did not improve in Brussels. Eric Johnston was so excited he even forgot why he had gone to Brussels. At a press conference held at the conclusion of the festival he remained silent about the festival's results. Instead of speaking about the shortcomings of U.S. films he started to praise U.S. policy. He declared in particular that the struggle against Henry Wallace and people like him, who are endangering U.S. capitalism, must be the ideal of present-day U.S. and of U.S. culture and film.

"It seems the new era of U.S. films announced by Johnston himself will serve this purpose."

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
September 12, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Harbo
Mr. Belmont
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mr. Gandy

DIRECTOR, FBI

Re: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. 100-138754.

Dear Sir:

Enclosed is the report of SA EMMETT C. McGAUGHEY dated September 12, 1947, dealing with the above captioned subject.

As will be noted on the page setting forth Confidential Informants, the Los Angeles Office is desirous that the identity of the persons with whom the Agents are working not be divulged outside the Bureau. It is imperative that one studio not become aware of the fact that its scripts are being read by people associated with another studio. The scripts are difficult to obtain, and in utilizing the services of the individuals who have been reviewing these scripts these arrangements were made on the basis that their identity would be kept confidential and that they were aiding the FBI in its work in conducting an investigation and were not part of any expose of Hollywood conducted by any political committee.

It is further pointed out that many persons in the motion picture industry are extremely nervous about the impending hearings in connection with Congressional activities and some of them are not convinced that the Congressional Committee intends an honest and thorough investigation. Some persons are of the opinion that the chief interest of the Committee is in potential headlines gained through the utilization of prominent persons in the industry.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP1 BTJ

Very truly yours,

R. B. HOOD, SAC

ENCLOSURE 5 ENCL

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100-15732

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31 SEP 23 1947

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/12/47 | 8/7-27;9/10/47 | EMMETT C. McGAUGHEY CMF |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: Pictures scheduled for production and or release by Paramount and Universal-International Studios during next four months have been analyzed and results set forth. The new LILLIAN HELLMAN-VLADIMIR POZNER picture, entitled "Another Part of the Forest", now in production at Universal-International, allegedly "is most certainly propaganda for Communism, or, more specifically, it is vicious propaganda against the Capitalist system". FREDERICK MARCH, actor, and his wife, FLORENCE ELDRIDGE, have agreed to play the leads.

- P -

REFERENCE: Bureau File No. 100-138754.

Report of SA LESLIE F. WARREN dated August 7, 1947 at Los Angeles.

DETAILS: This is a joint report of SA LESLIE F. WARREN and the writer.

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Tactics used in the Injection of Communist Propaganda, or The Rejection of Anti-Communist Scenes in Motion Pictures.

As an example of how Communists attempt to alter scripts so that propaganda can be inserted, T-6 stated that MGM Studios is currently making the picture "If Winter Comes" based on a book by the same title, written by A.S.M. HUTCHINSON (phonetic), an English author. This picture was produced in the silent version by Fox Studios some years ago and T-6 states that MARGUERITE ROBERTS, a writer at MGM, is a Communist, and altered the script while it was being readied for production.

Concerning MARGUERITE ROBERTS, CNDI [redacted] advised on August 31, 1944 and January 14, 1945 that the records of the Northwest Section of the Los Angeles Communist Political Association reflected the name MAGGIE S. and JOHN S. who had been tentatively identified as JOHN and MARGUERITE SANFORD. T-6 states that MARGUERITE ROBERTS is married to JOHN SANFORD. b7D

The plot of the story in the original form portrays a man who takes into his home a woman who has been seduced and is pregnant, and who has been disowned by her parents for her indiscretion. The man who furnishes her a haven is a likeable, sympathetic character, and in the original story loses his job in a furniture factory because of the scandal attached to his taking this woman in.

In the present version which MARGUERITE ROBERTS has worked on, the informant stated that he found that she had succeeded in giving the audience the idea that the man was discharged from his job because "he wrote pieces for the paper". This, in the informant's mind, was the act of "including an additional little slant" and that the man was fired because of the scandal, but that "The reason his employer discharged him was because of the writing and the employer was simply looking for an out".

Analyzation of Specific Motion Pictures, Past and Current, Disclosing Communist Connections with the Production and the Identification of Specific Communist Propaganda therein.

"CROSSFIRE"

Reference is made to Page 34 of the reference report wherein this picture was discussed.

T-1 viewed this picture and stated that the picture portrays class hatred in America. He went on to say that the picture exemplified the "discontent of the masses, of the under-dog, and the villainous habits and character of the successful man".

According to informant, the audience would as a result of the picture "dislike the so-called upper class, the successful class".

Informant continued in his opinion: "It would arouse you against the groups that are not tolerant; it shows the extent to which hatred can go; that race hatred towards Jews becomes a mania to destroy the other race.

It is quite a good picture; I don't think it will be a terrific success. It holds your interest. YOUNG gives a beautiful performance."

The picture brings out class hatred concerning the Jews, and in discussing Communists the informant said "their hatreds are political instead of racial. The Communist has a terrible hatred; instead of hating a class or a race, it is a political hatred". He further states: "The picture I think would do well in Russia, like the 'Grapes of Wrath'. There is nothing pleasant in it anywhere; these men are all affected except the Copper. He is a sympathetic role." The informant summarized his remarks by saying, "There is nothing that is anti-capitalistic about it in any way that I could see, but it is propaganda for race tolerance".

"BRUTE FORCE"

Reference is made to Page 36 of the previous report wherein this picture was treated.

T-1, in discussing this production, said: "In 'Brute Force' there is a prison story that would show well in Russia too. There is nothing good in it, nothing that is constructive or helpful or American in it, and you drop back into the regular theme. The only good character in it is the liquor-drinking Doctor who is drunk most of the time - the Prison Doctor. You have a weak Warden, a vacillating character who was threatened by the man (evidently from the State Prison Board), it doesn't mention what his authority is, but he is a Superintendent apparently, who tells the Warden he will remove him unless he changes conditions. He says what this Prison needs is Absolute discipline, not charity. Then the Captain of all the Guards, the head man, is a sadist who wants to be Warden, and by the end of the picture he is Warden. He is a sadist who tries to make the prisoners inform on each other, and one scene is brutally sadistic where he beat a man with a rubber hose.

"One of the bad prisoners is a Veteran. They use a Chapel to plan their escape while they are at services, and take food. One of the lines, 'is it so great a crime to take food from those who deprive us of it', is the sort of line you get. They are always picking on the successful."

Concerning the actual Communist propaganda in the picture the informant stated "I do not see much in it except for the general pattern; the story is frightfully sadistic. The convicts are really superior to the men in authority. The convicts are the characters whom your sympathy is with. In flash-backs we see how each convict got into prison, robbing, etc., but one robbed for a crippled girl -- each one was a lovely character. But the ones in authority were a bunch of (pardon the expression) bastards."

Continuing his discussion of the impression the picture made on him, the informant said: "All the way through, with every look and act, the fine strength and manhood of the convicts is what the Director has worked to show, and the craven weaknesses and sadistic qualities of the authorities. That is what a Director can do. He can show that the convicts are good, and who are the brutes. The general pattern is showing that the upper class, the class in authority, isn't any good, and the convicts are good. The only other thing in the picture is sadism."

"BODY AND SOUL"

Released by Enterprize Productions
Produced by R. B. ROBERTS
Director - ROBERT ROSSEN
Screen Play by ABRAHAM POLONSKY
Starring JOHN GARFIELD
LILI PALMER
ANNE REVERE

CONF. INFT. ROBERT ROSSEN was identified as a member of the Communist Party by CI [redacted] who furnished information to establish his membership on August 31, 1944, January 16, 1945, and November 19, 1945. b7D

Concerning ANNE REVERE, an actress in this picture, CI [redacted] furnished information to establish her membership in the Communist Party on the following dates: August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945, and November 19, 1945.

T-1 reviewed this picture and states that it deals with the prize fight racket, and as far as Communistic propaganda is concerned the informant said: "It is not as hot as others I have seen". "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter". The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. His manager, informant states, "knows it will kill him and in the picture uses the line 'so what, it's business'".

In bribing various fighters, the white man takes the bribe and the negro refuses $60,000. to throw a fight; portraying the negro in a fine light, according to the informant, is the principal form of propaganda in this picture. The negro fighting while injured, knowing that he is injured, and his manager knowing that it may be his death, and the negro refusing a bribe while the white man accepts it, shows the former as a noble character and sympathetic character, while the successful promoter is shown an an unscrupulous, dishonest, heartless character.

"KEEPER OF THE FLAME"

Reference is made to Page 16 of the previous report wherein this picture was reviewed.

T-1 ran the film and stated that the picture follows the line of attacking regular things as being Fascist. The informant said that the picture portrayed a self-made man and followed the Communist line of "Tearing down a great, heroic character and showing him rotton underneath". The informant said that in his opinion the film was aimed at such persons as "CARNEGIE, ROCKEFELLER, or FORD - any man who has built great things is being torn down".

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios
Producer, JERRY BRESLER
Director, WILLIAM GORDON
Screen Play by LILLIAN HELLMAN
Screen Adaptation by VLADIMIR POZNER

Starring: FREDERICK MARCH
FLORENCE ELDRIDGE

T-2 furnished the script of this picture which is being readied for production at Universal and is scheduled to go before the cameras within the next several months. According to the informant, the studio acquired this property when it desired a "big name" story and it assigned BRESLER for the production. Informant went on to say that HELLMAN has a big name and is generally regarded as a successful writer.

CONF. INFT. b7D

LILLIAN HELLMAN was described by CNDI [redacted] in 1944 as a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least 20 years. CNDI [redacted] and is basing his statement as to HELLMAN's membership on his past experiences.

Briefly the story deals with, according to T-1, "the most degenerate characters I know". He further said that the story has to do with a Southern family living in the period immediately following the Civil War. The father has made considerable money by profiteering during the War and he and the members of his family have continuous squabbles over money. The informant continued that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate, ignorant class.

The script was read by T-3, whose remarks are being set out verbatim hereinafter:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, doublecrossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE

"John wants to go to Brazil right now.
The radical people down there are trying to
abolish slavery, Mr. Hubbard, and ruin the
country. The planters have been looking
for Confederate officers so John will be
able to fight again for his ideals.

MARCUS
"Why don't you choose the other side?
Every man needs to win once in his life.

JOHN
"I don't like that way of saying it. I
fight for a way of life.

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life'. The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to JOhn:

MARCUS
"Well, I disapprove of you. Your people
deserved to lose their war and their
world. It was a backward world, getting
in the way of history. Appalling that
you still don't realize it.

"The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two sub-human Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN
"Big things doing all over the country.
Railroads going across, oil, coal.

OSCAR
(eagerly)
"Think we got a chance to be big rich, Ben?
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The non-discriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"DETAILS:

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS

"At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself ---

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biography of a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA

"People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them..... Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist methods in the guise of denouncing "war profiteering". By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts

can be classified as 'war profiteering'. The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no defineable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'kindness', nor 'noble intentions', nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist Propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

Page 111 More of the same disgusting tripe:

LAURETTE

" -- you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfold give you all their goods and money!

Page 110 Marcus Hubbard says about his son:

MARCUS

"And he steals a little. Nothing much, not enough to be respectable.

"This may be just a wise-crack - or it may imply that you have to steal a lot in order to become respectable in our society.

"STRICTLY PHILOSOPHICAL NOTE:

"The following is only an academic observation, just a curious point. It will not endanger the public, will not help spread Communism and will not be noticed by anyone, except the initiated. It is curious that the philosopher who is mentioned and stressed continuously throughout the picture

as Marcus Hubbard's favorite (there is even a bust of him featured) - is Aristotle.

"Aristotle (the rationalist and individualist) is hated by Marxists - as opposed to Plato, who is the father of all collectivist philosophies and the patron saint of Marxism. The courses of dialectic materialism in the Soviet Universities always include Plato as the philosophical ancestor of Hegel and Marx (which he is). In our American colleges, right now, (and in recent book publications) there is quite a campaign by the Communists featuring the philosophy of Plato, while Aristotle is being discredited. It must be noted that Aristotle is the Philosophical ancestor of Thomas Aquinas, who is the leading philosopher of the Catholic Church and of the present-day revival of Catholic philosophy known as neo-Thomism. So the battle lines in this issue are quite logically drawn, and not as academic and removed from everyday politics as it may appear at first glance.

"The cheap, vulgar little smear of Aristotle in this picture is just a gratuitous touch of propaganda "for the elite". The intention here is the hope that it may have some influence on college students who are just learning about Aristotle and Plato for the first time."

T-1 read the script and stated: "The Children's Hour", "The Little Foxes" and now this". "Three in a row dealing with the most degenerate characters I know". "The Children's Hour was a great picture, but made you sick at your stomach. The Little Foxes - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7% and not the 10 and 15% that Marcus has been charging, and the Ku Klux Klan, of which the

younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in The Little Foxes and The Children's Hour because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. T-1 said: "They are the same people we met in The Little Foxes, decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance-hall girl. The father answers: 'Some people are democrats by choice and some by necessity'. Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do'; and in talking about his daughter's lover Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will'."

This line, according to the ~~informant~~, portrayed anti-war propaganda. ~~The informant~~ considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate Officers, so John will be able to fight again for his ideals'". Informant stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to ~~informant~~, Communist propaganda. Other Communist propaganda lines, according to the informant, was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money".

~~Informants~~ considered Communistic propaganda the following line when MARCUS, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable".

~~Informant~~ further said "the only characters there that are decent are the negroes and the insane mother". One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

~~The informant~~ considered significant the following incident in the script when the elder son returned home. He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white".

~~The informant~~ saw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern Gentleman, cowardice does not". And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate". The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. The informant summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people".

T-2 furnished a schedule of 15 pictures which Universal-International Studios expects to go into production with before January 1, 1948. The picture, "Letter from an Unknown Woman", to be produced by Rampart Producers, an independent unit within Universal and directed by MAX OPULS is based on a novel, "Only Yesterday", by STEFAN ZWEIG. The adaptation assignment and original story were by Bertram MILHAUSER and HOWARD KOCH.

This script was reviewed by informants who failed to detect any Communist propaganda. The same process was followed in connection with a picture currently under production called "Abbott and Costello Meet Frankenstein". The producer on this picture, ROBERT ARTHUR, and the Director, CHARLES BARTON. Screen credits for the original assignment and screen adaptation will go to BERTRAM MILHAUSER, ROBERT LEES and FREDERIC RENALDO. Upon reviewing this script the informants likewise reported no evidence of Communistic propaganda.

The production schedule of Paramount stories upon examination revealed that a picture called "My own True Love" will finish shooting approximately the first of September, 1947, according to T-4. This picture is produced by VAL LEWTON and directed by COMPTON BENNETT. The writers on the story are TED STRAUSS and JOE MISCHEL. This picture stars PHYLLIS CALVERT and MELVYN DOUGLAS. The script was reviewed and no evidence of Communistic propaganda was noted according to the informants.

Contemplated Change in Management at RKO Studios.

Informant T-2 stated that the motion picture industry, at his instigation, is going to take a positive stand concerning the allegation that Communists control the industry. A meeting was held in this informant's office last week which was attended by sixteen individuals who represent studios and the major independent producers, wherein the informant outlined the program he believes the industry should follow in meeting probes by investigating committees of Congress. Informant said that the committee will defend the industry and that any allegation that it is presently controlled by Communists the industry will vigorously deny.

He went on to say that the pictures "Mission to Moscow" and "Song of Russia" were deliberately made by the industry to placate an ally and to help keep this ally in the war in order to save American lives until this country was ready from a military standpoint. In making pictures such as these the industry was doing exactly what the Administration was doing when it gave airplanes and munitions of war to Russia. No denial will be made of the fact that these pictures were pro-Russian and probably were definite Russian and Communistic propaganda.

At this meeting the informant made the public statement that he had always heard that DORE SCHARY, Executive Producer at RKO Studios, leaned to the left in his political thinking and the informant was advised by the RKO representative to "talk to SCHARY and get your own version of his political philosophies".

Informant explained to the writer that when HARRY KOERNER, former head of RKO, died, PETER RATHAVON took over as President of the Studio and installed DORE SCHARY as Executive Producer. RATHAVON, according to the informant, also has an interest in a motion picture studio in Mexico. The largest block of stock is owned by FLOYD ODLUM of the Atlas Corporation. ODLUM owns approximately 40% of the common stock, which is approximately one million shares, out of a little less than three million total. Several months ago ODLUM wanted to sell seven or eight hundred thousand shares of his stock at approximately $14.00 a share and RATHAVON was attempting to get a group of men together in order to help him buy out ODLUM, who, according to the informant, is Chairman of the Board of RKO. JULES STEIN, of Music Corporation of America, a large agency, and SOL LESSER, a producer, were two that were approached by RATHAVON. The informant was also approached, however he pointed out the stock is now down to about $8.00 a share and nothing has been done lately to the best of his knowledge.

Informant pointed out that SCHARY was put in RKO on the recommendation of RATHAVON and the informant recalled that A. B. LECKE, an investigator for the House Committee on unAmerican Affairs, stated that he had interviewed

RATHAVON and when asked whether he would continue to employ people whom he knew to be Communists RATHAVON said that a man's political leanings were none of his business; that he was interested only in talent and ability and that if a man were a Communist and could do a job RATHAVON would only consider important the fact that the man had ability.

The new committee being formed by the informant will "join with, assist and help to expose Communists, but we will fight to the inth degree the labeling of the whole motion picture industry as Communist dominated".

As an example of how DORE SCHARY places persons in RKO Studios CNDI [redacted] has reported that persons seeking jobs at RKO sometimes contact WALDO SALT, who has been reported by CNDI [redacted] as being a member of the Communist Party, and who is presently Organizer of the Cultural Sub-Section of the Communist Party within the Motion Picture Industry, asking SALT to use his influence with SCHARY. SALT has "put in a good word" for certain of his friends with DORE SCHARY in helping them obtain employment at RKO Studios. b7D

As a matter of interest, WILLIAM Z. FOSTER arrived in Los Angeles from New York September 10th to confer with Local Party Leaders. He is to address a mass meeting Friday, September 12th. On the afternoon of September 10th FOSTER met in a local hotel with WILLIAM SCHNEIDERMAN, the California State Secretary of the Communist Party, who came to Los Angeles from San Francisco for that purpose, and NED SPARKS, Chairman of the Los Angeles County Communist Party. They discussed a number of issues and one topic was certain Hollywood motion picture productions. FOSTER, in speaking of the motion picture "The Best Years of our Lives" said: "That was real stuff". He commented on the pictures "The Farmer's Daughter" and "Crossfire", stating: "they are standing them on their ears". Also in the conversation FOSTER indicated that he considered these three pictures as very fine productions. All three of these pictures have been discussed in the reports in this case. This information was furnished by Source T-7.

~~- P E N D I N G -~~

## UNDEVELOPED LEADS

### THE LOS ANGELES DIVISION

#### AT LOS ANGELES, CALIFORNIA

Will remain alert for any other motion pictures identified by informants as containing Communist propaganda and furnish specific instances of same to the Bureau.

## INFORMATION COPY

### THE NEW YORK CITY DIVISION

A copy of this report is being designated for the New York Office for information purposes inasmuch as it is office of origin in the case entitled COMMUNIST PARTY, USA.

LA 100-15732

Declassified
2040 Bkt. 7/19/77

[redacted]

Source T-1

Source T-2

Source T-3

Source T-4

Source T-5

Source T-6

Source T-7

b7D

[redacted] should not be disclosed to anyone outside the Bureau as the critics of these scripts. These documents were obtained from reliable contacts at Universal-International and Paramount who would be greatly embarrassed if it became known that the script was read by anyone connected with another studio. These scripts are sacred property to the individual studio and it is very difficult to get them for a review. It is therefore imperative that we keep confidential the identities of people who review these scripts for the Bureau.)

b7D

Declassification
7/19/77

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 9/12/47 | 8/7-2/39/10/47 | ELMETT C. McCAUGHEY CLF |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: Pictures scheduled for production and or release by Paramount and Universal-International Studios during next four months have been analyzed and results set forth. The new LILLIAN HELLMAN-VLADIMIR POZNER picture, entitled "Another Part of the Forest", now in production at Universal-International, allegedly "is most certainly propaganda for Communism, or, more specifically, it is vicious propaganda against the Capitalist system". FREDERICK MARCH, actor, and his wife, FLORENCE ELDRIDGE, have agreed to play the leads.

- P -

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 7-13-84 DISPATCHED 4-18-85 SPIRBTOGAN

REFERENCE: Bureau File No. 100-136754.

Report of SA LESLIE F. WARREN dated August 7, 1947 at Los Angeles.

DETAILS: This is a joint report of SA LESLIE F. WARREN and the writer.

TABLE OF CONTENTS


| | Pages |
|---|---|
| 1. Tactics used in the injection of Communist Propaganda, or the rejection of anti-Communist Scenes in motion pictures. | 2 |
| 2. Analyzation of specific motion pictures, past and current, disclosing Communist connections with the production and the identification of specific Communist propaganda therein. | 2-12 |
| 3. Contemplated change in management at RKO Studios. | 13-14 |


APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

COPIES OF THIS REPORT

5 - Bureau
1 - New York City (Info.)
3 - Los Angeles

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

DATE: September 11, 1947

FROM : The Executive Conference

SUBJECT:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahan
Miss Gandy

At a meeting of the Executive Conference on September 10, 1947, attended by Messrs. Tolson, Tamm, Glavin, Tracy, Nease, Mohr, Nichols, Clegg, Rosen, Long and Ladd, the Conference was advised that it was suggested that the Los Angeles Office be instructed to put into effect the following procedure for the purpose of determining the "effect of the Communist activity in the motion pictures in Hollywood."

It was suggested that the Los Angeles Office be instructed to list and submit to the Bureau the names of pictures in which known Communists and Communist sympathizers have parts, together with the identities and roles of Communists and Communist sympathizers.

It was also suggested that qualified Agents be designated to review on a confidential basis the motion picture films which responsible critics or reliable informants have indicated to contain Communist propaganda, pointing out carefully that they should not attempt to obtain scripts or make direct approach to studios for this purpose; that the Agents should thereafter set out scene or scenes which contain the Communist propaganda, identifying this scene with the Communist Party line on the particular issue involved. Such information should then be submitted to the Bureau by the Los Angeles Office on a quarterly basis.

The Executive Conference was unanimously in favor of this provision with the safeguards listed above. In the event you approve the suggestion of the Conference, a letter is attached for the Los Angeles Office.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP12 BTG/cm

Respectfully,
For the Conference

Clyde Tolson

E. A. Tamm

RECORDED 100-138754-233

INDEXED

36 SEP 1947

Attachment

EX-56

EX-56

DML:cmw

cc - Mr. Clegg
Mr. Mohr

30 SEP 30 1947

Certified Mail #P 66-8-754
Motion Picture Industry

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP1W-6 JGM

100-138754-234

ENCLOSURE

ENCLOSURE

100-138954-234

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY [illegible]

47187

1944 Card No. 39300

Name [redacted]
Address
City
Name of Club
New Card issued on Nov 30 1944

(To be filled in by person exchanging card)

Male ✓ Female ..... White ..... Negro .....
Occupation Writer
Industry Motion Picture
Member of: CIO ..... AFL ..... Ind. Union ✓ No Union .....
Is member club subscriber for Daily Worker? Yes ✓ No .....

b6
b7C

№ 47350

1944 Card No. 46966

Name [redacted]
Address
City
Name of Club
New Card issued on Dec 9 1944

(To be filled in by person exchanging card)

Male ✓ Female ..... White ..... Negro .....
Occupation actor
Industry motion pic
Member of: CIO ..... AFL ✓ Ind. Union ..... No Union .....
Is member club subscriber for Daily Worker? Yes ..... No ✓

b6
b7C

№ 47444

1944 Card No. .....

Name [redacted]
Address
City
Name of Club
New Card issued on Nov. 29 1944

(To be filled in by person exchanging card)

Male ..... Female ✓ White ✓ Negro .....
Occupation Actor
Industry M.P.
Member of: CIO ✓ AFL ✓ Ind. Union ..... No Union .....
Is member club subscriber for Daily Worker? Yes ..... No .....

b6
b7C

100-138784-234

ENCLOSURE

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY Spia BTJGM

100-138784-234

ENCLOSURE

ALL FBI INFORMATION CONTAINED
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HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SPIA BTJGM

ENCLOSURE

100-138784-234

b6
b7C

**Nº 47279** 1944 Card No. 46836

Name: Alvah Bessie
Address: [redacted]
City:
Name of Club:
New Card Issued on: 12/10/44 194
(To be filled in by person exchanging card)
Male ✓ Female White ✓ Negro
Occupation: Writer
Industry: Motion Picture
Member of: CIO AFL Ind. Union ✓ No Union
Is member club subscriber for Daily Worker? Yes ✓ No

**Nº 47181** 1944 Card No. 41826

Name: Cecil B
Address: [redacted]
City:
Name of Club:
New Card Issued on: Dec 21 1944
(To be filled in by person exchanging card)
Male ✓ Female White Negro
Occupation: Writer
Industry: M. Picture
Member of: CIO AFL Ind. Union ✓ No Union
Is member club subscriber for Daily Worker? Yes ✓ No

b6
b7C

**Nº 47180** 1944 Card No. 46806

Name: Paul L
Address: [redacted]
City:
Name of Club:
New Card Issued on: Nov 30 1944
(To be filled in by person exchanging card)
Male ✓ Female White Negro
Occupation: Writer
Industry: M. Picture
Member of: CIO AFL Ind. Union ✓ No Union
Is member club subscriber for Daily Worker? Yes ✓ No

b6
b7C

**Nº 47347** 1944 Card No. [illegible]

Name: Joe Bromberger
Address: [redacted]
City:
Name of Club:
New Card Issued on: Dec 9 194[illegible]
(To be filled in by person exchanging card)
Male ✓ Female White Negro
Occupation: actor
Industry: motion pic.
Member of: CIO AFL ✓ Ind. Union No Union ✓
Is member club subscriber for Daily Worker? Yes No ✓

**Nº 47196** 1944 Card No. [illegible]

Name: [illegible]
Address: [redacted]
City:
Name of Club:
New Card Issued on: [illegible] 194[illegible]
(To be filled in by person exchanging card)
Male ✓ Female Negro
Occupation: [illegible]
Industry: M. Picture
Member of: CIO AFL Ind. Union ✓ No Union
Is member club subscriber for Daily Worker? Yes ✓ No

b6
b7C

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP1 & BTJ6 vm

ENCLOSURE

100-138784-234

ENCLOSURE

100-138784-234

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ENCLOSURE

100-138784-234

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HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP1 & BTJ6 vm

ENCLOSURE

100-138784-234

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
September 17, 1947

Director, FBI

PERSONAL ATTENTION: L. B. NICHOLS

RE: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

Dear Sir:

With reference to your telephone request, there are being forwarded photostatic copies of Communist Party membership cards of the following persons:

ALVAH BESSIE
KAREN MORLEY
BUD COHNEN
JOE BROMBERG

You will note that BOHNEN'S first name is given as "BUD" on the card. This is, in fact, ROMAN BOHNEN who was mentioned in the telephonic conversation. JOE BROMBERG is identical with EDWARD BROMBERG inasmuch as his correct name is EDWARD JOSEPH BROMBERG.

There are also enclosed photostatic copies of the membership cards of;

DALT T. (DALTON TRUMBO)
SAM O. (SAM ORNITZ)
ALBERT M. (ALBERT MALTZ)
RING L. (RING LARDNER, JR.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY 6810 BTW/CM

With reference to this last mentioned group of individuals, this office has records to show that although the last name is not given on these cards, they were, in fact, issued to the individuals whose names are set forth in parenthesis.

The other individuals mentioned in Mr. NICHOL'S conversation have not, so far as is known, been issued any party membership cards.

Very truly yours,

RBH:AB
Encs. 8
AMSD

R. B. HOOD, SAC.

RECORDED
INDEXED

VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : Director, FBI

DATE: September 20, 1947

FROM : SAC, Los Angeles

SUBJECT: HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-85 BY SP12 BTC/cm

On September 18, 1947, Mr. H. A. Smith, Investigator for the above-named Committee in Los Angeles, called on me and stated he had just returned from the East, having conferred with Congressman Thomas and Chief Investigator Stribling of the Committee.

Mr. Smith stated that the meeting in the East produced practically no results and, as far as he is concerned, was not at all worth while. Apparently he and Stribling clash on their ideas about how the Hearing is to be held and from what Smith said, there is little likelihood of them reaching a compromise on their divergent views. He pointed out that there was some talk about attacking the motion picture industry at the Hearing and Smith is of the definite opinion this should not be done, and he has told Stribling that, but the latter is apparently convinced that some of this should be done. He kept telling Smith that he had been in this type of work for seventeen years and that Smith was a novice at it and could not tell him how to run it. They talked a great deal about having "big names" for the Hearing and apparently they are still more concerned with having "big-named" people appear than with developing some real information of value. Stribling kept telling Smith that he would come out of this thing a very well-known man and he would be able to "write his own ticket here in California." Smith says he never saw anyone who came out of a Committee Hearing who could write his own ticket.

Smith stated that he was asked expressly if he was going to continue with the Committee and he assured them that he was. He pointed out to me that he would certainly never let the Bureau down by resigning from the Committee's work until after this Hearing and he hoped that the Bureau would understand his position. He states he has worked long and hard on this matter and feels that, having been on the scene, he is entitled to make some recommendations as to how it ought to be handled and he thinks that some of them should be accepted.

He advised that the following individuals are being subpoenaed immediately for the Hearings now scheduled to begin on October 23, 1947:

RECORDED 100-12875 235

| | |
|---|---|
| Charles Chaplin | Dalton Trumbo |
| Lester Cole | Albert Maltz |
| Alvah Bessie | Ogden Stewart |
| Edward Dmytryk | Adrian Scott |
| John Howard Lawson | Bert Brecht |

EX-37

Well it begins to look as if this investigation is going to be an "A-1"

RH:CFJ

D. M. Ladd 9-6-47

J. P. Coyne

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
Security Matter - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP1-6 JTG/MM

In the preparation of the current summary for the Director on Communist infiltration of the motion picture industry, it has been noted that the Bureau has developed considerable data reflecting the cause of the Communist activity in the motion picture industry. By that I mean that a very extensive investigation has been conducted to determine the identities of the Communists and Communist sympathizers in Hollywood as well as their activities. We have also conducted a thorough investigation of the Communist infiltration into the labor field and the various Communist front organizations active in the Hollywood area. On the other hand, the effect of this Communist activity in the motion picture industry has not been determined. That is, the actual Communist propaganda in the motion pictures, which is the ultimate objective of the Communist Party program in Hollywood, has not been developed.

In 1945 SAC Hood of the Los Angeles Office proposed to the Bureau that Agents be assigned to review certain motion pictures for the Communist propaganda content in order for the Bureau to have available this type of information so that if at some future date it was necessary to point out examples of actual Communist propaganda in the film industry, the Bureau could be in a position to do so. Mr. Hood's suggestion at that time was vetoed by the Bureau due to the fact that it was felt we should not undertake a project to have such analysis prepared of films of a social and political nature. The review of these films would constitute the opinion of the reviewing Agents and they could not be classified as expert witnesses. In addition, it was felt that the Communist line at that time, at least on the surface, was most harmonious with the nation's policies and in many instances it would have been most difficult to show that a line or sequence in a motion picture had been wilfully injected as Communist propaganda.

The above reasons for vetoing Mr. Hood's suggestion are well considered; however, the Communist Party has returned to its basic principles of Marxist-Leninist ideology. The nation has become aware of the Communist menace within our borders and the Bureau may be called upon to specifically state the scenes in certain motion pictures which may contain Communist propaganda. It is believed that the following policy should be established: (1) Pictures in which known Communists or Communist sympathizers have a part should be listed and submitted to the Bureau together with the identities and roles of these Communists and Communist sympathizers. (2) Qualified Agents, well schooled in Communism and Communist propaganda techniques, should be designated to review, on a confidential basis, the script and film of all motion pictures which responsible critics or reliable informants have indicated contain Communist propaganda. These Agents should then set out, verbatim whenever possible, the scene or scenes which contain Communist propaganda. Each scene should then be followed by a quotation which gives the Communist Party line on the particular issue involved. These quotations should be taken whenever possible from official publications of the Communist Party such as "Political Affairs;" and, (3)

APR 100-138754-236

The procedure is to become effective immediately and should be submitted to the Bureau on a quarterly basis hereafter.

It is believed that this procedure, if put into effect, will give the Bureau an authoritative, graphic picture of the Communist propaganda in current motion pictures and will provide the Bureau with the effect of the activity of these Communists and Communist sympathizers active in the motion picture industry. Therefore, if you approve, there is attached hereto a letter to the Los Angeles Office requesting them to put this procedure into effect at once.

Attachment

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. Ladd

DATE: 9-6-47

FROM : J. P. Coyne

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
Security Matter - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-85 BY SP18 BOOLEUM

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

In the preparation of the current summary for the Director on Communist infiltration of the motion picture industry, it has been noted that the Bureau has developed considerable data reflecting the cause of the Communist activity in the motion picture industry. By that I mean that a very extensive investigation has been conducted to determine the identities of the Communists and Communist sympathizers in Hollywood as well as their activities. We have also conducted a thorough investigation of the Communist infiltration into the labor field and the various Communist front organizations active in the Hollywood area. On the other hand, the effect of this Communist activity in the motion picture industry has not been determined. That is, the actual Communist propaganda in the motion pictures, which is the ultimate objective of the Communist Party program in Hollywood, has not been developed.

In 1945 SAC Hood of the Los Angeles Office proposed to the Bureau that Agents be assigned to review certain motion pictures for the Communist propaganda content in order for the Bureau to have available this type of information so that if at some future date it was necessary to point out examples of actual Communist propaganda in the film industry, the Bureau could be in a position to do so. Mr. Hood's suggestion at that time was vetoed by the Bureau due to the fact that it was felt we should not undertake a project to have such analysis prepared of films of a social and political nature. The review of these films would constitute the opinion of the reviewing Agents and they could not be classified as expert witnesses. In addition, it was felt that the Communist line at that time, at least on the surface, was most harmonious with the nation's policies and in many instances it would have been most difficult to show that a line or sequence in a motion picture had been wilfully injected as Communist propaganda.

100-138754-236

RECORDED SEP 25 1947

The above reasons for vetoing Mr. Hood's suggestion are well considered; however, the Communist Party has returned to its basic principles of Marxist-Leninist ideology. The nation has become aware of the Communist menace within our borders and the Bureau may be called upon to specifically state the scenes in certain motion pictures which may contain Communist propaganda. It is believed that the following policy should be established: (1) Pictures in which known Communists or Communist sympathizers have a part should be listed and submitted to the Bureau together with the identities and roles of these Communists and Communist sympathizers. (2) Qualified Agents, well schooled in Communism and Communist propaganda techniques, should be designated to review, on a confidential basis, the script and film of all motion pictures which responsible critics or reliable informants have indicated contain Communist propaganda. These Agents should then set out, verbatim whenever possible, the scene or scenes which contain Communist propaganda. Each scene should then be followed by a quotation which gives the Communist Party line on the particular issue involved. These quotations should be taken whenever possible from official publications of the Communist Party such as "Political Affairs;" and, (3)

9/11/47

JJC:mn

The procedure is to become effective immediately and should be submitted to the Bureau on a quarterly basis hereafter.

It is believed that this procedure, if put into effect, will give the Bureau an authoritative, graphic picture of the Communist propaganda in current motion pictures and will provide the Bureau with the effect of the activity of these Communists and Communist sympathizers active in the motion picture industry. Therefore, if you approve, there is attached hereto a letter to the Los Angeles Office requesting them to put this procedure into effect at once.

Attachment

SAC, Los Angeles

September 18, 1947

Director, FBI

COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-85 BY SP12 BTCWM

RECORDED
EX-65

-236

The Bureau desires that your office put into effect immediately the following procedure in developing the effect of the Communist activity in the motion pictures in Hollywood.

1. Pictures in which known Communists or Communist sympathizers have a part should be listed and submitted to the Bureau together with the identities and roles of these Communists and Communist sympathizers.

2. Qualified Agents, well schooled in Communism and Communist propaganda techniques, should be designated to review all motion pictures which responsible critics or reliable informants have indicated contain Communist propaganda. In the event you believe it possible to obtain, subsequent to the release of the picture, copies of the scripts of these motion pictures from confidential informants, you should advise the Bureau of the identity of such informants and the possibilities of obtaining such scripts for prior Bureau authority. If such Bureau authority is granted, these scripts may be utilized in reviewing those motion pictures. No direct approach should be made to the studios to obtain the scripts or review the films.

   These Agents should then set out in a most accurate and authoritative manner the scene or scenes which contain Communist propaganda. Each scene should then be followed by a quotation which reflects the Communist Party line or the Communist program utilized by the Communists or pro-Communist writer, producer or director in his attempt to disseminate Communist propaganda in the particular scene. These quotations should be taken whenever possible from an official publication of the Communist Party, such as "Political Affairs". The utilization of this quotation should indicate the parallel existing between the particular scene and the Communist Party line.

3. The procedure should be instituted immediately and desired information submitted to the Bureau on a quarterly basis thereafter.

It is realized that in most instances the script of the film will not be available. It is, therefore, incumbent upon the Agents reviewing the film to be most accurate in their description of the particular scene and the setting forth of the dialogue. The Bureau is desirous of having available an authoritative, graphic picture of the Communist propaganda in the motion pictures and the review, therefore, must set forth factual information rather than opinions of Agents.

JJC:DML:mcm:dma

DEPT. OF JUSTICE

SAC, Los Angeles

Director, FBI

COMPIC
INTERNAL SECURITY - C

September 18, 1947

Reference is made to our teletype to your office dated September 6, 1947, and your reply dated September 8, 1947, captioned Communist Infiltration of Motion Picture Industry, Internal Security - C.

In the referenced communication to your office you were instructed to re-examine the information set out in the report of Special Agent James G. Findlay, dated August 4, 1947, with reference to Allen Rivkin, wherein it was indicated he was a member of the Northwest Section of the Los Angeles County Communist Party, according to Source T-2. Upon re-examining the information obtained from Source T-2, your office advised that the original information set out in the referenced report was in error and that actually there was no evidence, according to this source, that Allen Rivkin was a member of the Communist Party.

I desire to call to your attention that it is of the utmost importance that extreme care and caution be exercised in the preparation of our reports. An error of this type is most serious and could prove very embarrassing to the Bureau, particularly in view of the present interest of the nation as a whole and the Congressional Investigating Committees concerning Communist activities in the Motion Picture Industry. The Bureau will not tolerate errors of this type and you are accordingly instructed to personally see that this type of reporting does not occur in the future.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-91 BY SP1-6706 cm

SE 16

100-138754-237

RECORDED & INDEXED

F B I

31 SEP 25 1947

EX-129

COMMUNICATIONS SECTION
MAILED 1
SEP 19 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

SEP 19 9 21 AM '47

JJC:mcm

53 OCT 4 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: September 24, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY INTERNAL SECURITY - C

Enclosed herewith is a photographic copy of a speech made by IRVING PICHEL, motion picture director, on January 13, 1947, at the El Patio Theater, Hollywood, California.

This speech was made at a public forum sponsored by the Hollywood Writers' Mobilization as part of their "Counter-Attack" series. The forum on January 13, 1947, was called the "Attack on Hollywood". The speakers besides IRVING PICHEL were:

JOHN HOWARD LAWSON

ROBERT W. KENNY

The original of instant photograph was made available from the files of the Hollywood Writers' Mobilization through the cooperation of Mr. JACK PEASE, Security Officer, University of California at Los Angeles, to Special Agents JAMES G. FINDLAY, LESLIE F. WARREN, and JOHN KEANE of this office on May 16, 1947.

This is being forwarded to the Bureau inasmuch as it is felt that it may be of interest to the Bureau in connection with the above captioned case.

JK:MGM
ENCL.
100-15732

ENCLOSURE BEHIND FILE

ALL INFORMATION CONTAINED IS UNCLASSIFIED DATE 1-30-84 BY SP2 TAP/ate 9/9/87 SP Sci/Qt 77CIV999 SP12 BTJ/um 4-18-95

RECORDED & INDEXED

100-138254-238

FBI

EX-44

ENCL. ATTACHED

30 OCT 4 1947

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

## DECODED COPY

WASH FROM LOSA 5 8 4:30 PM

DIRECTOR URGENT

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, IS-C. REURTEL SEPT. SIX. RECHECK OF RECORDS OF SOURCE T DASH TWO REFERRED TO IN RPT. OF SA JAMES G. FINDLAY, LA, AUG. FOUR LAST. REVEALS MEMBERSHIP OF ALEXAN RIVKIN, NOT ALLEN RIVKIN IN N.W. SECTION LACP IN NINETEEN FORTY FOUR. MEMBERSHIP OF ALLEN RIVKIN AS REPORTED ON PAGE ONE FIVE FIVE OF REFERENCE REPORT WAS REPORTED IN ERROR. HOWEVER, SOURCE T DASH ONE REFERRED TO IN SAME REPORT CLASSIFIED ALLEN RIVKIN ON JULY TEN, FORTY FOUR AS QUOTE CONNECTED WITH AND PART OF COMMUNIST APPARATUS IN HOLLYWOOD MOTION PICTURE INDUSTRY UNQUOTE. NO DOCUMENTARY EVIDENCE OF MEMBERSHIP OF ALLEN RIVKIN AT HAND AND NO EVIDENCE OF RELATIONSHIP BETWEEN ALLEN AND ALEXAN RIVKIN.

HOOD

RECEIVED: 9-8-47 8:55 PM EST NH

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-75 BY SP12 BTJ bm

RECORDED
INDEXED 100-138754-239
F B I
SEP 27 1947

EX-81

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

CC-150

BUREAU OF
TES DEPARTMENT OF JUSTICE

September 27, 1947 URGENT

To: COMMUNICATIONS SECTION.

Transmit the following message to: SAC, Los Angeles

COMPIC. ADVISE WHETHER PAUL V. MC NUTT OR JAMES F. BYRNES IS TO REPRESENT THE ASSOCIATION OF MOTION PICTURE PRODUCERS AT THE COMING HEARING BEFORE THE UNAMERICAN ACTIVITIES COMMITTEE. SUTEL.

JJC:rb

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HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP2 6T3 4 lm

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&
INDEXED

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

SEP 27 1947

Mr. Tolson
Mr. L. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Mease
Miss Gandy

FILED BY STUB DESK

EX-92

OCT 9 1947

SENT VIA TELEMETER 2-19 M Per

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

SEP 28 1947

TELEMETER

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-95 BY SP18 [illegible]

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

WASH FROM LOSA 12 27 8-41 PM

DIRECTOR URGENT

COMPIC. REBULET THIS DATE ON ~~SEPTEMERXX~~ SEPTEMBER THIRTEEN [redacted] b7D
[redacted] ADVISED PAUL MC NUTT WILL REPRESENT THE MOTION
PICTURE PRODUCERS BEFORE THE UNAMERICAN ACTIVITIES COMMITTEE AND WILL
OPENLY ACT IN THIS CAPACITY. JAMES F. BYRNES WILL ~~ASXX~~ ACT AS
ADVISOR ON POLICY BUT WILL NOT OPENLY ASSOCIATE HIMSELF WITH THE
HEARINGS, BUT WILL BE AVAILABLE FOR CONSULTATION WITH THE PRODUCERS
INFORMANT LEFT FOR [redacted] AND UNAVAILABLE LOCALLY. b7D
HOOD

ACK PLS

HANDLED
240
RECORDED 100-138254-21
OCT 2 1947
EX-112

50 OCT 11 1947 87

Serial 42 Sent
1-15 [illegible]

cc Mr. Ladd Mr. Carper

STANDARD FORM NO. 64

# Office Memorandum UNITED STATES GOVERNMENT

TO : MR. J. P. COYNE

DATE: October 6, 1947

FROM : Mr. J. J. Casper

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahan
Miss Gandy

Files Section

Attached hereto is the original, the yellow, and two tickler copies of the old running memorandum which was maintained on "Communist Infiltration of the Motion Picture Industry."

In view of the fact that a new complete summary has been compiled on the "Communist Infiltration of the Motion Picture Industry" as of October 2, 1947, this old running memorandum is being made a part of the Bureau's files. The running memorandum maintained on this subject matter will be added to the new summary from this date forward.

Attachments per memo from Casper to Coyne dated May 27-47 for attachment.

JJC:edm

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-75 BY SP2 BTJ/GM

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RECORDED & INDEXED

100-138754-241
F B I

OCT 6 1947

54 EX-429

51 OCT 9 1947

# GARY COOPER INAUGURO LA F. COMUNISTA DE FILADELFIA

ANTE 90.000 personas, Gary Cooper pronunció el siguiente discurso inaugurando la Federación Comunista de Filadelfia:

"Compañeros, ciudadanos: La roja bandera que veis flamear al viento en la inmensa torre de la Federación está para indicaros que también aquí, en Filadelfia, se ha dado un nuevo paso hacia el porvenir. En cualquier lado en que se enarbole uno de estos rojos pendones, allí se colocan las bases para la felicidad, la libertad y la paz de los trabajadores de todo el mundo. Nuestra bandera es roja, como roja es la sangre de los millones de hombres de todas las edades y todas las épocas muertos en nombre de una mayor justicia social; como el ardor que nos invade a todos en la edificación de un nuevo mundo.

"Ser comunista es hoy el más grande honor. Ser comunista significa tener el sol, la luz en todo el espíritu, significa amar, luchar!

"Yo quisiera que todos los hombres entendan y comprendan qué somos nosotros los comunistas; entonces no habría ninguno que de buena fe pueda sostener que somos enemigos del hogar, de la humanidad y de la paz.

"Es preciso conocer primero qué es el ideal comunista para poderlo juzgar. Especialmente los americanos tienen necesidad de ello. Fuera de nuestro continente, millones de hombres miran hacia América como el país de la civilización moderna, pero nadie, como nosotros los americanos puede comprender cuán equivocada es esta creencia. Todos lo sabemos, pero quizá no tengamos el coraje de confesárnoslo, porque podría parecernos casi... degradante. Todo el mundo tiene fe en nosotros, y por qué no debemos ser nosotros mismos los primeros en admitir nuestros defectos, el error de nuestro sistema de vida, y confesar todo lo que hay de equivocado y de vano en nuestra existencia? Esta es la única razón que ha impedido hasta ahora nuestro despertar, el saber verdaderamente, mostrar, reconocer los errores del sistema social vigente y transformar, con una decidida intervención quirúrgica el estado de cosas que sofoca a nuestra sociedad.

"Sí, debemos ser sinceros. Nuestro país es el país del oro y de la plata, del carbón, del petróleo, de las grandes vías ferroviarias, de los transatlánticos... Pero nuestro también el país donde Rockefeller, Ford y Rotschild mandan emplear gases lacrimógenos contra los trabajadores que hacen huelga para que se les conceda un nivel de vida más digno y humano. Nuestro país es el país de Lincoln, de Roosevelt, de las cuatro libertades, pero también el país del senador Bilbo, el país donde se lincha a los negros y donde son exterminados los pielrojas haciéndolos emborracharse con aguardiente y ginebra... El nuestro es el país de la democracia de palabra, pero también el país donde existe el Ku-Klux-Klan y donde se golpea al negro Bob por si se le ocurre ir a votar... Nuestro es el país de los rascacielos, pero también el país de los millones de desocupados. El nuestro es el país que ha combatido contra Alemania y el Japón, pero también el país que ha permitido que un MacArthur cualquiera deje en pie la autoridad del Tenno en el lejano imperio del Sol Naciente, autoridad sacudida ya por la bomba atómica y que un ligero vientecillo habría podido derrocar... Y es también el país que a pesar del sabio proverbio de Franklin, ha incrementado el contrabando de opio y cocaína en el Extremo Oriente, y ha invertido millones de dólares para experimentar con la energía atómica para fines de guerra y de paz... Nuestro es el país de las "leyes morales y humanitarias", pero también el país de la silla eléctrica, de la ejecución de inocentes animalitos y de la utilización de inmensas cantidades de materiales preciosos para los experimentos con proyectiles bacteriológicos de tétano y lepra... Este es el país que los hombres de los otros continentes creen feliz...

"Compañeros, ciudadanos:

"Yo os digo: sólo el socialismo podrá garantizar la verdadera paz, el verdadero bienestar, no sólo a los Estados Unidos sino también a todo el mundo. Ustedes estarán de acuerdo con esto: todo el mundo marcha hacia el socialismo. En una inmensa federación de repúblicas, la sexta parte del mundo, la Unión Soviética se marcha hacia el cumplimiento total del socialismo... En todas las naciones eslavas, Polonia, Checoslovaquia, Rumania, Yuroslavia, Bulgaria y Albania, se han instaurado verdaderos regímenes populares, típicas expresiones de justicia y de libertad... En Inglaterra, aunque aún no se ha dado un gran paso verdadero hacia el socialismo, los conservadores han sido de todos modos derrotados... En el Brasil y en varias repúblicas de Sud América el Partido Comunista, poco tiempo antes casi inexistente, ha conquistado puestos predominantes en la dirección política del país. En Francia es el primer partido nacional; en Italia ha obtenido casi cinco millones de votos, mientras que el socialista ha obtenido casi seis. En Hungría, los comunistas han conquistado puestos importantes, superando a los partidos de la media burguesía. En todas las colonias [illegible] en Palestina, desde la Indonesia hasta [illegible] de revolución [illegible] Grecia y España combaten encarnizadamente contra sus respectivos dictadores, ayudados por el capital financiero de la City y de Nueva York, mientras que la China, una vez derrotado el invasor nipón, se levanta en masa contra el gobierno militarista y feudal de Chang-Kai-Shek.

"Y en los Estados Unidos?... También para nosotros es hora de despertarnos, de reencontrar el justo camino trazado por Roosevelt, de terminar de una buena vez y para siempre con estos reyes del petróleo, del café, del carbón, del azúcar, de la limonada... de terminar de una vez con estos Al Capone de guantes amarillos, con los especuladores de los trusts y los carteles, para quienes la vida de un hombre no vale más que sus sucios intereses...

"Cuando nuestros padres llegaron a estas orillas, tenían un programa claro: estaban cansados de las luchas del viejo mundo del que venían, de las intrigas, de la Inquisición y del feudalismo. Ellos quisieron construir algo inmensamente grande, inmensamente bello: en un nuevo mundo! Nosotros debemos realizar su ideal, porque no es una utopía: puede tornarse realidad si cada hombre lo tiene presente en su vida como meta, si cada día lucha por su realización con coraje indómito y con tenacidad y fe!... No más guerras entre pueblo y pueblo por la supremacía de este o aquel gobierno; no más el espectáculo vergonzoso de algunos pocos maniobrando en un inmenso país con el único objeto de aumentar su capital...

"Ellos deben comprender que sólo cambiando la faz del mundo el joven Bob no se verá más obligado a dejar a la bella y buena Jane para ir a morir sin saber por qué, combatiendo contra pueblos como el chino y el indonesio que, igual que los americanos, quieren prosperar y vivir sin injusticias...

"Sólo así el minero jamás terminará de recibir bastonazos y rasos por protestar porque morran vive en un rascacielos y tiene automóviles fabricados especialmente para él mientras él se consume en el fondo de una mina en las montañas Rocallosas... Sólo así el buen Tom podrá votar tranquilamente, sin temor a ser golpeado por los hombres de Bilbo... Sólo así trusts y Rockefeller, Ku-Klux-Klan y Al Capone podrán desaparecer de la circulación.

"Sólo el socialismo podrá hacer esto, eliminando a todas las escorias y parásitos, abatiendo el ídolo del dinero, realizando el ideal de la igualdad de derechos y de la justicia social...

"Para lograr esto os invito a todos a ver en el Partido Comunista norteamericano no un instrumento de tiranía y abyección, como quieren haceros creer los agentes del capital, sino como un instrumento de liberación, de progreso y de elevación. ¡Viva América libre! ¡Viva el Partido Comunista!"

* * *

El discurso de Gary Cooper fué saludado con clamorosas ovaciones. De noche se organizó una gran manifestación, se lanzaron fuegos artificiales, se cantó y hubo ediciones extraordinarias de diarios. Los participantes del desfile llevaban carteles que decían: "Basta de Rockefeller". "¡Viva el Partido Comunista!". "¡Queremos ser hombres libres!". "¡Vivan Roosevelt y Stalin!". "¡Venceremos con los hechos, construiremos un mundo nuevo!"

(De "New...

FORMATION CONTAINED
UNCLASSIFIED
BY sp/bmm
138754-244

TRANSLATION FROM THE SPANISH

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP2B/JCG

GARY COOPER INAUGURATED THE COMMUNIST FEDERATION OF PHILADELPHIA

Before 90,000 people Gary Cooper made the following speech to inaugurate the Communist Federation of Philadelphia:

"Comrades, citizens: The red banner that you see flaming in the breeze on the immense tower of the Federation is to indicate to you that here in Philadelphia also a new step has been taken toward the future. Wherever this red banner flies is where there are bases for the happiness, liberty and peace of the workers throughout the world. Our banner is red, red as the blood of the millions of men of all ages and all epochs who were killed in the name of better social justice; red as the ardor which invades us all in the construction of a new world.

"To be a Communist is the greatest honor in the world today. To be a Communist means to have the sun, and the light in the spirit, it means to love and to fight!

"I would like for all men to understand what we the Communists are: then there would not be anyone who in good faith would support the belief that we are enemies of the home, of humanity and of peace.

"It is necessary to first know what the Communist ideal is in order to judge it. Especially the Americans must know it. Outside our continent, millions of men look toward America as the country of modern civilization, but no one can understand how mistaken this belief is like the Americans. We all know it, but perhaps we haven't the courage to confess it to ourselves...because it would seem almost...degrading to us. The entire world has faith in us and why shouldn't we be the first to admit our defects, the errors in our way of life and confess all that is wrong and useless in our existence? This is the only reason that has prevented thus far our awakening, the knowledge of how to truly demonstrate and recognize the errors of the social system in force and to transform by a surgical intervention the state of the things that suffocate our society.

"Yes, we must be sincere! Our country is the country of gold and silver, of coal and oil, of the great railroad systems, of the transatlantic lines..But our country is also the country where Rockefeller, Ford and Rothschild order tear gas to be used against the workers who strike for a more worthy and human standard of living. Our country is the country of Lincoln, of Roosevelt, of the four liberties, but also the country of Senator Bilbo, the country where negroes are lynched and where the redskins are exterminated by making them drunk on gin and firewater... Ours is the country of word democracy, but also the country where the Ku-Klux-Klan exists and where Negro Bob is beaten if he goes to vote.... Ours is the country of the skyscrapers, but also the country of the millions of unemployed. Ours is the country that fought against Germany and Japan, but also the country that permitted any MacArthur whatever to leave the authority of the Tenno in power in the far-off empire of the Rising Sun, authority which was removed by the atomic bomb and which a light wind could have overthrown... And

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EX-89

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OCT 6 1947

it is also the country which in spite of the wise proverb of Franklin has increased the contraband of opium and cocaine in the Far East and has invested millions of dollars into experiments with atomic energy for purposes of war and peace... Ours is the country of the "moral and humanitarian laws", but also the country of the electric chair; of the execution of innocent animals and the utilization of immense quantities of precious materials for experiments with bacteriological projectiles of tetanus and leprocy...This is the country which the men of other continents believe to be happy.

"Comrades, citizens:

"I tell you: only Socialism can guarantee real peace, real well-being, not only in the United States but throughout the world. You will be in accordance with this: the whole world marches toward Socialism. In an immense federation of republics, the sixth part of the world, the Soviet Union is marching toward the complete fulfilment of Socialism...In all the slavic nations, Poland, Czechoslovakia, Rumania, Yugoslavia, Bulgaria and Albania true popular regimes have been installed, typical expressions of justice and liberty...In England, although not a real step has been taken toward Socialism, the conservatives have been defeated...In Brazil and in several republics of South America the Communist Party, almost non-existent a short time before, has won predominant posts in the political leadership of the country; in France it is the first national party; in Italy it has obtained almost five million votes, while the Socialist has obtained almost six. In Hungary, the Communists have gained important posts, overcoming the small parties of the middle bourgeoisie...In all the colonies from India to Palestine, from Indonesia to Indo-China there are winds of liberty and social revolution...Greece and Spain are fighting bloody battles against their respective dictators, aided by the financial capital of the City and of New York, while China, after defeating the Japanese invader is raised in mass against the military and feudal government of Chiang-Kai-Shek.

"And in the United States?...It is also time for us to wake up, to find the just road outlined by Roosevelt, to put an end for once and for all and forever to these oil, coffee, coal, sugar, and lemonade kings...to put an end to the Al Capones with the yellow gloves, the speculators of the trusts and placards, for whom the life of a man is worth no more than their dirty interests.

"When our fathers reached these shores they had a clear program: they were tired of the struggles of the old world from whence they came, of the intrigues, of the Inquisition and of fedudalism. They wanted to construct something immensely large, immensely beautiful: in a new world! We must realize their ideal, because it is not a utopia; it can become reality if each man keeps it alive in his life as a goal, if each day he struggles for its realization with indomitable courage and with tenacity and faith!...No more wars between people for the supremacy of this or that government; no longer the shameful spectacle of a few working in an immense country for the only purpose of increasing their capital...

"They should understand that only by changing the face of the world can young Bob no longer be obliged to leave the beautiful and kind Jane to go out and die without knowing why, fighting against people like the Chinese and Indonesians

who, like the Americans, want to prosper and live without injustice...

"Only in this manner can the miner Jim stop receiving bastinados and gas for protesting because Morgan lives in a skyscraper and has cars custom made for him, while he is consumed in the bottom of a mine in the Rocky Mountains...Only in this manner can good Tom vote peacefully, without fear of being beaten by Bilbo's men...Only in this way can trusts and Rockefeller, Ku-Klux-Klan and Al Capone be put out of circulation.

"Only Socialism can do this, eliminating all the scoriae and parasites, overthrowing the idol of money, realizing the ideal of the equality of rights and of social justice.

"In order to attain this I invite all of you to see in the North American Communist Party not an instrument of tyranny and abjection such as the agents of capital would have you believe, but an instrument of liberation, of progress and of elevation.

"Long live free America! Long live the Communist Party!"

*********

The speech of Gary Cooper was received with a clamorous ovation. At night a great manifestation was organized and there were artificial fires, singing, and extra editions of daily newspapers. The participants in the parade carried placards that read: "Enough of Rockefeller", "Long live the Communist Party!", "We want to be free men", "Long live Roosevelt and Stalin!", "Let us conquer the facts and construct a new world!"

(From "New Masses")

Translated by:
Betty Hodgin
August 5, 1947
rh

SAC, Los Angeles

October 4, 1947

DIRECTOR, FBI

COMPIC

INTERNAL SECURITY - C

Reference is made to the report of Special Agent James G. Findley, dated August 4, 1947, at Los Angeles, entitled, "Communist Infiltration of the Motion Picture Industry, Internal Security - C."

The referenced report on page 8 reflects that in 1934, according to confidential source T-16, there were only 35 or 40 Communist members in Hollywood in the motion picture industry who were attached to the Los Angeles Sub-Section of the Communist Party.

The Bureau desires that your Office give consideration to ascertaining whether or not this source can provide the Bureau with the identities of these individuals. If this data can be obtained, it is recommended that an effort be made to ascertain whether or not these individuals are still affiliated with the movement in Los Angeles, and if not, an inquiry should be conducted to ascertain whether or not it is advisable to interview these people relative to the Communist Party activities in the Los Angeles area and in particular with regard to the motion picture industry.

It is requested that you immediately advise the Bureau concerning the information available from source T-16 and your views concerning the possibility of interviewing these individuals in an effort to obtain additional information concerning Communist Party activities in Hollywood and in particular in the motion picture industry.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-18-95 BY SP2 BJW/cm

COMMUNICATIONS SECTION
MAILED
OCT 4 - 1947
P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

JJC:wma

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INDEXED
EX-112

Tolson
E. A. Tamm
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Egan
Gurnea
Harbo
Mohr
Nichols

174
222

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : Director, FBI

DATE: Sept. 23, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
Internal Security - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 4-18-85 BY SP1-BTJ/cm

Recently, Informant [redacted] advised that JOYCE O'HARA of the Motion Picture Producers Association advised him that "the FBI has given EDWARD CHEYFITZ a complete bill of health" in so far as membership in the Communist Party is concerned. The Bureau will recall that CHEYFITZ is employed by ERIC JOHNSTON, President of the Motion Picture Producers, and he was formerly a member of the Communist Party in Cleveland. Informant advised O'HARA that he doubts this very much and reminded him that the newspapers recently carried a story stating CHEYFITZ had taken part in a CIO strike in 1942.

b7D

The Informant stated that PAUL McNUTT has agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings and that JAMES BYRNES will act in the capacity of Advisor. He believed that it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated that McNUTT will be in constant attendance during the sessions and will attempt to formulate questions and handle the people who are appearing from the industry in order to prevent a smear of the Hollywood Picture Industry.

The Informant advised that the Policy Committee is composed of NATE SPINGOLD, AUSTIN KEOUGH, ROBERT RUBIN and JOE HAZEN of New York; MENDEL SILBERBERG, MAURICE BENJAMIN, AL WRIGHT and FRANK FREEMAN of Hollywood. For the most part, these individuals are attorneys.

DEFERRED ACTION

The Informant advised that BYRNES was thinking of asking the Bureau in Washington to give him the names of persons prominent in motion pictures who are Communists so that they can really be exposed at the forthcoming hearings.

For the Bureau's information, during the visit of BYRNES to Hollywood last week, I was introduced to him by FRANK FREEMAN of Paramount Studios. Obviously, there was no mention of the hearings or anything else relating to the security investigations being made in Hollywood.

RBH:AB

100-128754-246

RECORDED & INDEXED

Re: Communist Activities of Motion Picture Industry

HOLLYWOOD BREEDS 'SUPER-AMERICANS'

Moscow, TASS, Soviet Press Service, in Russian Hellschreiber to Europe, Sept. Sept. 21, 1947, 4:00 a.m. EST--L

(Text)

"ISKUSSTVO KINO (CINEMATOGRAPHIC ART--Ed.) has published a lengthy article about the American cinema. The usual impression of American cinematography is that it diverts, entertains, and comforts. This correctly describes the general trend of Hollywood films. At the same time American cinematography is extremely tendentious. The gist of this tendency is to present an ideal of youth and the average man of America. What sort of a man is represented in these films? On the surface he is very charming, 'this 100 percent American.' However, he has other qualities hidden behind the facade of surfaced charm. The hero of the film holds only one religion, the religion of 'the sharp elbow and the mailed fist.'

"At every available opportunity American cinematography presents fights, face-bashings, and the famous punch on the jaw as a most handy and suitable method. But the mentality of these people of the mailed fists is extremely limited. Yet this limitation is painted as the height of present-day culture. Why does Hollywood strive to create such a standard? The answer is obvious. The man who feels himself to be exceptional gladly joins the ranks of people of a similarly patterned exclusiveness and such 'super-Americans' can become the perfect material for the creation of cadres essential to American imperialism which is marching toward big battles. It is time that this should be stated so that it should be understood what the creation of such a standard American can lead to. The press, the literature, and the noble art of cinematography are used in his education. These civilized, but in reality uncultured spectators of Hollywood films, can be set at, urged forward--an army can be hammered out of them and hurled into the mincing machine of war.

"In conclusion the journal notes that the progressive part of America can no longer stand the heroes of Hollywood films and protests against the Hollywood standard are becoming the usual accompaniment to the release of every new film."

COMPIC

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EX-30 19 OCT 1947

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63 OCT 21 1947

Foreign Radio Broadcast #147- September 22, 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: October 9, 1947

FROM : D. M. Ladd

CONFIDENTIAL

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

SUBJECT: MOTION PICTURE, "CROSSFIRE"
INTERNAL SECURITY - C

Motion Picture INDUSTRY

Reference is made to the summary memorandum submitted to you on October 2, 1947, captioned, "Communist Infiltration into the Motion Picture Industry", wherein on pages 161 and 162, the Communist background and reported Communist character of this motion picture are set out.

BEING REVISED

In connection with the pending hearings before the House Committee on Un-American Activities, the San Francisco Office advised that through a technical surveillance maintained on Bartley C. Crum, it ascertained that Crum has been asked to represent the producer and director of the picture, "Crossfire" before the Committee.

Crum, in a conversation with David Wahl, Washington Secretary of the American Jewish Congress, on September 29, 1947, informed Wahl of his contact with the producer and director of this picture and asked who the most effective person in Washington would be for him to discuss this matter with. Wahl advised him to talk to Martin Popper of the National Lawyers Guild, who in turn would get him in touch with one "John Rogers", most probably referring to O. John Rogge.

According to Crum, he was to have a conference with Adrian Scott, the producer of the picture; Edward Dmytryk, director; and Dore Schary, Director of Productions at RKO Studios. Concerning Scott and Dmytryk, it should be pointed out that these two individuals have been identified through a highly confidential but a most delicate source as Communists, and that Schary has been reported as a continual follower of the Communist Party line. In the conversation Crum asked Wahl if he, Crum, could do these individuals any good, to which Wahl replied, "I think you could and I think it would be wonderful if you were in Washington at that occasion. You represent a hell of a lot that Paul McNutt and Jimmie Byrnes do not. You would command a lot of respect", to which Crum replied, "Of course, I have been smeared by that committee too."

The above data has been furnished to you for your additional information concerning the pending hearings to be held by the House Committee on Un-American Activities regarding Communism in the motion picture industry.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

DECLASSIFIED BY Spizbert/Crum ON 4-17-95

Classified by: Spizbert/Crum
Declassify on: OADR

RECORDED & INDEXED

100-138754

JJC:wmj:dbb

CONFIDENTIAL

EX-8

30 NOV 12 1947

SAC, Los Angeles

Director, FBI

October 15, 1947

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-18-90 BY SP12 6700 Tm

In the future the Bureau desires that your office furnish the Bureau every thirty days with an up to date report covering Communist infiltration into the motion picture industry. This report should reflect all significant developments uncovered by your office concerning Communism in the motion picture industry during the preceding 30-day period.

All sources for each and every statement made should be clearly set out. That is, the symbol number of the informant, or the identity of the source, together with the date the information was received, should be indicated.

This procedure should be placed into effect immediately so that as of the 15th of each month, including the month of October, the Bureau will be furnished with an up to date report covering the subject matter.

In addition, your office is instructed to prepare a letter for the New York Office outlining the ramifications of the motion picture industry which have New York connections that have been subjected to Communist activity directly or indirectly. The New York Office should then likewise be requested to submit to the Bureau every thirty days a report covering the significant developments uncovered by that office on the subject matter.

The New York Office is being furnished a copy of this communication so that they may be aware of the Bureau's instructions to your office concerning the handling of this matter and can be guided accordingly. The Bureau desires that your office furnish the Bureau with a copy of the communication which your office directs to the New York Field Division concerning the ramifications within the New York Field Division of Communist activity within the motion picture industry.

RECORDED 100-13277-249
F B I
OCT 16 1947

New York

(This communication has been directed to the Los Angeles and New York Offices in order that the Bureau can bring up to date every 30 days the running memorandum on Communism in the motion picture industry, in accordance with the request of Mr. E. A. Tamm to Mr. Coyne.)

JJC/de

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : J. P. Coyne

DATE: October 7, 1947

FROM : J. J. Casper

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Henson
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

There are attached hereto the original and yellow copies of the interim summary memorandum prepared on the captioned subject matter which is dated July 9, 1947.

It is recommended that this interim summary memorandum be placed in the files with a copy of my memorandum to you advising all individuals who at some future date may have cause to examine the Bureau's files on the captioned subject matter that all of the information contained in the interim memorandum, as well as a most complete and detailed summary on the entire subject matter, was prepared for the Director in a summary memorandum bearing the above-captioned matter dated October 2, 1947, which has also been made a part of the official files of this Bureau.

HANDLED B
CRIM DIVS

Attachment

RECORDED 100-13775-250
EF B II
1 OCT 20 1947

EX-89

EX-89

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 2-2-88 BY SP3BTJ
4-18-95 249305 SP2BTJ
377272

July 8, 1947

1050

# DIGEST

## COMMUNISM IN THE MOTION PICTURE INDUSTRY

In 1934 the Communist Party first became cognizant of the propaganda possibilities of the motion picture. This realization caused the Communist leaders to issue instructions in September of 1935 to all Communist Party Units in Hollywood to intensify their infiltration tactics among the cultural and labor groups in the motion picture industry. The Hollywood Units were instructed to capture the labor unions and to secure the assistance of the cultural group, that is the directors, writers, artists, actors, actresses, and highly paid technicians, in their effort to influence the production of motion pictures and thus serve the Communist cause.

These instructions have resulted in the formation of a well-schooled group of Communists in the motion picture industry who, through deception, trickery, and artifices, have promulgated the Communist cause.

Four hundred eighty-three individuals affiliated with the motion picture industry or the closely allied radio industry in Hollywood have been identified as being members of the Communist Party or its predecessor, the Communist Political Association. These individuals are not only writers and trade unionists but also include directors, actors, and actresses.

EXAMPLES

Writers - Dalton Trumbo
John Howard Lawson

Trade Unionist - Matthew Mattison, Business Agent for the Screen Story Analyst Guild

Director - Herbert Biberman

Actors - Frederic March
Roman Bohnen

Actresses - Florence Eldridge
Ruth Nelson
Anne Revere

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-14-95 BY SP2 BJ 6WM

Possibly more dangerous are the many more Communist sympathizers and fellow travelers in the motion picture industry. Many of these individuals have, with Communist support, been given high executive positions such as directors or production executives. This type of penetration can be described as more insidious because of the reputation and influence gained by these individuals.

EXAMPLE

Dore Schary - Director of all productions at RKO Studios, a Communist Party line follower and supporter of Communist influenced groups

The tactical lines and method of operation of the Communist Party at the present time appear to be another device or deceptive measure used to protect their forces. They are now replacing the outspoken Communist and Communist sympathizer with the "liberal" or "progressive" who is not so well known while the former leaders draw back into their shells to lead the Communist operations from behind the scenes. Yes, they will even go so far as to penetrate the anti-Communist movement, their objective being to direct these anti-Communist movements to less harmful channels, the result of this activity on the part of these Communists and Communist sympathizers being that they are actually attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. Here they are employing a tactic laid down in the Leninist School of Strategy and Tactics.

Among the labor element in Hollywood the principal force of the Communists has been the Conference of Studio Unions. This group is described as a bloc of Communist controlled unions under the leadership of Herbert K. Sorrell, who has been identified as a former member of the Communist Party. The purpose of the Conference of Studio Unions has been reported as twofold: (1) That the union desires to keep the general labor situation in Hollywood agitated in line with the Communist Party program of creating confusion in the United States, and (2) to maintain intact the leadership of Herbert K. Sorrell. The strikes which have developed between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees have been for the most part purely jurisdictional disputes caused by the Communist bloc in the Conference of Studio Unions as a part of their disruptionist tactics to gain control of the labor element in Hollywood.

The Screen Writers Guild is one of the first unions to be formed in the motion picture industry in the cultural field. It has been under the influence of Communists and Communist sympathizers since its inception. These Communists and fellow travelers have propagated the Communist cause in the Screen Writers Guild by disseminating Communist teachings to the unsuspecting

writers who are also members of this Guild. The Communist writers and innocents then inject into motion picture scripts Communist veiled propaganda or eliminate anti-Communist statements or scenes from the original motion picture script.

In the cultural field, the Hollywood Communists and fellow travelers have been most successful in influencing organizations such as the Hollywood Writers Mobilization, People's Educational Center, Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions, and the Actors Laboratory.

The Communists and fellow travelers in the Hollywood Writers Mobilization played an important part in the writing and production of the documentary films for the Overseas Branch of the Office of War Information. In the spring of 1945, the Hollywood Writers Mobilization Editorial Committee on Overseas Films was composed of fourteen members. Seven of these have been identified as Communists.

The People's Educational Center in Hollywood is an outgrowth of the Hollywood Writers School formed by the Communist front group, the League of American Writers in Hollywood. This group is under the influence of Communists and Communist sympathizers and has had such well-known Communists as Herbert Biberman, Frank Tuttle, and Edward Dmytryk in an executive or teaching capacity.

The Independent Citizens Committee of the Arts, Sciences, and Professions is an organization which was supported and backed by the Communist Party and its press during its existence. A national Communist functionary (Lionel Berman) has been given credit with participating in the formation of this group. In Hollywood, the Communist penetration of this group was no exception, for the Executive Council at the time the Hollywood Unit was established, had fifteen individuals as Council members who have been described as Communists. Many more have been affiliated with other organizations known to have been infiltrated or influenced by the Communists. This organization in Hollywood has been described as having taken a part in or supported all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

The Communist Party has concentrated on the writers and directors of the motion picture industry for a considerable period in an effort to have Communist propaganda injected into motion pictures. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party in their effort to disseminate propaganda through the motion picture. During World War II, these writers and directors who acted under Communist guidance were said to have inserted sequences and episodes into pictures in a most clever manner. The

crowning achievement in this respect was the picture "Mission to Moscow." However, the open propaganda in this picture raised a controversy throughout the United States based upon the criticism of the picture by several newspapers which reported that the picture contained pro-Soviet propaganda. This action resulted in the Communists changing their tactic to a more subtle approach. The Communists and Communist sympathizers are said to be now content with inserting a line, a sentence, or a situation into a picture which will carry the Communist Party line into an otherwise nonpolitical picture. It has been said that they have found this method to be more effective by reason of the fact that it does not appear to be purposeful but rather incidental. This subtle method of getting propaganda into pictures has not been limited to the serious drama but has also included the musical comedies. The Communists have not only endeavored to inject propaganda into pictures but have also prevented material which the Party might consider objectionable to its current program from appearing in pictures.

Summarily, it may be said that the Communists and Communist sympathizers have been most successful in their infiltration tactics among the labor and intellectual groups for through the labor element they have utilized their disruptionist tactics causing strife and unrest and through the intellectual groups they have been able to disseminate Communist propaganda or prohibit the filming and production of anti-Communist material.

FROM DO-7

OFFICE OF DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

Mr. Tolson ✓ ( )
Mr. E. A. Tamm ( )
Mr. Clegg ( )
Mr. Glavin ( )
Mr. Ladd ( )
Mr. Nichols ( )
Mr. Rosen ( )
Mr. Tracy ( )
Mr. Gurnea ( )
Mr. Harbo ( )
Mr. Mohr ( )
Mr. Nease ( )
Miss Gandy ( )
( )

17069

Have Carlson check this over.

K.

See Me ( )
Note and Return ( )
For Your Recommendation ( )
What are the facts? ( )

Remarks:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP10 STU 6cm

DG-7

OFFICE OF DIRECTOR BUREAU OF INVESTIGATION

TO
OFFICIAL INDICATED BELOW BY CHECK MARK

| | |
|---|---|
| Mr. Tolson | (✓) |
| Mr. E. A. Tamm | (✓) |
| Mr. Clegg | ( ) |
| Mr. Glavin | ( ) |
| Mr. Ladd | (✓) |
| Mr. Nichols | (✓) |
| Mr. Rosen | ( ) |
| Mr. Tracy | ( ) |
| Mr. Gurnea | ( ) |
| Mr. Harbo | ( ) |
| Mr. Mohr | ( ) |
| Mr. Nease | ( ) |
| Miss Gandy | ( ) |
| | ( ) |

| | |
|---|---|
| See Me | ( ) |
| Note and Return | ( ) |
| For Your Recommendation | ( ) |
| What are the facts? | ( ) |

Remarks:

In view of forthcoming inquiry by House Un-American Activities Com into Hollywood please bring up to date & House have summary on communism in the movies.

H.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-16-95 BY SP1 [illegible]

377272

251

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

DATE: July 8, 1947

FROM : Mr. D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

17058

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Reference is made to your request for a summary on Communism in the motion picture industry which was based upon the pending inquiry by the House Committee on Un-American Activities into the Communist infiltration of the motion picture industry. Accordingly, there is attached hereto a summary based upon available information of the Communist infiltration into the motion picture industry. This summary contains information developed by the Los Angeles Office and contained in the running memorandum maintained for you on "Communist Infiltration into the Motion Picture Industry."

In order, however, that you may have the most current information as well as the verification of the reports submitted to the Bureau by the Los Angeles informants, the field has been requested to conduct additional investigation. This investigation is being directed at obtaining the following information: (1) An exact and complete list of all known Communists in the motion picture industry showing, in addition to their last known Communist membership, their occupations and, whenever possible, their present places of employment; (2) An analysis of current motion pictures in which Communists have played an important role; and (3) The interview of additional informants by the Los Angeles Office and the interview of Louis F. Budenz by the New York Office have been requested to obtain additional facts concerning Communism in the motion picture industry and in an effort to substantiate the reports received to date from reliable informants such as [redacted] of the Los Angeles Office. b7D

In addition, the Los Angeles Office is in the process of preparing a summary type report on the Cultural Section of the Communist Party in Hollywood. The Cultural Section is composed of the artists, actors, actresses, directors, writers, and highly paid technicians in the motion picture industry.

The field has been requested to expedite the furnishing of the requested data to the Bureau in order that this information may be incorporated into a revised summary for you prior to the hearings of the Un-American Activities Committee on this subject.

Also, separate summaries are being prepared for you on individuals in the motion picture industry who have been closely affiliated with Communist or Soviet circles in Los Angeles such as Charles Chaplin, Edward G. Robinson, John Garfield, Herbert Biberman, and John Howard Lawson.

RECORDED 100-138151-251

A digest of the Communist activity set out in the summary will preface the summary for your convenience. This summary is broken down into the following headings:

I. Communist Party Membership in Hollywood and Method of Operation
II. Communist Infiltration of Labor Groups
III. Communist Infiltration of Intellectual Groups
IV. Communist Influence in Motion Pictures
V. Soviet Activities in Hollywood
VI. Investigation of Communist Activities in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-14-85

Attachment
JJC:edm

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: July 9, 1947

FROM : J. P. Coyne

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

1705

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

There is attached an up-to-date memorandum on the Communist Infiltration into the Motion Picture Industry. This memorandum outlines completely all of the information which we have in our possession at this time concerning the infiltration into the motion picture industry. Detailed instructions have been sent to the field outlining the Bureau's desires as regards the question of more completely rounding out our picture on the degree and nature of the infiltration in Hollywood.

You will note that on the one hand a great deal of our information is based upon data supplied by Confidential Informant [redacted] while on the other, the information is the result of repeated black bag jobs performed by our Agents in Los Angeles. b7D

We are fully cognizant of the fact that it is most desirable that we secure additional good live informants and we have instructed the Los Angeles Office to make a concerted endeavor in this regard.

It is expected that in the not too distant future (two or three weeks) we will have additional pertinent data to include in the memorandum and, of course, when that data is received the memorandum will be appropriately supplemented in order that it will constitute a complete factual picture of the Communist penetration in Hollywood.

JPC:TD

RECORDED & INDEXED

100-138754-251

124

memo to Coyne

NOV 21 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-14-95

UNITED STATES GOVERNMENT FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: 9/17/47

FROM : J. P. Coyne

SUBJECT: REQUEST OF HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES FOR A CHECK OF BUREAU FILES ON 40 INDIVIDUALS IDENTIFIED WITH THE MOVING PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Ferrington
Mr. Quinn Tamm
Mr. Mohr
Mr. Mitchell
Miss Gandy

The handling of the captioned request has finally been completed. There are attached tickler copies of the memoranda prepared in conjunction with the request. For your information these memoranda which are attached in the order indicated relate to the following subjects:

1. BESSIE, Alvah Cecil
2. BIBERMAN, Herbert Joseph
3. BOHNEN, Roman Aloys
4. BROMBERG, Joseph Edward
5. COLE, Lester
6. CORWIN, Norman
7. CROMWELL, John
8. DEKKER, Albert
9. DIETERLE, William
10. DUNNE, Philip
11. GARFIELD, John
12. GORDON, Don
13. HOUSEMAN, John
14. KAHN, Gordon
15. KIBRE, Jeff
16. KOCH, Howard
17. LARDNER, Ring Wilmer, Jr.
18. LAVERY, Emmet Godfrey
19. LAWSON, John Howard
20. MALTZ, Albert
21. MARCH, Frederic
22. McKINNEY, Ruth aka Ruth B
23. MILESTONE, Lewis
24. MOORE, Sam
25. MORLEY, Karen
26. ODETS, Clifford
27. ORNITZ, Samuel Badisch
28. PARKS, Sam Klusman Lawrence
29. POMERANCE, Mortimer William
30. REVERE, Anne
31. ROBINSON, Edward G.
32. RISKIN, Robert
33. ROSSON, Robert
34. SALT, Waldo
35. SIDNEY, Sylvia
36. SORRELL, Herbert K.
37. STAPP, John James
38. STEWART, Donald Ogden
39. TRUMBO, Dalton
40. TUTTLE, Frank

CANCELLED RECORDED INDEXED

2 Enc.

RECORDED INDEXED

F R

31 JAN 16 1948

25 1X

EX-101

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 9/17/82 BY SP3CLC/GCL PER PREVIOUS RELEASE (190-6476-13 4-19-95 SP12 BTJ 6

JPC:TD

6 FEB 10 1948

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director

DATE: October 2, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Reference is made to my memorandum to you of July 8, 1947. Attached to the referenced memorandum was a summary based upon available information on Communist infiltration into the motion picture industry. You were advised in referenced memorandum that additional inquiry was being made by the Los Angeles and New York Offices in order to obtain a more complete and rounded picture of the subject matter. The information which has been obtained from these Offices has now been incorporated into a new summary on the captioned subject matter. This summary is attached hereto.

A digest of the Communist activities set out in the summary will preface the summary for your convenience. The summary is broken down under the following headings:

I. History and Development of a Communist Party in Hollywood
II. Communist Infiltration of Labor Groups
III. Communist Infiltration of Intellectual Groups
IV. Communist Infiltration in Motion Pictures
V. Soviet Activities in Hollywood
VI. Investigation of Communist Actigities in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives
VII. Association of Motion Picture Producers, Incorporated

Reviewed by me entire in Training file

Attachment

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP12B76cm

JJC:jc

RECORDED - 9
INDEXED - 9

100-138754 - 25 IX1

2 ENCL

13 MAY 12 1952

EX-23

NOT RECORDED IN THIS FILE

MAY 20 1952

October 2, 1947

D I G E S T

COMMUNISM IN THE MOTION PICTURE INDUSTRY

The Executive Committee of the Communist International in March of 1925 instructed the Communist Parties of the world to turn the motion picture into an arsenal of agitation and propaganda weapons of the Communist Party.

Willi Muenzenberg, a former member of the Executive Committee of the Communist International, authored two articles printed in the American Communist newspaper, The Daily Worker, in 1925, which pointed to the significance of the motion picture as a propaganda medium of the Communist Party. Muenzenberg quoted one of the fathers of Communist teachings, V. I. Lenin, as follows:

> "You must powerfully develope film production, taking especially the proletarian kino (motion picture theaters) to the city masses and still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg, in his articles, also made the following statements:

> "We must develope the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

> "There must no longer be any country in which the Communist Party and its group do not make extensive use of the motion picture film."

The printing of these articles by the Daily Worker can be considered as a directive to the American Communists in that it was authored by an internationally famous Communist propagandist.

Communists in the United States following these instructions have employed the strategy and techniques outlined by the great Communist fathers, Marx and Lenin.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY SP12B75 bm

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In order to understand the operational procedures of the Communists it is well to consider the aim of the Communist Party in the United States. According to a "Manual on Organization of the Communist Party," by J. Peters, which was published in 1935, this aim is to overthrow capitalism and establish a dictatorship of the proletariat..

William Z. Foster, present National Leader of the Communist Party in the United States in his book, "Toward Soviet America," stated:

> "The leader of the revolution in all its stages is the Communist party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States."

As an additional indication of the allegiance of the American Communists it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (United States) and the workers of every country have only one flag. That is the Red flag. That is the flag of the proletarian democracy."

Indicative of the revolutionary character of the Communist Party is the following quotation taken from the "Manual on Organization of the Communist Party," by J. Peters, in which the author quotes from a pledge given by Earl Browder to two thousand individuals that were being initiated into the Communist Party in New York City in 1935:

> "I pledge myself to rally the masses to defend the Soviet Union, the land of victorious Socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive tactics, including the use of trickery and subterfuge, by Communists, are also indicated in the teachings of Lenin. Lenin stated:

> "It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order to fully understand the full import of the Communist propaganda which is disseminated by the Party and its sympathizers in written or spoken words, the deceptiveness of Aesopian language utilized by the Communists must be considered.

Lenin, in referring to this brand of Communist doubletalk, stated:

> "....that cursed Aesopian language...which...compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used Aesopian language for the purpose of avoiding censorship. Communists today are using it to mislead the public.

Information has been received that in 1935, the Communist Party, USA, issued instructions to the Hollywood Section of the Communist Party to intensify and concentrate their activities in Hollywood and the motion picture industry. This directive emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this were done the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors, actresses, and highly paid technicians.

The infiltration of the motion picture industry, commencing in 1935, was one of the important objectives of the Communist Party in the United States. The Communists recognized the motion picture as an excellent means of molding and influencing public opinion. The noted Communist theoretician, V. J. Jerome, was sent by the Communist Party, USA, to Hollywood on several occasions to carry out the orders of the Communist Party with regard to the motion picture industry. The general plans of the Communist Party included schemes to capture the labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups.

V. J. Jerome, in the late 1930's, was assisted in the labor field in Hollywood by Jeff Kibre, a Communist labor leader, who was active in the Communist crafts and unions in Hollywood.

John Howard Lawson, the Communist screen writer, and Edward Biberman, Communist Director, who in 1941 were reported as functionaries of the Communist Party in Hollywood, played an important role in the Communist plan of attack. Lawson, as a leader of the Screen Writers' Guild, was instrumental in getting many Communist writers such as Albert Maltz, Alvah Bessie, Dalton Trumbo, and Henry Blankfort, who were sent to him by the National Headquarters of the Party, into the motion picture industry. Hanns Eisler, brother of Gerhardt Eisler, indicated on one occasion that he intended to go to Hollywood through the efforts of John Howard Lawson.

The Communist Party in Hollywood, has undergone many structural changes since it was first organized. The last major change occurred in December, 1945, under the leadership of John Stapp, Hollywood Section Organizer for the Communist

Party. Stapp caused the formation of three sub-sections, namely the cultural, the industrial, and the community. The latter two have just recently merged into one group. In addition, there are five studio shop units or branches located at Universal International, RKO, MGM, Paramount, and Columbia Studios. Waldo Salt, the Communist screen writer, is the organizer of the cultural sub-section in Hollywood. A studio grip, Paul Perlin, is the organizer of the consolidated community and industrial sub-sections.

A very reliable source has indicated that there are six hundred Communists employed in the motion picture and radio industries, in Hollywood, California. Five hundred and twenty of these individuals have been identified as Communists in that they are now or were members of the Communist Party, USA, or were members of the Communist Political Association, USA. The occupational breakdown of these Communists whose occupation has been ascertained is as follows:

| | |
|---|---|
| Actresses | 45 |
| Actors | 47 |
| Directors | 15 |
| Producers | 8 |
| Writers | 127 |
| Publicists | 5 |
| Musicians | 42 |
| Analysts | 9 |
| Technicians | 12 |
| Cameramen | 3 |
| Film Editors | 1 |
| Miscellaneous (cartoonists, laborers, office employees, artists, and so forth) | 62 |

A noticeable change has been reported to be taking place in the tactical operations of the Communists in Hollywood. This change appears to be the result of the attitude now taken by the Government and the country as a whole, toward the Communist movement in the United States.

Former outspoken leaders of the Communist Party, as well as other Communist sympathizers, have drawn back into less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists, but camouflaged as "liberals" and "progressives."

Following the Leninist teachings on tactics and strategy, the Communists in the motion picture industry are reported to be boring within the anti-Communist movement, their objective being to direct these anti-Communist movements to less harmful channels. The result is that Communists are actually attacking themselves or their movement.

According to a reliable source the Communists have actually lost ground in the trade union field because of the failure of the Conference of Studio Unions. The Communists have, however, more than made up for this failure by having their sympathizers placed in high executive positions in the motion picture industry, such as directors and writers. This latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner.

Among the labor element in Hollywood the principle force of the Communists has been the Conference of Studio Unions. This group is described as a bloc of Communist controlled unions under the leadership of Herbert K. Sorrell, who has been identified as a former member of the Communist Party. The purpose of the Conference of Studio Unions has been reported as two-fold; (1) that the Union desires to keep the general labor situation agitated in Hollywood in line with the Communist Party program of creating confusion and (2) to maintain intact the leadership of Herbert K. Sorrell.

The strikes which have developed between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees have been for the most part purely jurisdictional disputes caused by the Communist bloc in the Conference of Studio Unions as a part of their disruptionist tactics to gain control of the labor element in Hollywood.

The Screen Writers' Guild is one of the first unions which was formed in the motion picture industry in the cultural field. It has been under the influence of Communists and Communist sympathizers since its inception. The purpose of the Screen Writers' Guild has been to obtain better conditions for its members and to propagate the Communist Party strategy in influencing public opinion. These Communists and their fellow travelers in the Screen Writers' Guild have furthered the Communist cause by the dissemination of their Communist ideology to unsuspecting writers who are also members of the Guild. The Communist writers and "Innocents" then inject into motion picture scripts Communist-veiled propaganda or eliminate anti-Communist statements or scenes from the original motion picture script.

The Screen Actors' Guild has been infiltrated by many Communists and Communist sympathizers. Forty-two individuals who have been identified as Communists are known to be members in good standing of the Screen Actors' Guild.

The Screen Cartoonists' Guild is another group which has been under the influence of Communists and Communist sympathizers. Known Communists and/or Communist sympathizers have held official positions in the Guild. Close cooperation has existed between the Communist Party in the Hollywood area and the Screen Cartoonists' Guild.

The Council of Hollywood Guilds and Unions is an organization allegedly formed to fight the so-called "Fascist" activities of the Motion Picture Alliance for the Preservation of American Ideals. Known Communists and Communist sympathizers, active in the motion picture industry, participated in the formation of this group and many of these individuals have continued in executive capacities in this organization.

In the cultural field the Hollywood Communists have been most successful in influencing organizations such as the Hollywood Writers Mobilization, the People's Educational Center, the Hollywood Independent Citizen's Committee of the Arts, Sciences and Professions, and the Actors' Laboratory.

The Communists and fellow travelers in the Hollywood Writers Mobilization played an important part in writing and producing documentary films for the Overseas Branch for the Office of War Information. In the Spring of 1945 the Hollywood Writers Mobilization Editorial Committee on Overseas Films was composed of fourteen members. Seven of these have been identified as Communists.

The People's Educational Center in Hollywood is an outgrowth of the Hollywood Writers School, a Communist school in Los Angeles, and it was formed by known Communists and active Communist sympathizers. Since its inception this group has offered courses on political and cultural matters as well as instructional courses with regard to the motion picture industry. The majority of its instructors have been identified as Communists or active Communist sympathizers in that they have been prominent in known Communist Front organizational work in the motion picture industry. Such well-known Communists as motion picture Directors Herbert Biberman, Frank Tuttle and Edward Dmytryk have been connected with it in an executive or teaching capacity.

The Independent Citizens Committee of the Arts, Sciences, and Professions is an organization which was supported by the Communist Party and the Communist press during its existence. A national Communist functionary (Lionel Berman) has been given credit for participating in the formation of this group. In Hollywood the Communist penetration of this group was no exception for the Executive Council, at the time the Hollywood unit was established, had fifteen individuals as Council members, who have been described as Communists. Many more members of the Executive Council have been affiliated with other organizations known to have been infiltrated by the Communist element.

This organization in Hollywood has been described as having taken a part in, or supported, all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

On February 11, 1947, the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences, and Professions, went out of existence and its membership formed a new group known as the Progressive Citizens of America, which action was precipitated by similar action being taken by the National organization on December 28 and 29, 1946, in New York City. It is known that this same National Communist functionary, (Lionel Berman), who was active in the formation of the Independent Citizens Committee of the Arts, Sciences, and Professions, was active in laying the plans for the formation of the Progressive Citizens of America. The Progressive Citizens of America has established in Hollywood a Council of the Arts, Sciences, and Professions of the Progressive Citizens of America. This group recently sponsored a Conference on Thought Control which was actively participated in by many known Communists and Communist sympathizers.

The Communist Party has concentrated its efforts on the writers and directors of the motion picture industry for a considerable period of time in an effort to have Communist propaganda injected into motion pictures. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and the director are utilized to the fullest extent by the Communist Party in their effort to disseminate propaganda through the motion picture.

During World War II, these writers and directors, who acted under Communist guidance, were reported to have inserted excerpts into pictures in a most clever manner. The crowning achievement in this respect was the picture "Mission to Moscow." However, the open propaganda in this picture was so obvious that throughout the United States the picture was criticized by numerous newspapers. This action resulted in the Communists changing their tactics to a more subtle approach. The Communists and Communist sympathizers are now said to be content with the inserting of a line, a sentence, or a situation into a picture which will carry the Communist Party line into an otherwise nonpolitical picture. It has been said that they have found this method to be more effective by reason of the fact that it does not appear to be purposeful but rather incidental. This subtle method of getting propaganda into the motion pictures has not been limited to the serious drama but has also included the musical comedies. The Communists have not only endeavored to inject Communist propaganda into pictures but have also prevented material which the Party might consider objectionable to its current program from appearing in pictures.

It is significant to point out that William Z. Foster, national leader of the Communist Party, USA, in a conversation on September 10, 1947, at Los Angeles with William Schneiderman and Ned Sparks, West Coast Communist Party leaders, commented concerning the motion picture "The Best Years of Our Lives" that it was the

real "stuff" and commented on the pictures "The Farmer's Daughter" and "Crossfire" by stating "They are standing them on their ears." He referred to all three of these pictures as very fine productions. These three pictures are discussed in Section IV of this memorandum.

Summarily, it may be said that the Communist Party, through its members and Communist sympathizers, has been most successful in its infiltration tactics among the labor and intellectual groups in Hollywood motion picture industry. Through the labor element they have utilized their disruptionist tactics causing strife and unrest. Through the intellectual groups they have attempted to disseminate Communist propaganda in a very subtle and disguising manner through the motion picture, or have prohibited filming or production of anti-Communist material.

Director, FBI

October 7, 1947

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

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In describing his contact with CHAPLIN to SALT, PEPPER stated that he called the residence and he was certain CHAPLIN had answered, but that the individual who answered posed as CHAPLIN's butler and offered to deliver a message to CHAPLIN. PEPPER stated he told this individual he "didn't like telephones at great moments in history" and that he should advise Mr. CHAPLIN this call did not relate to a social gathering or a money-raising affair, but had an important bearing on an event that was to happen next month. The person at the CHAPLIN residence stated that he understood and would be glad to help out.

With regard to his contact with KATHERINE HEPBURN, GEORGE PEPPER remarked that HEPBURN was attending a luncheon being given by DORE SCHARY, executive producer at RKO Pictures Corporation, in honor of Senator CLAUDE PEPPER, who was currently in Los Angeles. GEORGE PEPPER stated that KATHERINE HEPBURN told him that she had already been visited by some representatives of the House Committee on un-American Activities, who had questioned her about a speech she had made. According to GEORGE PEPPER, KATHERINE HEPBURN told him the representatives of the House Committee on Un-American Activities had insisted to her that the speech was written by DONALD OGDEN STEWART, but that she had told them that she had written it herself. SALT and PEPPER chuckled over this and SALT commented, "Good for her."

GEORGE PEPPER remarked that KATHERINE HEPBURN had commented there were no actors on the list of subpoenaed persons and when he pointed out to her that there was an actor, namely, LARRY PARKS, she expressed surprise, whereupon he, GEORGE PEPPER, told HEPBURN this was very easily understood since they undoubtedly felt that if they could intimidate LARRY PARKS and break him down, they could then move on to bigger game.

They then discussed a number of persons who had been invited to the meeting at ROBINSON's house and remarked they did not want to get any more people with slips, possibly referring to subpoenas. GEORGE PEPPER stated EDWARD G. ROBINSON did not mind how large the meeting was, but that he, PEPPER, felt it should not be too large since it would be difficult to get down to the business at hand.

WALDO SALT then asked GEORGE PEPPER to read to him the final list of the persons who were expected to attend the meeting on October 2, 1947, at which time PEPPER read off the names listed below, the first or last names which appear in parentheses having been inserted by Agents of this office:

Mrs. IRA (GERSHWIN)
HOWARD (KOCH)
NORMAN (CORWIN)
DORE (SCHARY)

Director, FBI

October 7, 1947

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

80144

ADRIAN (SCOTT)
EDDIE (EDWARD DMYTRYK)
"Some Attorney"
ALBERT (MALTZ)
HERBERT (BIBERMAN)
DALTON (TRUMBO)
JACK (JOHN HOWARD LAWSON)
LEWIS (MILESTONE)
IRVING (PICHEL)
LARRY (PARKS)
WALDO SALT

Of the above people CNDI [redacted] has furnished information to the Los Angeles Office to indicate that the following have been members of the CP

b7D

ADRIAN SCOTT
EDWARD DMYTRYK
ALBERT MALTZ
HERBERT BIBERMAN
DALTON TRUMBO
JOHN HOWARD LAWSON
LARRY PARKS

PEPPER mentioned that DORE SCHARY might not be able to come because of his meetings with Senator CLAUDE PEPPER. WALDO SALT mentioned that ADRIAN SCOTT was quite ill and possibly could not make it and, in addition, PEPPER listed the following who might come, but had not promised definitely:

KATHERINE HEPBURN
(GENE) KELLY
(CHARLES) CHAPLIN

WALDO reminded GEORGE PEPPER that it was very important that "MILLY" should be asked, whereupon PEPPER stated that he had listed him. It is believed MILLY is identical with LEWIS MILESTONE. PEPPER then made the comment he was hesitant to invite any more "pink slippers" and in this regard listed the following:

BOB (ROSSEN)
(SAM) ORNITZ
(FRANK) TUTTLE
(LESTER) COLE
(CLIFFORD) ODETS
RING (LARDNER, JR.)

It should be noted that whereas the list of persons actually invited contained several who are known to be members of the CP and several regarding

CONFIDENTIAL

Director, FBI

October 7, 1947

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONFIDENTIAL

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whom such information is not available, this last list of names is made up of five persons whose Party membership has been established by CNDI [redacted] the exception being CLIFFORD ODETS. b7D

The last thing GEORGE PEPPER asked of WALDO SALT was that he should look over HERBERT's outline, apparently referring to HERBERT BIBERMAN. He indicated HERBERT had prepared an outline of the topics to be discussed at the scheduled meeting which was somewhat emotional and included some topics which might cause a split, such as the question of forming a third party. On this point WALDO SALT became quite excited and stated it was essential that this meeting should be limited strictly to the industry. He reiterated this point indicating this meeting was to take the position that the motion picture industry was under attack and that the purpose of the meeting conceivably was to get together a group of persons to fight in its defense.

At 4:30 p.m. on October 2, 1947, Special Agents GEORGE D. THOMSON, BERNARR M. PTACEK and FRED G. DUPUIS conducted a surveillance of the home of EDWARD G. ROBINSON at 910 N. Rexford Drive, Beverly Hills, and observed the people who arrived. The cars driven by these people are registered as follows, according to the records of the California Department of Motor Vehicles and the occupants were definitely observed entering the ROBINSON home:

| License | Registered To |
|---|---|
| [redacted] | HETTY VORHAUS (probably Hattie Vorhaus), [redacted] 1946 Studebaker 5-passenger coupe. b6 b7C |
| | SAM ZIMBALIST, [redacted] 1946 Ford sedan coupe |
| | PHYLLIS ZIFFREN, [redacted] 1947 Oldsmobile sedan |
| | JAMES H. SCRUTON, [redacted] 1941 Plymouth coupe |
| 3 T 2312 | KATHERINE HEPBURN, 9966 Beverly Grove Drive, Beverly Hills, California; 1941 Ford convertible coupe |
| [redacted] | LEWIS MILESTONE, [redacted] 1947 Ford convertible coupe b6 b7C |
| | GEORGE PEPPER, [redacted] 1937 DeSoto sedan |
| | HERBERT BIBERMAN, [redacted] 1940 Chevrolet sport sedan |
| | EDWARD DMYTRYK, [redacted] 1946 Chrysler convertible coupe |

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Director, FBI

October 7, 1947

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

80144

| License | Registered To |
|---|---|
| [redacted] | WALDO SALT, [redacted] 1947 Plymouth |
| | IRVING PICHEL, [redacted] |
| | 1942 Cadillac |
| | LARRY PARKS, [redacted] 1946 Ford |
| | BETSY B. KELLY, [redacted] |
| | [redacted] 1947 Buick |
| [redacted] | HOWARD KOCH, [redacted] |
| | [redacted] 1940 Pontiac |
| | ADRIAN SCOTT, [redacted] |
| | [redacted] 1946 Mercury |
| | BETTY GARRETT PARKS, [redacted] |
| | [redacted] 1947 Ford |
| | EVELYN KEYES, [redacted] 1940 Buick |

b6
b7C

b6
b7C

Communist affiliation of some of the above was set out previously and the only additional CP member whose car was identified at this meeting was HATTIE VORHAUS, regarding whom CNDI [redacted] has furnished information indicating CP membership. b7D

[redacted] JOHN HOWARD LAWSON was observed in a car bearing California license for which the registration is not yet available. b6 b7C

Individuals actually identified by the Agents were the following:

JOHN HOWARD LAWSON
GEORGE PEPPER
KATHERINE HEPBURN
HERBERT BIBERMAN
IRVING PICHEL
LARRY PARKS

On October 6, 1947, CNDI [redacted] reported some conversations between JOHN HOWARD LAWSON and GEORGE PEPPER regarding plans for a mass meeting to be staged in Washington, D. C., either the day before the hearings commence or possible the night before the individuals subpoenaed from the Hollywood motion picture industry are to appear to testify. b7D

PEPPER indicated to LAWSON that he was conferring with New York by telephone on this matter, possibly the New York office of the P.C.A. LAWSON

mentioned that he wanted to get into New York and talk "to the people" before going to Washington. However, he could arrange his plans to stop in Washington for the mass meeting, if necessary, and then proceed to New York, or go directly to New York and then drop down to Washington for the meeting.

LAWSON mentioned that HERBERT BIBERMAN and BEN MARGOLIS were quite insistent upon having the meeting prior to the commencement of the hearings and felt that it would lessen its effect to have it after the hearings started. LAWSON stated that since they felt so keenly about it they had agreed to their proposed date of October 19; however, he himself could not see why it would not be just as effective to have the demonstration the night before he and the others were slated to testify. PEPPER indicated that it might not be possible to arrange it by the nineteenth anyway, so the latter date, which would probably be the twenty-first, might actually be the one set.

LAWSON commented that the speakers to be used should be people involved in the case. It should also be pointed out here that BEN MARGOLIS is an attorney in Los Angeles whose CP membership has been established by CNDI [redacted] Also, BEN MARGOLIS is representing HANS EISLER, brother of GERHARD EISLER, and who has been indicted by the Immigration and Naturalization Service and is scheduled to appear in Washington for a hearing as to whether or not he should be deported. b7D

GEORGE PEPPER indicated to LAWSON it was contemplated that the following individuals would speak at the scheduled meeting:

CHARLES CHAPLIN
RING LARDNER, JR.
PAUL HENREID
BARTLEY CRUM

BARTLEY CRUM is an attorney from San Francisco who has represented LOUISE ROSENBERG BRANSTEN. PEPPER indicated CRUM's topic would be literature and that RING LARDNER's topic would be "Mass Media of Communication and Why Reaction Attacks the Artists."

PEPPER and LAWSON discussed the possible places of holding this meeting in Washington and PEPPER remarked that a theater was available, but that it was more probable it would be held at the Press Club. LAWSON and PEPPER mentioned that similar demonstrations contemplated by San Francisco and Chicago had not yet materialized.

On September 17, 1947, the P.C.A. held a meeting at the Masonic Temple in Los Angeles, which was attended by SA BERNARR M. PTACEK, and at this

Director, FBI

October 7, 1947

Re: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

80147

meeting it was decided that a reception would be held in Washington for the Hollywood celebrities who were subpoenaed to testify before the House Committee on Un-American Activities. They also decided to sponsor a send-off for this group upon their departure from Los Angeles.

Also, at this meeting, LARRY ADLER, the rather well known harmonica virtuoso, offered a motion that the P.C.A. employ the National Lawyers Guild to compile information regarding Representative JOHN RANKIN which could be used to ridicule him. Though no specific plans were completed at this meeting, there was considerable indication that attempts would be made through use of the press to smear and discredit RANKIN prior to or during the hearings scheduled for October 20.

JOHN HOWARD LAWSON plans to leave Los Angeles on October 17, 1947, via the Golden State Limited of the Southern Pacific Lines and will arrive in New York on the morning of October 20, 1947. If the mass meeting mentioned herein is held on the twentieth in Washington, he will go from New York to Washington for it. It is anticipated that his specific accommodations and exact schedule will be determined soon, at which time consideration will be given to asking the New York Office to conduct a surveillance of him upon his arrival in New York inasmuch as he has indicated that he "wants to talk to the people there.

FGD/BMP:MJS
100-15732
cc-Chicago
New York
San Francisco
Washington Field

Very truly yours,

R. B. HOOD, SAC

CONFIDENTIAL

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
October 7, 1947

80142

CONFIDENTIAL

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Kerr
Miss Gandy

Director, FBI

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

On October 1, 1947, CNDI [redacted] reported a conversation between WALDO SALT and GEORGE PEPPER. SALT is a screen writer and a member of the Cultural Section of the CP in Hollywood, according to CNDI [redacted] GEORGE PEPPER is Executive Secretary of the Arts, Sciences and Professions Council of the Progressive Citizens of America. He too, according to CNDI [redacted] and CNDI [redacted] is a member of the CP. PEPPER previously was active in this area on behalf of the Hollywood Democratic Committee and later the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions prior to its consolidation with P.C.A. (X) b7D

According to [redacted] PEPPER was arranging meetings to discuss the forthcoming hearings to be held in Washington regarding Communism in the motion picture industry. PEPPER advised SALT that he had talked to HOWARD KOCH, who had told him that LEWIS MILESTONE, motion picture director; JOHN HUSTON, an actor; DAVID SELZNICK, motion picture producer, and FRANK CAPRA, a producer and director, had gotten together and were plotting a line of attack upon the Senate investigation under which they thought it would be smart to go to Washington as friendly innocent witnesses. PEPPER stated KOCH had asked his opinion of the idea and he told KOCH he thought it was "dreadful and must be knocked in the head." WALDO SALT agreed with PEPPER. (X) b7D

PEPPER then advised SALT that he had been working on and virtually completed arrangements for a meeting to be held the next day, October 2, at 5:00 p.m. at the home of EDWARD G. ROBINSON and a second meeting to be held on the following day. He stated he was making every effort to get EVELYN KEYES and JOHN HUSTON, film players, to attend the meeting at ROBINSON's house. SALT pointed out that HUSTON had not been subpoenaed before the House Committee on Un-American Activities, but PEPPER commented that he was looking ahead, apparently feeling that HUSTON might be subpoenaed in the future. He advised SALT they had made certain admissions previously which he had now corrected, namely, he had contacted KATHERINE HEPBURN, GENE KELLY and CHARLES CHAPLIN and he thought it was possible these three might attend the meeting at ROBINSON's home. (X)

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

RECORDED & INDEXED

100-13872-252

F B I
15 OCT 20 1947

EX-32

COPIES DESTROYED 1-16-58 R4147

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD

FROM : H. B. FLETCHER

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

DATE: October 15, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

At 3:50 p.m. ASAC Belmont, New York Office, called and stated that they had been informed by the [redacted] New York City, that [redacted] former motion picture actor who was connected with the [redacted] during the war and has a good reputation, has reported that tomorrow afternoon there is to be held a meeting at 131 East 66th Street, New York City. This meeting is being called by John Garfield, Paul Draper and Jerome Shoidorov. The purpose of this meeting is to discuss counter-measures to the hearing being conducted by the House Un-American Activities Committee with reference to the motion picture industry. b3 b7D

[redacted] has indicated that he would be glad to attend this meeting, either in behalf of [redacted] or the Bureau. [redacted] has referred the matter to the New York Office because it appears to be of primary Bureau interest. ASAC Belmont recommends that authority be granted to contact [redacted] through [redacted] and arrange for him to cover this meeting in the capacity of a confidential informant. b3 b7D

RECOMMENDATION:

It is recommended that the New York Office be immediately authorized to arrange the necessary contact with [redacted] to cover this meeting in behalf of the Bureau. b7D

HBF:MJJ

10/15/47 OK per E.A.T.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP2 BTC

10-15-47

ADDENDUM:

At 6:30 p.m., October 15, 1947, I informed ASAC Belmont of the New York Office that he was authorized to utilize the services of [redacted] it being understood that he would be handled directly by the Bureau and that the New York Office would furnish him his instructions, and that he would report the information obtained by him direct to the New York Office. b7D

HBF

RECORDED & INDEXED

27 OCT 31 1947

EX-76

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: 10-1[illegible]47

FROM : L. B. Nichols

SUBJECT: Communist

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Congressman J. Parnell Thomas called. This morning an individual by the name of [redacted] whom the Congressman has a file on which he will furnish us in the next week or ten days called on the Congressman. He is now in the export business in Los Angeles. In the [redacted] for the [redacted] and received thousands of dollars. Thomas was very suspicious of him. He is presently staying at the Shoreham Hotel and is a great friend of Lighthosner. [redacted] told Thomas that he had seen several friends of L. S. Layer and that Layer was reluctant to appear before the Committee. [redacted] wondered about the necessity of Layer's appearance. Thomas told him there was nothing for Layer to be worried about; that he should come on in and tell the truth.

b7D

Thomas then stated that his information is that most of the Hollywood group is staying at the Shoreham and that apparently Gardner Moore, the manager, is very friendly with [redacted] and Mickey Lesner. Thomas said he didn't have the facilities to put any people out at the Shoreham but he thought it would be very interesting if there was any way whereby a line could be secured as to their activities and what they are up to. I told him that we, of course, didn't get along too well with Gardner Moore ourselves and mentioned the Donadellie case. I told him, however, if we heard anything we would certainly let him know.

b7D

100-156754-254

INDEXED

NOV 12 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP18 Boeum

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

FROM : MR. EDW. A. TAMM

SUBJECT:

8C141 DATE: 10-10-47

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Gibson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 7/7/87 BY SP1 AG/gtt

By reference from your office, I took a call from Mrs. Mabel Walker Willebrandt who indicated she was calling because of her close and intimate friendship with you through many years. Mrs. Willebrandt stated she is the attorney for the Screen Directors Guild and went into some detail in describing the relative position of a producer in the motion picture hierarchy. Mrs. Willebrandt indicated she had just returned from Hollywood where she attended a meeting of the Guild, at which time many of the members were very much concerned over the fact that they have been subpoenaed to appear before the House Committee on un-American Activities. Mrs. Willebrandt stated that from 10 to 25 producers had been subpoenaed and they were very much shocked at this fact because they are all very proud of their positions in the movie industry. She stated the subpoenaeing of these individuals carries an imputation of subversive activities and indicates Communist leanings which, of course, would jeopardize the security and positions of these directors. She stated they had asked her to determine what their rights were, how they could resist or overcome the imputation of subversive activities, whether they could issue statements to the press, or whether, if the hearings were held on an executive basis, they would be unable to make a statement to the press upon leaving the committee hearing. She mentioned Lewis Milestone whom she described as the producer who had made "White Russia" and stated he thought that Sam Goldwyn should be subpoenaed.

I told Mrs. Willebrandt that I was not at all familiar with the legal formulas relating to these subpoenaes but told her I would bring her call to your attention the next time you called by long distance telephone, in order that she might be furnished the benefit of any observations which you had to make.

Subsequent to talking to you about this matter, I called Mrs. Willebrandt and told her you were frankly not familiar with the plans or procedure of the House Committee on un-American Activities but that you wanted to suggest she might consider the desirability of talking to the chairman of the committee, Mr. J. Parnell Thomas.

EAT:ml

She sends Also
Her Father's regards
He had a [illegible]
Last Spring - now
Well and strong
[illegible] yr's old

INDEXED

RECORDED

100-12[illegible]-1255

32 OCT 16

EX-120

60 NOV 14 1947

80140

PERSONAL ATTENTION

SAC, Washington

October 14, 1947

Director, FBI

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
Internal Security - C

Reference is made to the Los Angeles letter to the Bureau dated October 7, 1947, captioned as above, a copy of which was furnished to your office, wherein information was set out concerning a proposed meeting of the individuals involved in the pending hearings of the Un-American Activities Committee of the House of Representatives concerning Communism in the motion picture industry.

As you undoubtedly noted, the "Evening Star" for Monday, October 13, 1947, carried an article reflecting that this meeting was to be held under the sponsorship of the National Lawyers Guild on the evening of October 20, 1947, in the auditorium of the National Press Building.

The Bureau has been following the activities of the Communists in the motion picture industry most closely and consequently is extremely interested in all reports which your office may receive concerning this pending meeting as well as the actual meeting itself. You are instructed to arrange for coverage of this meeting through established and reliable sources and promptly report all information received concerning this group to the Bureau. It is most important that all reports, received by your office of significance be handled very expeditiously and furnished to the Bureau without any delay.

I desire that you personally supervise the handling of this particular matter in order that all available sources are utilized to the fullest extent in obtaining full coverage concerning the arrangements for this meeting as well as the actual meeting itself.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP1 BTW

RECORDED

100-391144

EX-94

256

OCT 15 12 36 PM '47

RECEIVED READING RM

Mr. Tolson
Mr. D. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mele. Room
Mr. Nease
Miss Gandy

JJC:mm

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD

DATE: October 18, 1947

FROM : H. B. FLETCHER

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

At noon today Supervisor Ryan of the Washington Field Office called and stated that, with reference to the titled matter, they had ascertained that Bartley Cavanaugh Crum, an attorney from San Francisco who is actively interested in opposing the inquiries into the Hollywood Motion Picture Industry, had obtained Suite 418 in the Hay Adams House and that he would move into it this afternoon. He is sponsoring some type of meeting to be held at the Press Club on Monday.

Mr. Ryan was of the opinion that the microphone installation could be made to cover suite 418 with the proper security, if it was desired by the Bureau. You will recall that I recommended that this installation not be made and that you instructed that Mr. Ryan be informed that the installation should not be attempted, having in mind that the House Un-American Activities Committee might attempt a similar installation which would jeopardize any Bureau activity of a similar character.

HBF:MJJ

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BALDWIN stated he planned talking with CLAUDE PEPPER about the matter Sunday and that POPPER had already talked with PEPPER. BALDWIN said the affair should not be sponsored by PCA but PCA would probably do all the work. He wanted PEPPER to hold a hearing with HELEN DOUGLAS, GLEN TAYLOR, and someone else he can get and let them sit as an informal committee against the un-American Activities Committee. Such hearing would be held in one of the caucus rooms of the Senate or House office buildings. BALDWIN said PEPPER is interested but he BALDWIN had not talked with him personally.

WILSON inquired what BALDWIN thought of the mass meeting idea, and BALDWIN said it was wonderful suggesting it be held at the Watergate. However, WILSON said it was too late, and it would be better to hold it at Turner's Arena which accomodates six or seven thousand people. WILSON mentioned CHAPLIN and GENE KELLY or people like that could make a special appearance, and they could have a colossal thing with all the trimmings. BALDWIN agreed they could put on something like that if they get the thing rolling. BALDWIN further mentioned CLAUDE PEPPER is going to the West Coast for the United Jewish Appeal organization. He stated he attempted to call GEORGE (PEPPER ?) and ascertain if Senator PEPPER could stay at EDDIE ROBINSON's and whether EDDIE would have a bunch of people in and get them steamed up about the affair. In that way they might be able to gather an entire group at an informal meeting or dinner party. They further agreed perhaps Congressman SABATH could be used in connection with the idea. WILSON raised the question whether BALDWIN's idea might conflict with Congressional courtesy.

(3)

[redacted] On the afternoon of September 26, 1947, MARTIN POPPER contacted MARVIN BALDWIN, New York City, asking whether BALDWIN had received any word on this appointment for the 29th. BALDWIN stated he had been unable to reach CLAUDE (PEPPER) until 9 p.m. last night, and CLAUDE is to wire whether BALDWIN should meet him in Stamford, Connecticut, at 4 p.m., Sunday afternoon, and drive him over to see WALLACE. BALDWIN told POPPER he had talked with their California committee, GEORGE PEPPER, and had asked him to talk with the Robin (?) about having a meeting at EDDIE ROBINSON's house and to see if they could get a dozen or fifteen or twenty of the most prominent people in the Hollywood group, particularly those who have been subpoenaed, and then put the heat on CLAUDE there to have this meeting.

BALDWIN indicated he would be in the office tomorrow and then go to Boston for three or four days on the WALLACE trip. BALDWIN inquired if POPPER knew BOB KENNEY is coming in and said he would take BOB up there. MARTIN inquired if KENNEY would make that whole tour, and BALDWIN said he would certainly make the first part of it. BALDWIN said he would be in Boston Tuesday and Wednesday, in Pittsfield Thursday, and then thought he would leave them and spend Friday in his office. BALDWIN mentioned BOB

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(KENNEY) had cancelled out all the loafing (phonetic) in Minneapolis and decided to go to a PCA meeting in Portland instead.

POPPER indicated because of this appointment he hoped to have with CLAUDE PEPPER, he would have to be in Washington Monday. However, from what BALDWIN said, that is out. BALDWIN said they should know by noon tomorrow (Friday) whether PEPPER would stop off to see WALLACE as he BALDWIN was to meet him in Stamford and drive over there, and then BALDWIN said he would get in touch with POPPER. BALDWIN added he thought it extremely important that he and POPPER sit down with KENNEY on this political thing and believed it extremely important that POPPER and BALDWIN get together even before talking with KENNEY.

BALDWIN suggested POPPER arrive MONDAY and have dinner with him. BALDWIN said KENNEY is very confused about this whole independent candidacy thing, and POPPER commented they would have to get the picture from him and determine what is happening out there. BALDWIN said BOB's tardiness and the tendency of all these guys from California is they are inclined to view these things in terms of the situation in California and not nationally.

POPPER said it would be a good idea if they could persuade WALLACE and PEPPER to let BOB be a sort of informal campaign manager within the Democratic Party. POPPER said that is the sort of thing HAROLD (ICKES ?) was supposed to do but is not doing, and PEPPER believes KENNEY is the only Democrat around the country who could do that. BALDWIN said he thought that is all right as long as "We have a firm understanding with him about what has to follow," with which POPPER agreed. POPPER added he thought in that context KENNEY would understand that and go for it a whole lot better because he will see a practical effort made along the lines he believes are sound, and at the same time see the ultimate goal which is the result of at least the effort he wants to make, and WALLACE publicly indicates he is going to make.

POPPER stated after all what we say we have got to show the people we mean seriously, and he feels the more they come into that convention with strength, the more likely they are to get guys like KENNEY and CLAUDE PEPPER and others to see the ultimate solution. BALDWIN stated he had talked for forty minutes with PEPPER on the phone and it is obvious he regrets the thing. POPPER stated he had stayed with PEPPER until 3 o'clock in the morning last week, and PEPPER tried in forty different ways to tell POPPER how unhappy he is. POPPER guessed the idea now is to get PEPPER and WALLACE together publicly in some form.

BALDWIN mentioned he had arranged this meeting yesterday and today went over to see WALLACE, that CLAUDE is all for it and it is just a matter of when he can get down here. POPPER inquired how CLAUDE PEPPER

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reacted to the idea and BALDWIN stated terrific. POPPER said the hearing should take three or four days and should involve three or four people besides CLAUDE. BALDWIN said they should try and get HELEN DOUGLAS and GLEN TAYLOR and POPPER suggested SMITH.

[redacted] On September 26, 1947, CHARLES KRAMER conversed with WAHL who stated the only thing he had on his mind was he had been planning to tell KRAMER that he had spoken with Mr. WALLACE on the phone a couple of weeks ago and later had about an hour's talk with HAROLD YOUNG up at PCA. During the course of this YOUNG told WAHL that HENRY (WALLACE) is going to Palestine during October which has not yet been announced, and he wanted WAHL to make some introductions for him, etc. WAHL said he asked who would go with HENRY, and HAROLD said maybe MIKE STRAIGHT. WAHL said he told YOUNG he did not believe that was the right combination for that kind of trip adding WALLACE is going straight out there, spend ei ht days, and come right back. WAHL said he was wondering whether KRAMER could go instead of STRAIGHT, and KRAMER said, "Oh boy, I'd love it." WAHL asked if KRAMER was not having rather intimate relations with these people. WAHL stated he was supposed to call YOUNG back last week but had been putting it off until he could discuss it with KRAMER. They agreed to get together in WAHL's office that afternoon.

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[redacted] Subsequent to the above two conversations, BEN HAROLDS, Los Angeles, contacted POPPER concerning a legal case. POPPER inquired of HAROLDS concerning who is handling the people subpoenaed by the House un-American Activities Committee, and BEN said he is handling it locally and present plans are not to have anyone come east. POPPER said he would look forward to their arranging counsel in the east through him. BEN requested POPPER to dictate a brief of any ideas he has adding they should not discuss it at that time. POPPER informed HAROLDS GEORGE PEPPER has been told about one of his ideas, and BEN can talk to him right away and should request PEPPER to tell him about the discussion BEANIE (BALDWIN) had with him.

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[redacted] On the morning of September 29, 1947, BEANIE BALDWIN, New York City, contacted POPPER stating their plans were greatly upset, that ROB (KENNEY) could not get to New York and is flying to Boston. BALDWIN continued he is flying to Boston and requested POPPER to fly there also. POPPER inquired if BALDWIN thought it worthwhile for him to do this, and BALDWIN stated he did. BALDWIN said the present plan is for KENNEY and BALDWIN to leave WALLACE and this group Thursday at midnight, arrive in New York Friday, and go on to Philadelphia Friday afternoon. POPPER asked what BALDWIN had in mind which would make it useful for POPPER to go to Boston, and BALDWIN replied to be sure they have no conflict on this independent ticket business.

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BALDWIN continued that he (BOB) would be with WALLACE for the next three days. POPPER inquired whether BOB would talk at any of the meetings, and BALDWIN said we have put him on at this big meeting in Boston tomorrow night.

BALDWIN said on this thing with CLAUDE (PEPPER) we met CLAUDE yesterday at 5 o'clock and we had dinner with H. A. (WALLACE), with him for five hours, and he put him on the train at 1 o'clock this morning. He declared the guy is unresponsive on this un-American campaign thing and right now his mind is on this book and the general political situation but they are not giving up. BALDWIN suggested POPPER should try and see him today as he would be in his office all day, and POPPER stated he had this in mind which was one of the reasons he did not wish to come to Boston. BALDWIN stated he did not think there was much POPPER could do with CLAUDE and it might be just as well if he handled it by phone.

BALDWIN stated he was shifting this thing to Hollywood because ——— (garbled) is excited about it. BALDWIN stated he had not mentioned the project to H. A. at all. POPPER then stated he thought BALDWIN was right in shifting it to Hollywood and thought BALDWIN should let CLAUDE PEPPER know that he (CLAUDE PEPPER) is willing to meet him for dinner. BALDWIN said he had to get in touch with CLAUDE tonight and CLAUDE wants to talk with KENNEY which is very important. BALDWIN said he thought CLAUDE is pretty well straightened out on what he would do in California and POPPER remarked he hoped CLAUDE does not get himself in the middle between KENNEY and JIMMY ROOSEVELT.

(U) Following conversation with BALDWIN, MARTIN POPPER contacted BENJAMIN DREYFUS, [redacted] thanking DREYFUS for sending him that thing (letter concerning political matters) and stating that the second thing he asked DREYFUS, namely, what to do about our friend, had not been done. DREYFUS said he did not know what the solution is. POPPER related BALDWIN had called urging him to go to Boston, and that he is willing to go but does not know what to do about ironing out the differences between JIMMY ROOSEVELT and BOB KENNEY. DREYFUS said BALDWIN thinks BOB needs straightening out and POPPER wants DREYFUS' advice.

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DREYFUS said he thought it would be useful for POPPER to go. DREYFUS mentioned that he had attended a Democrats for Wallace meeting on the peninsula and he (KENNEY ?) had spoken but never mentioned the third party anywhere and POPPER commented he understood KENNEY's position is that it is unmentionable as far as he is concerned. DREYFUS said he counted it a lucky break that nobody asked him any questions (on the subject). POPPER said BALDWIN seems of the opinion KENNEY has to be sold on



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the fact he should cooperate with the third party movement. DREYFUS stated he thought KENNEY's attitude is still that he thinks it is a dead duck and is not going to work. He thinks it is a failure before it starts. POPPER accused DREYFUS of becoming a lousy politician and said he could not tell from the letter whether DREYFUS thought it would work either. DREYFUS stated, "I'll be damned if I'm going to put anything in writing like that, POPPER."

POPPER then inquired what he was supposed to say (to KENNEY) and asked what does DREYFUS say to him as he wants to say the same thing. DREYFUS stated the main thing he said to him is that we are very serious about this Democrats for Wallace and we are not going to leave it out on a limb and let it die in favor of this more attractive possibility, that there is a genuine worthwhile objective to seek the Democratic nomination and we think we can help him get it. POPPER then stated it gets down to this to say the Democrats for Wallace Movement cannot be harmed by having a friendly relationship with these people and in fact it can be helpful.

DREYFUS said right after the third party thing was launched he (KENNEY) wanted to put the Democrats for Wallace on ice and not do anything about it which DREYFUS thinks is not a good idea. POPPER said he wanted to make sure it is all right to tell KENNEY it is very imperative and they were going to give him all the support in the world and have him go ahead on the Democrats for Wallace. POPPER inquired if the Democratic Party was still fighting and if DREYFUS saw any immediate prospect of KENNEY and JIMMY ROOSEVELT getting together. DREYFUS related the statements of ROOSEVELT on Meet the Press radio program in which he stated he would prefer TRUMAN to WALLACE in the White House. DREYFUS stated however there was the possibility of their working together on issues and matters such as Congressional candidates.

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[redacted] (S)(U) On the same afternoon, September 29, 1947, POPPER contacted BEN MARGOLIS, [redacted] talking with one JOHN ——. JOHN mentioned they represent a number of people in Hollywood who have been subpoenaed to appear before the un-American Committee and they would like a place where these people could stay in Washington outside of a hotel. JOHN mentioned there would be twelve or fifteen and suggested renting a house. POPPER said this could be done although it would be rather difficult.

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JOHN inquired whether POPPER knew what their objective is and stated he would not discuss his legal theory on this because POPPER knows what it is. JOHN requested POPPER to give some thought to whether the Guild could arrange the thing and POPPER asked him to call GEORGE PEPPER and discuss the thought which POPPER advanced and has been generally approved as a method for taking the offensive. He explained this involved a Senator who is going to be out there tomorrow and the day after who is

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supposed to get together with a group of people. POPPER said [illegible] (PEPPER) is supposed to be helping to arrange it. The plan was a simultaneous hearing by a group of senators and representatives in the Capitol where these people could really say what they wanted to say. JOHN said he thought this was discussed last night and did not hit because they felt this type of hearing can't attract much interest. PEPPER explained he is talking about a hearing at the Capitol by a group of Congressmen and Senators including the senator who is going out there and also MARGOLIS' Congresswoman which could be a terrific forum.

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[redacted] Subsequently on the same afternoon, September 29, 1947, Senator CLAUDE PEPPER contacted MARTIN POPPER mentioning he had a very pleasant week with CHARLES (possibly CHARLES MAYER, publisher) and then had gone up to see ANGUS (CAMPBELL of Little Brown Company) who was pleased with the book idea and thought they had the right thing to tie up domestic and foreign policy. He quoted ANGUS as saying, "I believe you have got the right slant on it now," so that PEPPER should go ahead with it and ANGUS is working on it there with the company. POPPER remarked he saw CHARLIE (KRAMER) and HERBERT (SCHEMEL) in New York yesterday and he had a talk with Mr. WALLACE. PEPPER mentioned about his book stating anything in the form of ideas which would fit in POPPER should put down adding they were just following the general thesis that war is impossible as it costs too much and is too deadly and destructive, and that we must find peace; further that the ideal course is to aid and side with the democratic forces throughout the world in building peace and democracy.

The way to do this is to realize that foreign policy is the reflection of the domestic policy and to put in power those people and philosophies of democracy, and this is the best way to start untangling this complicated web. POPPER agreed and said he would do all he can. POPPER said MARTIN has helped a great deal and suggested he dictate a note or memo which would fit in adding "Let us enrich as much as we can." POPPER inquired whether CLAUDE had gotten the information he had given the boys about the discussions POPPER had with ——— ——— ——— and PEPPER stated he had but there were no developments, and if it turns out they are very anxious for PEPPER to be in Florida on October 6 to deal with the flood situation.

POPPER asked if PEPPER had decided to call CHEEN directly, and PEPPER said he thought he would not. Apparently this conversation concerns efforts to have PEPPER speak before the annual convention of the American Federation of Labor on the West Coast. POPPER stated the impression he had gotten in talking to SATCHER (phonetic) is that it would not be a bad idea for PEPPER to call CHEEN and indicate he was going to be in California and felt as he did about the possibility of speaking on the Taft-Hartley



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BILL. PEPPER indicated SATCHER and FENTON had spoken to DREES and on the basis of their discussion he thought DREES's reaction might be good if PEPPER approached him.

PEPPER again urged that he had to be in Florida for the final meeting on October 6, and TOPPER suggested PEPPER arrive in San Francisco on October 4 or 5 when all the leaders would be there and sort of get together in some sort of press conference where the press could see him with them and demand some kind of statement on the Taft-Hartley Bill. PEPPER added "just so long as everybody saw you together with them the day before the convention, that you talked with them about the coming session of Congress in relation to the repeal of the Taft-Hartley Bill. That would be just as great an effect on the country." PEPPER agreed with this.

[redacted] On the afternoon of October 3, 1947, CHARLES KRAMER contacted WAHL who related he had talked with CLAUDE (PEPPER) last week about CLAUDE's getting together with a number of others and holding a kind of informal hearing at the same time this (un-American Activities Committee hearings) was being held at which these guys could come forward and really put on a good show. WAHL mentioned CLAUDE is out there at present in Los Angeles and is going up to San Francisco, and that if BART (CROW) is going to take this over or decides to do so BART should have a talk with him about combining their efforts to really do a job, and there is a terrific opportunity.

WAHL stated as a matter of fact CLAUDE last week talked with him (!) in New York and CLAUDE was going out there to have a talk with some of the people in the industry about putting on a real fight. WAHL stated with BART as the front man they could really outdo HOWARD HUGHES all over. CHARLIE said the best way to get to CLAUDE in Los Angeles is through EDDIE ROBINSON and through a guy by the name of JAMES SHEPPARD who is a big lawyer in Los Angeles. KRAMER thought it terribly important to get BART in on the thing and WAHL said BART is disposed. WAHL mentioned he had been contacted by BART while WAHL was in New York and checked with a couple friends and both decided BART should get in with both feet.

WAHL mentioned the job required a lot of cooperation and he had asked HERMAN (EDELSBERG) to do something but HERMAN does not seem to be following through. CHARLIE said he gave HERMAN a number of suggestions the principal one to see BUCK who has a considerable file but more important the personality of a good guy like that could do more with less material than ———. It is believed EDELSBERG is presently employed by Anti-Defamation League. KRAMER remarked he knew a lot of writers and his own feeling is this is closely related to WAHL's work and he is very much impressed with the Jewish angle here. KRAMER said he knew GOLDWIN's feeling

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about this whole business; that a lot of the big time, particularly Republican producers, are driving a wedge between the producers and the workers in the industry, but a guy like CRUM can do the job of presenting a united front for all of them. He said the Jewish angle is terribly important for GOLDWYN, for WALTER WANGER, Warner Brothers, and so on. WAHL agreed CRUM has a terrific press appeal and anything he had to say would be lapped up. KRAMER said he wished DAVE would call CRUM and have him grab hold of PEPPER and have a long talk with him and it might be a good idea to bring BARNEY DENNIS into the talk.

[redacted] On the same afternoon, October 3, 1947, BARTLEY CRUM, San Francisco, contacted WAHL who asked if BART is going through with that thing in Washington, and CRUM stated he assumed so but has not definitely made up his mind. DAVE said there is a good body of organizations ready to work with BART here, and that WAHL heard PEPPER is in Los Angeles. CRUM stated he saw PEPPER yesterday and CLAUDE thinks they should make an affirmative fight but CRUM does not think the industry is prepared to make such a fight. CRUM does not know about GOLDWYN.

WAHL said a couple of his boys spoke with him about this thing the other night and felt he was interested in returning to Washington while this was going on on the House side and set up an informal committee of liberal senators and congressmen and hold some informal hearings for these people where they could really speak openly and correctly and have that as a sort of press conference forum for the real facts and real answers to this committee. CRUM thinks that's the way it should be done. CRUM said PEPPER was leaving Los Angeles today but added he would help in any way he can and that is already arranged for.

WAHL urged that people around here feel CRUM is the guy to handle it and CRUM stated there is a basic weakness, not on his part, in the position which he could not go into at this time but said WAHL could guess. CRUM stated therefore he was very eager to find out from WEISMAN (phonetic) if he was going ahead--if they wanted to go ahead with the pictures deal because then they might make representations to the committee to get these two fellows on their way to Germany lining up shots. BART said the first thing to find out is whether WEISMAN and SILZ are going ahead with the financing of it, certainly the film will be needed. Further conversation concerned the majority UN report on Palestine and whether the government would support this report.

[redacted] On the morning of October 4, 1947, BOB SILBERSTEIN, secretary, National Lawyers Guild, contacted attorney DAVE REID who was co-counsel for GERHART EISLER, stating they are thinking seriously of organizing a meeting under the auspices of the Guild's National Committee



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on Civil Rights at which they will discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies with an address by CHARLES HILTON (local colored attorney) on the significance of the Committee's attitude toward minority groups. This would be followed by a spokesman of the subpoenaed movie people, the idea being that CHARLES CHAPLIN, KING VIDOR and one other person would speak at a tentative date, October 17, with ROGGE presiding. SILBERSTEIN said his problem is to get a committee to carry on the necessary work and they would have to obtain a professional publicity man. He said his wife had volunteered to give her entire time to the project to contact various organizations.

REIN stated he thought FCA was going to have a meeting in this regard and SILBERSTEIN advised FCA was considering such a meeting but the people in California had indicated preference for a non political forum and FCA now understands the Guild is considering the meeting and though reluctant will give up its plans. They are reluctant because they have already scheduled a two-day conference on October 25 and 26 in New York which he described as a thought control conference. REIN inquired about the size of the meeting contemplated, and SILBERSTEIN stated MARTIN POPPER had said unless CHAPLIN and some other key people would speak they would not undertake the project, and if they did they expected a thousand or more people. REIN suggested they have someone sing, and when SILBERSTEIN stated there was no one in the group in that category, REIN suggested they obtain someone.

REIN stated he had discussed this project briefly with [illegible] WILSON and understood from WILSON the Congressional Committee had deliberately avoided issuing a subpoena for anyone with a real reputation other than CHAPLIN for fear of such persons' getting favorable public reaction although they were just as subversive as some of the other people subpoenaed. REIN suggested to counter this they get KATHERINE HEPBURN and GENE KELLY on the ground it is as much a threat to them as the others.

[redacted] On the night of October 4, 1947, HERB SCHRYVER talked with CHARLES KRAMER referring to a small news item reflecting a statement by POPPER on the west coast. SCHRYVER stated it was an interesting statement in which POPPER lashed out against this whole loyalty business and was very similar to the one he had made to KRAMER and SCHRYVER that day discussing the same subject. SCHRYVER quoted POPPER as saying if he were asked about his loyalty he would say, "I am an American citizen and I have certain opinions and I have committed no crimes." KRAMER commented POPPER must have had a session with those guys out there. SCHRYVER replied they were his own thoughts from way back. They agreed he must have had a meeting with the producers. KRAMER said ROBINSON must have gotten

him around to WANGER. SCHWERZ mentioned PEPPER had made another funny statement which came from the heart that he thinks we are going to have peace and he is not willing to be one of those who are joining the attack against Russia in order to get votes. KRAMER mentioned to SCHWERZ he thought BOB KENNEY was going to be there too (Philadelphia--PCA meeting :) and suggested discussing these terms with BOB KENNEY. KRAMER suggested if possible he should try and have KENNEY call CLAUDE PEPPER out there and have a little session with him.

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[redacted] On the night of October 6, 1947, BOB KENNEY at MARTIN POPPER's contacted KRAMER and asked if CLAUDE (PEPPER) is coming back and what's the story. KRAMER indicated PEPPER is in Florida and may be back late tomorrow or the next morning. KENNEY stated he had a reservation to return to Washington on the 19th on that Texas Committee thing. At least he was told he had an assignment back here. KENNEY stated he talked with MIKE SCHWERZ in Philadelphia with reference to their plans in Washington. KENNEY added it looked as if they would have quite a show. KRAMER said it was too bad KENNEY and PEPPER had missed each other and KENNEY stated they would be able to pick up the pieces when he returned here on the 19th. KRAMER inquired if KENNEY saw the newspaper account of CLARK's advice to the people out there. No. CHARLIE said they should make a very simple statement: (1) We are American citizens; (2) We have committed no crime; (3) Our opinions are our own. BOB thought the last could be established as a matter of law but the other two are matters of opinion at which both laughed.

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[redacted] On the morning of October 6, 1947, DAVID REIN conferred with BOB SILVERSTEIN who stated he had the Press Club tied up tentatively which has a seating capacity of 700. REIN commented the Press Club would be small. REIN suggested that PAUL PORTER of Arnold Fortas and Porter should be invited to participate, adding PORTER is heavily involved in the State Department cases, and that people have said PORTER is outraged. SILVERSTEIN stated he had read about these cases which are very mysterious to him. REIN explained the people were fired from the State Department and have no reason why except for being disloyal. SILVERSTEIN corrected this stating the people were fired because they were considered poor risks.

On the afternoon of October 6, 1947, BOB KENNEY advised MARTIN POPPER he was going to the Press Club to listen to the ball game and would return by 6 p.m. to the University Club and wanted POPPER and his wife to join him for dinner.

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[redacted] On the afternoon of October 6, 1947, MARTIN POPPER contacted BEN MARCOLIS, Los Angeles, stating he wanted to discuss the back problem about which MARCOLIS called BOB (KENNEY). POPPER mentioned speaking with BOB last week and said BOB wants to have a meeting

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here before the opening day. POPPER continued the only available place is the Press Club which will enable them to get a lot of publicity. POPPER further stated the meeting would be under the auspices of the National Civil Rights Committee (Lawyers Guild ?) with the emphasis on civil rights, and they will get BOB to preside and BART (GREEN) to be one of the speakers, and will also try and secure KARL MARRISON, Dean of the Pennsylvania Law School, and two guys out there (Los Angeles). POPPER stated the two they would need from out there are the actor and RING LARDNER, and POPPER will also contact DONALD OGDEN STEWART who is in New York.

They discussed the most opportune date and POPPER said it should be on October 20 or 21 because the 19th is on Sunday and would be bad from a publicity standpoint. POPPER said MARGOLIS' guys don't go on until the 23rd.

Thereafter POPPER was contacted by GEORGE PEPPER (Los Angeles ?) who stated in order to arrange transportation his people would have to know the date of the meeting in Washington. PEPPER informed him they had decided on the Press Club. He stated they had to have two guarantees. One was that they get LARRY PARKS and RING LARDNER, Jr. He continued they would have to have enough money to run the thing. POPPER stated the Guild could not put up the money and PEPPER said PCA in Southern California is broke and cannot put up the money. POPPER suggested PEPPER contact MARGOLIS about money and get it straightened out. POPPER said as far as personalities are concerned they will have the whole nineteen here. POPPER said all cannot speak but they can advertise that LARRY PARKS will speak. They again discussed the date, and PEPPER said some of his people would like to have it on the 19th, the night before the opening of the general hearing on October 20.

With reference to the meetings in New York involving WALLACE and PEPPER, confidential sources indicate HERBERT SCHERMER and CHARLES KRAMER drove to New York on the morning of September 28, 1947, and returned to Washington around 4 p.m., October 1, 1947. During this time KRAMER indicated on September 29, 1947, they accomplished as much as could be done and it was not too bad. He told his wife they had spent a very pleasant late afternoon and evening with the two gentlemen and really in many respects it was quite wonderful but he did not know how much practical ——— will come out of it.

On September 30, 1947, KRAMER indicated to his wife he would probably be at DEANIE BALDWIN's and stated they had a piece of work to do.

Very truly yours,

CC Los Angeles
San Francisco
New York

GUY HOTTEL
SAC



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Washington Field Office
Room 1706, Washington 25, D. C.

MAT:MJO
100-4710

October 9, 1947

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DECLASSIFIED BY SP2 CLS ON 5/15/95

DECLASSIFIED BY 2040 ON 8/18/97

[redacted]

Director, FBI

Dear Sir: Classified by SP2 Subject: CRS CONT Espionage - R Declassify on: OADR

3/25/90 CLASS. & EXT. BY SP2 TAP/jmc REASON-FCIM II, 1-2.4.2 DATE OF REVIEW 3/25/90

For the information of the Bureau and interested offices, there is set forth hereafter a summary of conversations containing plans and suggestions to obstruct and otherwise the House Committee on un-American Activities in its forthcoming hearings pertaining to communist activities in Hollywood.

The identity of the persons involved (including individuals under current investigation) and the pattern of activities are believed to be of interest to the Bureau. A considerable portion of the material is concerning political matters involving HENRY WALLACE and CLAUDE PEPPER. Confidential sources and the page references (logs) are set forth.

As a matter of interest having possible bearing on later conversations, it is noted on the evening of September 16, 1947, a conference was held in the apartment residence of Senator CLAUDE PEPPER, 1651 Crescent Place, N. W., from approximately 8:30 p.m. until 3:07 a.m. In attendance were observed subject CHARLES CHAPLIN; MARTIN POTTER, vice president, National Lawyers Guild; HERBERT SCHIMEL, presently with Congressman GEORGE MAHON's Subcommittee on per diem bills; and MEANS KIRSCHBERG, now with Anti-Defamation League of B'nai B'rith.

[redacted] On September 25, 1947, LEE WILSON, local representative, Progressive Citizens of America, and Communist Party sympathizer and "angel," contacted C. R. BALDWIN to present an idea for BALDWIN or some other organization in Washington. WILSON suggested a super duper mass meeting in Washington about the time of the Hollywood hearings which start October 20, 1947, with (CHARLES) CHAPLIN and other Hollywood celebrities especially invited to rally around. BALDWIN stated they were already working on this. WILSON inquired whether BALDWIN could get H. A. (HENRY WALLACE ?) but BALDWIN stated he would be in Palestine. BALDWIN asked if MARTY POTTER had discussed the matter with WILSON who answered in the negative.

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69 DEC 1 - 1947

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF Declassification DATE 8/14/97

RECORDED 100-132754-

63 OCT 22 1947

ORIGINAL COPY FILED IN

CONFIDENTIAL

COM-4

8C128

# F.B.I. TELETYPE

Mr. Tolson
Mr. Ellis
Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

## DECODED COPY

WASHINGTON FROM NEW YORK 23 17 10:08 PM

DIRECTOR URGENT

b7D

COMPIC, ISC. RE TELEPHONE CONVERSATION FROM ASAC A. H. BELMONT TO MR. H. B. FLETCHER OCT. FIFTEEN LAST. [redacted] ADVISED TODAY HE ATTENDED MEETING CALLED BY JOHN GARFIELD, JEROME CHODROV AND PAUL DRAPER AT THE LATTERS APARTMENT, [redacted] [redacted] OCTOBER SIXTEEN LAST, AND ADVISED AS FOLLOWS... DRAPER PRESIDED OVER THE MEETING WHICH WAS ATTENDED BY APPROXIMATELY THIRTY PERSONS INCLUDING THE AFOREMENTIONED INDIVIDUALS AS WELL AS BILL POMERANCE, A FORMER SCREEN WRITERS GUILD OFFICER AND AN ATTORNEY NAMED ROSENWEIN WHO WAS INTRODUCED AS A LAWYER FOR THE DEFENSE OF THE SUBPOENAED. THE MAIN PURPOSE OF THE MEETING WAS TO RAISE MONEY FOR GETTING OUT FULL PAGE ADS IN THE NEW YORK TIMES, WASHINGTON POST, AND VARIETY, DENOUNCING THE COMING INVESTIGATION OF THE MOVIE INDUSTRY BY THE HOUSE UN-AMERICAN ACTIVITIES COMMITTEE. ALL SPEAKERS DENOUNCED THE HOUSE COMMITTEE AND INDICATED THAT THE CLOSED HEARING WAS A WITCH HUNT. SEVERAL UNKNOWNS SPOKE OF GRIEVANCES AND IN SOME INSTANCES ADVOCATED HAVING THE SUPREME COURT INDICT THE HOUSE COMMITTEE OR ENJOIN THE INVESTIGATION UNTIL THE LAW WAS CHANGED. POMERANCE CHARGED THE HOUSE COMMITTEE WAS INVESTIGATING TO BREAK UP THE VARIOUS GUILDS AND UNIONS. [redacted] REQUESTED HIS CONTACT BY THIS OFFICE AND THE INFO HE SUPPLIED BE TREATED AS HIGHLY CONFIDENTIAL. DETAILED LETTER FOLLOWS.

b6
b7C

b7D

Motion Pictures Industry

RECORDED
SCHEIDT
INDEXED

100-138751-259
F B I
OCT 22 1947

RECEIVED: 10-17-47 10:30 PM MW

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP18 BTC

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If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

54 DEC 4 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. LADD

FROM : MR. COYNE

DATE: October 16, 1947

80127

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

The Los Angeles Office has suggested to the Bureau that consideration be given to the suggestion that qualified informants obtain the scripts from the motion picture studios, turn these scripts over to the Agents and then the Agents in turn furnish the scripts to other qualified informants to review the scripts for their Communist propaganda content.

The Los Angeles Office is being advised to follow the Bureau instructions to the letter as contained in Bureau letter to the Los Angeles Office dated September 18, 1947, the yellow of which is attached hereto for your information. It is pointed out that it is believed the suggested practice is most dangerous primarily due to the fact that the office is taking material from one studio and giving an employee of another studio the opportunity to review this material for its possible Communist content.

This procedure is, of course, most dangerous and undesirable. Accordingly, the Los Angeles Office has been advised to follow the Bureau's original instructions in this regard.

Attachment

JJC/de

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-91

100-138754-260

RECORDED

19 OCT 23 1947

EX-89

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 21, 1947

FROM : SAC, New York

SUBJECT: COMPIC
INTERNAL SECURITY - C
(Bureau File 100-138754)

80126

Re Los Angeles letter dated October 15, 1947, requesting identity of registered owner of car bearing New York license [redacted] b6 b7C

This is to advise that the registered owner of the said car (1941 Buick) is NORMAN CORWIN, [redacted] who was the subject of an extensive investigation by this Division. For background information concerning this individual the Bureau is referred to its file [redacted] and the Los Angeles Division to its file [redacted] b6 b7C

JDO:FAL
100-50870

cc: Los Angeles (100-15732)
NY 100-61032

RECORDED 100-138754-1

INDEXED 129

HANDLED 261 STOP BLK

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP12-BTJ

EX-44

69 DEC 1 - 1947

JI

80125

4:48PM

October 23, 1947

MEMORANDUM FOR MR. TOLSON
MR. TAMM
MR. NICHOLS
MR. LADD

Mr. Earl Wilson of the New York Post called to advise that he is attending the hearings on the investigation of the Communist Infiltration of the Motion Picture Industry by the House Committee on Un-American Activities. Mr. Wilson stated there is a Broadway Committee of the Hollywood Committee for the First Amendment of the Constitution which is the free speech amendment, which group held a press conference this afternoon after the other session. This group includes John Garfield, and they indicated that they plan to attend the hearings next week, to hold their own press conferences, and defend the 19 writers, producers, and actors who have been subpoenaed. Mr. Wilson stated that during the press conference today they were asked how they stood on the question of Communism, and the group said they were "anti." Mr. Wilson said he was interested in checking on this group if possible. I told Mr. Wilson that the Bureau files were confidential; however, I would be glad to furnish him any information that was available in our files that was of a public nature which information he could obtain if he knew where to look. Mr. Wilson asked if he could discuss this matter with a Bureau representative. I told him that this would be fine, and he will call at my office within the next 30 minutes.

Very truly yours,
J. E. H.
John Edgar Hoover
Director

JEH:MHM

CC Mr. Nease
Tele Room

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 2/29/80 BY 2833 TS/SB
219503
4-19-95
SPIB BTJ6 UM

262

RECORDED 100-138754-262
INDEXED
129 19 OCT 24 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

SENT FROM D. O.
TIME 7:10 PM
DATE 10-23-47
BY

55 OCT 28 1947

Director, 10-8-47
Re: Communist Infiltration of the
Motion Picture Industry
Security Matter - C

preparatory stages if we were to review only pictures that have been produced. It has been learned that frequently changes will be made in the script and that propaganda can be cut out or added to the script as it progresses. It will be interesting to know the attitude of the individuals responsible for the adding of propaganda or the deleting of propaganda.

The difference between this suggestion and that proposed by the Bureau is that the scripts are obtained and read first by qualified informants, and Agents' time in reviewing pictures would only be spent on those pictures in which there is reportedly something of definite interest. I believe that this would result in a considerable saving of Agents' time. It is believed that by submitting scripts to our informants, we are in a position to give definite constructive assistance in analyzing Communist propaganda appearing in the scripts. We can get the most out of our informants and also keep abreast of efforts on the part of employees at the studios to inject propaganda into the scripts or delete propaganda that has already been inserted by some Communist sympathizer. Obviously, there is a limited number of informants through whom these scripts can be obtained and to whom they can be submitted for examination, but I believe that we will be able to use sufficient informants to readily handle the program as outlined.

In the event it were not possible to obtain the script and we had to wait for the finished film, then the Bureau's procedure would be most effective, and competent Agents would be assigned to review the completed product to determine whether any propaganda had been inserted into the picture.

The Bureau's comments on this alternative suggestion are requested.

Very truly yours,

JCE:AB
100-15732

R. B. HOOD, SAC.

80123

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
October 8, 1947

Director, FBI

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
SECURITY MATTER - C

Dear Sir:

Reburlet September 18, 1947, setting up a new procedure to be followed by this office in developing the effect of the Communist activity in the motion pictures in Hollywood. Regarding the Bureau's plan of procedure, may I make the following observations:

1. We are able to secure the names of pictures in which known Communists or their sympathizers have a part and these lists will be furnished to the Bureau;

2. With reference to the Bureau's suggestion that qualified Agents review the motion pictures which responsible critics or reliable informants indicate contain Communist propaganda, it is suggested that the Bureau consider the procedure which has been used in recent months by this office with considerable effectiveness. As soon as a script is prepared which involves a writer, director or producer who is a member of the Communist Party or a sympathizer, we are able to obtain the original script for a temporary period through confidential informants and have an Agent read the script to determine whether there is any possible Communist Party line involved in the writing. If so, the script is assigned to one or two of the confidential informants available in this office who are responsible critics of motion pictures and who know what the finished product will look like on the screen. These individuals prepare an analysis of the propaganda in the scripts. This analysis is then submitted to the Bureau. It is suggested that following the analysis of the script, we work through our informants to learn of any changes made in the script by the management of the studios or by the writers, producers, etc. as the script approaches production. Then following production of the film, it is suggested that the finished product be reviewed by Agents who are in a position to point out the Communist Party line followed by the pictures.

It is not believed that we would uncover attempts to insert Communist Propaganda in motion pictures during the

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

RECORDED
EX-81

263

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80122

SAC, Los Angeles

October 17, 1947

Director, FBI

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

RECORDED 100-13[illegible]4-263

EX-81

Reference is made to your letter to the Bureau dated October 8, 1947, captioned as above. The Bureau has carefully reviewed the content of the reference letter and your suggestions contained therein.

However, the Bureau feels that it cannot authorize the usage of the program as outlined in the reference communication, for it is believed that it is a most dangerous practice to utilize authorities in the motion picture industry who are employed by one company to review material prepared by another.

The Bureau's fundamental purpose in authorizing the coverage set out in the letter to your office dated September 18, 1947 was to determine the amount of Communist propaganda injected into the films of today which ultimately reach the public. It is believed that in most instances, Communist writers, producers and directors, if they are true Communists, will endeavor to inject some type of propaganda into their work. However, if the motion picture company for which these individuals work screen the particular product and eliminate any Communist propaganda contained in the picture, it is believed that the purpose for which this inquiry is being made has been accomplished at the source.

You are, accordingly, instructed to follow to the letter the instructions set out in the communication to your office dated September 18, 1947, wherein the procedure is outlined for the developing of the effect of the Communist activity in the motion picture industry.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-91 SP0BW6m

JJC/de

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Coyne

RECEIVED DIRECTOR
U.S. DEPT. OF JUSTICE
OCT 10 7 08 PM '47
FBI

HQ 5 58 PM '47

80121

CONFIDENTIAL

Letter to the Director

October 15, 1947

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

It is suggested that the New York Office maintain close contact with confidential sources in that city to determine the nature and purpose of LAWSON's contacts in New York while there. (X)

Very truly yours,

R. B. Hood

R. B. HOOD, SAC.

JGD:MMC
100-15732
Air Mail

cc. Chicago (Air Mail)
cc. New York (Air Mail)
cc. Washington Field (Air Mail)

CONFIDENTIAL

al Bureau of Investiga

United States Department of Justice

Los Angeles, California
October 15, 1947

80120

CONFIDENTIAL

Director, FBI

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Reference letter 10/7/47.

CLASS. & EXT. BY SP2 Taylor
REASON-FCIM II, 1-2.4.2
DATE OF EXT. 11/21/90

b7D

[redacted] and [redacted] have now advised that a group of the motion picture people, subpoenaed to appear in Washington, D.C., is leaving Los Angeles on October 16, 1947 via T.W.A. and will arrive in Chicago at 9:05 A.M. on October 17, 1947.

WALDO SALT has stated that a reception has been arranged in Chicago for the group which, it is anticipated, will be attended by 500 to 700 people. HERBERT BIBERMAN has expressed disappointment that a mass meeting was not arranged but feels that a reception is better than having nothing at all. According to SALT, their contacts in Chicago are attempting to get people as influential as possible who will be able to mobilize the city and try to make it a "big civic event". BIBERMAN expressed high praise for the CHICAGO SUN, which paper, he states, intends to give them the fullest coverage and present their case in the "right light".

With regard to the mass meeting to be held in Washington, D.C., which was discussed in the referenced letter, it has now been ascertained that the meeting will be held at the Press Club under the auspices of the Civil Rights Division of the National Lawyers Guild and those participating would be persons subpoenaed by the House Committee. Although the dates of the mass meeting are not definite, according to [redacted] it is believed the meeting will be held on the evening of October 20 or 21, 1947.

b7D

[redacted] has advised that JOHN HOWARD LAWSON, leader of the Communist movement in the motion picture industry, has expressed a desire to go to New York to talk to the people there prior to going to Washington, D.C. In this connection, [redacted] advised on October 6, 1947 that LAWSON stated he could see considerable value of going to New York and "setting up some of this stuff".

b7D

100-138754-264

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CONFIDENTIAL

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
October 20, 1947

Director, FBI

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12/21/93 BY 9803 rad/plm

[redacted]

RE: COMPIC
(COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY);
INTERNAL SECURITY - C
BUREAU FILE 100-138754

Dear Sir:

For the information of the offices receiving copies of this letter, the code word "COMPIC" has been designated by the Bureau for this case and will be used in future communications.

Re my letters of October 7 and 15, 1947. On the evening of October 15, 1947, a Testimonial Rally was held at the Shrine Auditorium in Los Angeles in honor of seventeen motion picture personages who were leaving the following day for Washington, D. C. to testify before the House Un-American Committee. This Rally was sponsored by the Progressive Citizens of America and throwaways distributed to publicize it described the Rally as follows:

"Hear the documented expose how the Un-American Committee is attacking the Motion Picture industry and YOU.

"Learn how self constituted thought police are seeking to dictate the content of your films.

"Honor some of the Screen Personalities subpoened by the House Un-American Committee."

The following persons, together with their occupation, were listed as scheduled to appear in person:

ALVAH BESSIE - Writer
HERBERT BIBERMAN - Assoc. Producer
BERTHOLD BRECHT - Author
LESTER COLE - Writer
EDWARD DYMTRYK - Director
GORDON KAHN - Writer
HOWARD KOCH - Writer
RING LARDNER, JR. - Writer
JOHN HOWARD LAWSON - Writer
ALBERT MALTZ - Writer
LEWIS MILESTONE - Director
SAMUEL ORNITZ - Writer
LARRY PARKS - Actor
IRVING PICHEL - Director
WALDO SALT - Writer
ADRIAN SCOTT - Producer
ROBERT ROSSEN - Director
DALTON TRUMBO - Writer

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

ES DESTROY

Director, FBI

RE:COMPIC

Committee. However, WALDO SALT was of the opinion that the people concerned about EISLER and MARZANI would try to turn the Arts, Sciences and Professions Council to their own purposes and he felt the ASP should keep clear, "Think of the long range - the '48 politics."

On October 18, 1947, after WALDO SALT had left for Washington, D. C. in response to his subpoena, his wife, MARY DAVENPORT SALT, discussed the hearings in the presence of [redacted] at which time she expressed the opinion the Committee made a big mistake by picking on "big shots" like DORE SCHARY. She stated such men were very brainy and the Committee was nothing but a bunch of "dumb politicians." She said, "They are so dumb they don't realize that each script is checked over and over and over; that the WILL HAYS office gets all the scripts and that she believes the thing will boomerang right back on the Committee, inasmuch as after all they are just trying to gain control of the movie industry." MARY SALT said the Los Angeles Daily News was going to support their fight and that VIRGINIA WRIGHT, the drama editor of that paper, had already written several favorable columns. b7D

With regard to this Rally, it is interesting to note that [redacted] (whose identity should be protected), [redacted] motion picture actress, stated that certain persons had been attempting to get [redacted] to address the Rally. [redacted] stated that those individuals who had been contacting her were what he would call "liberals" and not Communists and whose identities he preferred to keep confidential, but her answer to them was that she would address this meeting with the understanding that her speech would contain a "blast" against Communists and Communism. [redacted] intended to preface her remarks by saying that she is personally against Communism and that her statements would not be construed as a defense of Communists. When this background was explained to those persons seeking to utilize her services in connection with the Rally, it developed that they had other plans and she was not asked to go through with the project. b6 b7C b7D

Very truly yours,

R. B. Hood

R. B. HOOD
Special Agent in Charge

FGD:CFJ
100-15732
cc - Chicago (Air mail)
cc - New York " "
cc - Washington Field " "

AIR MAIL SPECIAL DELIVERY

Director, FBI

RE: COMPIC

of these people to stand firm against any efforts to invade their constitutional rights. He stated he had counselled the witnesses not to answer any questions which appeared to be a violation of their personal liberties; that it was their duty to continue the industry's struggle to keep motion pictures free of political intimidation and censorship. The closing speakers were BURGESS MEREDITH and MARCIA HUNT. MEREDITH, an actor, read a resolution directed to the Speaker of the House of Representatives to the effect that the people assembled at this meeting protested the continued existence of the House Committee on Un-American Activities.

MARCIA HUNT, an actress, stated that the Rally was an affirmation of faith in America and spoke the lines of the song "America" with dramatic emphasis and requested the audience to join her in singing this number which brought the Rally to a close.

The names of several persons who contributed funds during this Rally were secured and are being retained in the Los Angeles file. The Agents who attended this Rally were:

JAMES G. FINDLAY
LESLIE F. WARREN
BERNARR M. PTACEK
EMMETT C. McGAUGHEY
FRED G. DUPUIS.

On October 16, 1947, the day after the above Rally, CNDI [redacted] b7D reported a conference between GEORGE PEPPER and WALDO SALT. PEPPER, in referring to the Rally, stated that as a result he now understood disaster could be turned into victory. He didn't know where all the people came from but they did despite the fact PCA had not contacted any other organizations to speak of. He stated the results were fine and there would be important repercussions. He saw HENRY BLANKFORT shed tears during the singing of "My Country Tis of Thee." PEPPER felt the Rally "got at the basic thing - the people look at them as a group of patriots, heroes." PEPPER expressed his hope that, as an outgrowth of this meeting, a national group might be formed to conduct the campaign on a nation-side scale. (X) U

PEPPER was of the opinion the defense of HANS EISLER should be closely tied in to the defense of the persons subpoenaed before the House (X) U

Director, FBI

RE: COMPIC

EVELYN KEYES in her paper dealt particularly on the character of the members and motion picture alliance from the preservation of American ideals which organization she stated had raised the clamor that was a contributing factor to the holding of the investigation by Congress.

LARRY PARKS read a paper dealing with the subject: "What Is Loyalty?" in which he raised many points, such as asking "Do you believe in adequate housing for veterans" and would then proceed to show how groups advocating such a program had been smeared and and labeled "subversive." It should be noted that a few days prior to the meeting WALDO SALT told CNDI [redacted] b7D that an individual by the name of REUBIN was writing the paper on the subject, "What Is Loyalty?" and that he, WALDO, considered it the most important topic to be presented at the Rally. He advised the informant that he had conferred with REUBIN to be certain that he did not need any assistance and that several of the other fellows, such as LESTER COLE and RICHARD COLLINS were very willing to help on this paper. The informant did not know exactly to whom SALT was referring by REUBIN; however, should the identity of this person be positively determined, the Bureau will be advised. (X) U

After these speeches a collection speech was made by BURT WITT on behalf of the Progressive Citizens of America and, according to CNDI [redacted] b7D approximately $6100 was realized. Many prominent persons made contributions of $100 and less; however, BEN ZUKOR, believed to be the owner of a chain of women's apparel stores bearing his name, contributed $500. (X) U

Following the collection speech ROBERT W. KENNY, formerly Attorney General of the State of California and now an official of the National PCA organization, made a few brief remarks and introduced BARTLEY CRUM, San Francisco attorney, and BEN MARGOLIS, a Los Angeles attorney, who, according to KENNY, were to tell the audience how PCA proposed to defend the witnesses at the forthcoming hearing. It should be noted that BARTLEY CRUM formerly worked for the late WENDELL WILKIE and more recently has represented LOUISE ROSENBERG BRANSTEN of San Francisco. BEN MARGOLIS is a member of the firm of GALLAGHER AND MARGOLIS and a member of the Communist Party, according to CNDI [redacted] b7D

BARTLEY CRUM in his remarks to the audience described the subpoenaed individuals, all of whom were seated on the stage throughout the program, as good men and great men whom he and MARGOLIS were going to help in their struggle for freedom of conscience and that it was the duty of each

Director, FBI

RE: COMPIC

However, at the meeting, which was chaired by actor GENE KELLY, it was announced that BERTHOLD BRECHT and HOWARD KOCH were unable to attend, although one additional person did appear, namely - RICHARD COLLINS, a screen writer. Of the persons listed, all except BRECHT, KOCH, MILESTONE and PICHEL have been members of the Communist Party in Hollywood, according to CNDI [redacted] b7D [redacted] This informant has also furnished evidence of membership on the part of RICHARD COLLINS.

Of the above the individuals who read papers at this meeting were:

ALBERT MALTZ
IRVING PICHEL
ADRIAN SCOTT
LARRY PARKS.

In addition, NORMAN CORWIN, radio writer, and EVELYN KEYES, motion picture actress, read papers. All of these people bitterly assailed the motives of the House of Un-American Activities Committee and conveyed the general theme that the current Congressional inquiry is an attack upon the motion picture industry and an attempt to control and censor motion pictures. ADRIAN SCOTT dwelt particularly on the point that the average writer, director or producer has virtually nothing to say as to the content of a film. He outlined at length the various administrative procedures through which a script went in the hands of top executives of the motion picture studio before it was even purchased, let alone submitted for screen adaptation.

NORMAN CORWIN explained his presence, although not among the people subpoenaed to appear in Washington, by stating that an attack on the motion picture industry indicated to him that the radio industry likewise might not be immune to similar attack in the future. In his speech he also made a statement somewhat to the effect - assume that some of these men may be Communists; of what pertinence is that when you realize that none of them as an individual has much to say as to what goes into a motion picture. He also outlined several types of action which are considered characteristic of Communism which tries to overthrow the Government by force. Among the types of conduct he listed, should a revolution occur, were: lynching of minorities; forcible seizure of government buildings, destruction of food supplies; etc. He then went on to say that all of the things he had listed had actually occurred in the United States but not by Communists, for example, lynchings in the South; the seizure of the State Capitol by Governor Talmadge in Georgia; and food price manipulation by big business.

266

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY [illegible]

33

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy, Moscow
August 7, 1947

Dear Mr. Johnston:

I have had Mr. Eisenstein, the dean of Soviet film directors, for dinner at Spaso on several occasions and to see the American films with which the industry has so kindly provided us. His comments after the showings were usually non-committal or mildly approbational. Attached is his official reaction, a recent article appearing in "Culture and Life".

It seems to me this demonstrates very clearly, if demonstration were required, the correctness of your stand in opposition to exporting certain films like "Grapes of Wrath" and "Tobacco Road" to the Soviet Union unless an equal number of films showing more favorable aspects of life in the United States were also exported.

Faithfully,

/s/ W. B. Smith

W. B. Smith
Ambassador of the United States

Incl: Joint Press Reading Service translation:
The Purveyors of Spiritual Poison

Mr. Eric Johnston, President
Motion Picture Association
28 West 44th Street
New York 18, New York

# THE PURVEYORS OF SPIRITUAL POISON
## About the Contemporary American Cinema.

By S. M. Eisenstein

The American cinema has produced more than a few ultra-reactionary pictures in the past. We have only to remember a very early film "Birth of a Nation" which celebrated the formation of the Klu Klux Klan, a fascist organization.

There have also been in the American cinema, however, quite a number of really vital themes treated in a convincing manner, although this was usually contrary to the intention of the makers of the film, and certainly against the wishes of their bosses. But in one way or another there have appeared from time to time on the American screen films giving with unexpected objectivity a true picture of the code of behaviour of the gentlemen of the "God's own country", as the Americans like to call their United States.

In the thirties there appeared a film "The Big House" (the American name for prisons), giving an extraordinarily realistic picture of prison conditions and showing a revolt, and its suppression - with the use of tanks.

Later came a film "I Was a Fugitive from a Chain-gang", a striking document revealing the injustice and obscurantism of the American legal system, a sinister machine showing no mercy to those who fall into its clutches.

Films like "Grapes of Wrath" and "Tobacco Road" give a picture every bit as clear as the original novels of the ruthless exploitation of the unemployed and the full horror and dark abyss facing the ruined small farmers of the Southern states and reducing them to a subhuman condition.

Quite recently the cinemas of America were showing "Boomerang", a film which reveals with full and accurate detail the backstage machinations pursued by small town politicians in the interests of their small caste, and leading to the passing of the death sentence on an entirely innocent man. The film gives a vivid picture of the methods of interrogation and extortion of confession. "The law forbids beating during interrogation" says one of the characters, "but the law says nothing about preventing the man from sleeping", and this means is used to reduce a man to a state in which he is prepared to sign any confession.

Films of this kind, however, giving a more or less objective picture of the actual state of affairs are becoming rarer and rarer. Their place is being taken by films of quite another type. The American cinema is no longer what it was twenty years ago.

The time has passed when we could merely shrug our shoulders and smile at the empty irrelevant entertainment provided by American films; or admire, somewhat condescendingly, the exploits of Robin Hood or "The Thief of Bagdad", or the athletic prowess of Pearl White or Ruffy Rollan.

The wave of reaction is pressing more and more heavily on the entire life of the country, and its art as well. At the present time the disciples of the Klu Klux Klan are drawing up black lists of all those who, during the war, dared to use the American cinema to address humanity on vital questions. The people on this list will be condemned to unemployment and starvation. Already the black clouds are gathering threateningly over Charlie Chaplin. There are already instances of anti-fascist actors being subjected to merciless baiting; and American films show more and more clearly how progressive elements are being swamped by the wave of reaction and themselves often contain praise of the same fatal reaction. Even "non-political" American films propagate the poison in subtle form. It is not only those films openly devoted to erotic themes or to the praise of power in the person of gangsters or bandits that have a disentegrating effect.

Whatever hypocritical pretences these films make of exposing gangsters the fact remains that they are a panegyric of the gangsters' shameless methods, persistance in the pursuit of their own selfish interests and utter disregard of everything beyond these interests.

What else can we expect from the producers of these films? After all, this code of morals, based on plunder and violence is also the code of the "honest" businessmen, although they sit in the soft armchairs of the directors of firms and companies instead of sitting like ordinary criminals, in the electric chair.

Even more harmful sometimes are films which are not so obvious in their praise of the basest and the most animal instincts of man. The spectator is more strongly affected by a film where the poison is wrapped up in warm humanity, soft humour and touching pathos.

There are also such "enchanting" films as "Going My Way" with a well-known American actor Bing Crosby, which was awarded a prize and advertised all over Europe. Here the nets for the

spectators' hearts are so musical and laid so cunningly (it is not for nothing that the hero of the film is an unusually cunning snarer of human souls - a young priest) that it is only after the end of the film that the spectator realises how shamefully he has been participating in the action during the two hours while it has been shown.

This film cleverly combines humour, a patriotic theme, lyricism and religious singing for the purpose of slurring over the real cause and the tragedy of prostitution and asserting that child delinquency is best dealt with not by changing the social conditions driving the children to crime, but by collective singing in a church.

And the film as a whole serves as an apologia for the owner of a block of cheap flats making him out to be a benefactor, though this is in fact one of the most repulsive forms of exploitation of the poor classes in America.

Or there are such "enchanting" films as "Anna and the King of Siam" singing unqualified praise of the superiority of the white races over the Siamese semi-apes and of the missionary role played by an American governess who set out to win the savages over to the biblical virtues of humility and love. The action takes place in the sixties of the last century when the Siamese were concentrating all their efforts on asserting their independence against the attempts of England and France to seize Siam in their colonising claws. There is no mention of all this, instead we see a light ironical sometimes moving picture, often dramatic, always witty and apparently quite innocent. But it would be difficult to find more subtle propaganda of the colonial politics which make the average American either indifferent or sympathetic to disgraceful acts now being committed in places so far from Siam as Indonesia, in the lawless realm of Field-Marshal Smuts - the Union of South Africa - and the "independent" Philippines.

The makers of films are particularly cunning when it comes to dealing with the problem of the relations between employers and employees, whether it be a factory owner and the workers, or a big landowner and his tenants. Films showing clashes between labour and capital now appear fairly frequently on the American screen: reality is too full of these problems and interest in them is morbidly keen. And the American cinema loses no opportunity of expressing an opinion on all questions which interest, trouble or excite the spectator. The spectator is worried over problems of social injustice? All right, here we have this little theme, adapted and effectively treated. The magic hand of the film director makes it harmless whilst preserving the external drama.

The methods of treatment are many and various. As an example let us take an average horror film "Dragonwyck", a film about a crime punishable by death. The slightly unbalanced owner of the castle "Dragonwyck" using a magnolia bush slowly poisons his wives one after another because they are unable to give him their heir he desires. A considerable part of the film, however, is devoted to showing the differences between the owner of vast lands and the semi-beggared tenants working for him.

The film is interesting because of the topicality of the theme. But how to avoid coming up against the sacred principle of the right to possession of vast areas of land? The answer is very simple. The crime of the owner of the castle attains such monstrous proportions that the typical is lost sight of in the exaggeration of the individual case. The film shows not the evil of the system, but the evil of the individual representative of the system. As a result, the spectator's anger is roused by the fact of a rare screen criminal, and not by the sight of the evil of the system, one completely putting the other out of mind.

And no one notices that a clever substitution has been made before his eyes: the screen criminal heroically takes the bullet that should have been aimed at the system.

And at the end of the film the criminal too is absolved of his sins - posthumously. For this purpose he is declared mad which makes it possible to excuse the dastardliness of his crimes and to exaggerate them to a point impossible in real life, thus dissociating them from the actual social system.

The wolves have eaten their fill, but the sheep are still alive; the spectator has been thrilled by a film on a dangerous contemporary theme. The film earned money. Crime has been shown in the most vivid colour. Crime has been punished. The basic principle has not been shaken. And the evil doings of which the criminal is "medically" innocent are expiated by allowing the victim to shoot the criminal.

The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness - this is probably one of the most cunning characteristics of the American cinema.

Films of this type give rise to a cynical inhuman attitude to reality. The men behind the Hollywood businessmen aim to deprive the average American of all feelings of honour, to make him cynical and egoistical. This is necessary left he protest against

the violation of laws and justice occurring daily, hourly in America. It is necessary lest there well up in his heart indignation against the betrayal of those who shed their blood in the battle of Stalingrad, on the vast fronts of the Soviet Union where the fate of mankind was decided. At that time the papers, the radio and books all spoke about the Russians as valiant allies. Now all the filthy, dirty, dank elements have come to the surface, so that the muddy water obscures the thought of everything fine, pure and progressive.

The American cinema is well equipped with the latest filming and projecting apparatus, uses all the latest production technique. On the sets of Hollywood towns, forests, or Egyptian scenes can be built in an instant. But this technically advanced cinema is used in the service of ideas only slightly in advance of the stone age. The statue of Liberty at the entry to New York port has long ceased to be a symbol of liberty even for the United States. In "democratic" America the cinema has become one of the weapons in the fight against freedom and democracy. How far behind us "advanced" America is lagging! As regards social problems, America belongs not even to the 19th century, but rather to the period of the middle ages and the crusade whose bonfires twinkle so familiarly at the bonfires of the lynch courts fed with high-quality petrol.

The skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression - fundamental characteristic features of the cruelty and injust system of imperialistic society.

American films contribute actively to the consolidation of this society by imposing ideas upon the people.

Thus the most vital of the arts - the cinema - is playing the most deadly and destructive role.

When we think of this, it makes us appreciate even more our young, healthy growing art - a vital, national art.

<u>Culture and Life.</u> 31.7.47

STANDARD FORM NO. 64

# Office Memorandum • UNITED GOVERNMENT

TO : Director, FBI

DATE: October 18, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION IN THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Attached is a photostatic copy of a letter to ERIC JOHNSTON from Ambassador W. B. SMITH, who represents the United States in Moscow. This letter was furnished to the Los Angeles office by CONF. INFO. CNDI [redacted] The matter is being called to the attention of the Bureau for its information. b7D

Encl.

ECM:CM
100-15732

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY S p12 B55 6m

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: October 23, 1947

FROM : L. B. Nichols

SUBJECT: LEO McCAREY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

I checked with ASAC Ellsworth of Los Angeles, who advised that they knew of nothing of a derogatory nature involving McCarey. He will be recalled as the producer-director of Bing Crosby's pictures "Going My Way" and "Bells of St. Mary's."

We ascertained early in 1946 that McCarey, along with other Hollywood executives, had closed a deal for a million dollars to purchase land near the MGM studios. Johnny Meyer and Howard Hughes were apparently provoked at Meyer not having been cut into the deal.

The name of Leo McCarey was on the invitation list extended by the National Council of American-Soviet Friendship in honor of Kalatozo, a Soviet film producer. His name was not mentioned in our reports as among those who attended.

He appeared before the Un-American Activities Committee hearings out on the West Coast voluntarily and testified with Rupert Hughes and Howard Emmett Rogers. His only comment to the press was, "I only came down because I was glad of an opportunity to cooperate with the Committee," which would seem to indicate a cooperative attitude.

In 1942 McCarey was listed as a contact of Winfield R. Sheehan and his wife, Maria Fritzi Sheehan. Nothing happened in this investigation. There is nothing to reflect unfavorably on McCarey.

[redacted] who now is a confidential informant, on January 12, 1944, contacted the studio where McCarey was working and inquired if he was on the lot. His secretary stated she would find McCarey for him. b7D

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According to Who's Who, McCarey was born in Los Angeles on October 3, 1898. The University of California has awarded him an LL. D. degree. He has been connected with Universal, Hal Roach, Pathe, Fox, United Artists, Paramount, Columbia and RKO studios. Among his better known pictures are "Kid From Spain," "Ruggles of Red Gap," "The Milky Way," "Make Way For Tomorrow," "The Awful Truth," "Love Affair," "My Favorite Wife," "Going My Way" and "The Bells of St. Mary's." He is married and has a daughter.

A newspaper clipping from the Washington Star of May 29, 1944, reports that a kidnaper's ruse to lure Leo McCarey into a trap was reported to the police. Apparently nothing happened.

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and he was the only individual who continued to question GARFIELD and the EPSTEIN brothers concerning their newly formed group.

PAUL DRAPER made several remarks condemning the THOMAS Committee and numerous remarks that he made were recognized as having previously been published in the "Daily Worker" and were of the general Communist party line throughout. The conference broke up after possibly 30 minutes.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : DIRECTOR, FBI

DATE: October 23, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

14131

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY--C

Reference is made to my memorandum dated October 21, 1947, in the above-entitled matter.

This is to advise that after the Un-American Activities Committee hearings were concluded on this date, October 23, 1947, JOHN GARFIELD, motion picture actor from Hollywood, after grouping numerous people around him signing autographs, announced that they all follow him into the corridor where he would hold a press conference. He proceeded to the elevator well immediately outside of the Caucaus Room where he climbed half-way up the stairway and began to read a resolution which denounced the THOMAS Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type he stated that he, along with eight other individuals, had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoenaed before the Committee, and demand that cross examination be conducted by the Committee. The other individuals accompanying GARFIELD were his wife, JULIUS EPSTEIN, WILLIAM EPSTEIN, brother, BERNIECE PARKS, CANADA LEE (colored), IRWIN SHAW, HALL STEWART, PAUL DRAPER, UTA HAGAN and OSCAR SENLIN. All of the above names are spelled phonetically.

At this point in the gathering the crowd became voluminous and unruly and GARFIELD was asked to adjourn to the Caucaus Room for his press conference, and he indicated a desire that he wanted the public to hear what he had to say. At this point the guards forcibily escorted him back into the Caucaus Room from which the general public was excluded. The members of the press still remaining in the Caucaus Room proceeded to question GARFIELD and the EPSTEIN brothers concerning this newly formed organization and they denied vigorously that it was Communist or anyone connected with it was a Communist or fellow traveler and the purpose of forming this committee was for constitutional democracy. It was obvious after a very few minutes that none of the press representatives present desired to further question these individuals, other than a representative from the newspaper P.M. The indications were that the P.M. reporter knew that this conference was to be held and he had a prepared group of questions

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100-18990

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: October 24, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-9-84 BY SP2 TAP/JAC

3/13/95 SP6BJA/KAA Log#94-14

12/15/94 SP6BJA/PSK 94-14

SP12BTJGM 4-19-95

Information has come to the attention of this office that certain groups in this area are making efforts to raise funds for the purpose of combatting the House Committee on Un-American Activities which is presently conducting hearings into Communist infiltration of the motion picture industry. u

On October 22, 1947, confidential informant [redacted] whose identity is known to the Bureau, advised that MARGUERITE HENDERSON, a clerical employee in the offices of the CIO Maritime Committee and a prominent member of the Washington Bookshop, contacted one BOB SILVERSTEIN and asked him where the funds raised to fight the THOMAS-RANKIN Committee should be sent. SILVERSTEIN indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild who had set up a special fund. SILVERSTEIN stated that he had heard that PAUL DRAPER in New York was handling it but stated that he was not sure of this and suggested that MARGUERITE call MARTIN POPPER of the National Lawyers Guild, who could be reached at room 100-C of the Shoreham Hotel. u

b7D

The informant learned that HENDERSON subsequently contacted a man whom the informant was unable to identify at room 100-C of the Shoreham Hotel, and asked where the funds for the fight against the THOMAS-RANKIN Committee should be directed. The man advised that he did not know but would try to have POPPER contact MARGUERITE. u

Later on the same date the informant advised that HENDERSON was contacted by DON ROTHENBERG, Organizational Director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that PAUL DRAPER was the treasurer and his offices were located at 131 East 66th Street, New York City. It is impossible to determine at the present time for what purpose the funds raised by these people will be used and in the event that any additional information is obtained it will be furnished to you promptly. u

A copy of this letter is being directed to the New York Office inasmuch as the information indicates that PAUL DRAPER is located there and it is possible that the New York Office may obtain certain information which will assist in clarifying this. u

100-138754-269

CC-New York

EX-37

RECORDED & INDEXED

NOV 29 1947

RIN:JC
100-18990

STANDARD FORM NO. 64

# Office Memorandum • UNITED GOVERNMENT

TO : THE DIRECTOR

DATE: October 22, 1947

FROM : D. M. LADD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

[redacted] former Screen Star, on October 15, 1947, advised that he had received a mimeographed memorandum dated October 14, 1947, from John Garfield, actor, Paul Draper, dancer, and Jerome Chodorov, writer, inviting him to attend a meeting to be held on October 16, 1947 at Draper's apartment, [redacted] for the purpose of organizing a counterattack against the inquiries being made by the House Un-American Activities committee concerning the motion picture industry.

b6
b7C
b7D

[redacted] on October 17, 1947, made available to an Agent of this Bureau at New York City the notes he compiled after attending this meeting, which reflect that the meeting was held and Paul Draper presided. About 30 persons were present, mostly writers, and in addition to those previously named, [redacted] stated that a lawyer Rosenwein and an individual by the name of Pomeranz, believed to be a writer, were also present. The name Pomeranz was phonetic.

Draper sarcastically outlined the work of the Un-American Activities Committee in Hollywood and belittled the charges against those who had been subpoenaed. Pomeranz charged that the Un-American Activities Committee was instigated to break up various guilds and that the producers were behind the move. Garfield denied this and [redacted] observed that Pomeranz was personally under suspicion and had a grievance. The individual referred to as Pomeranz by [redacted] is believed to be identical with M. W. (Bill) Pomerance, former business representative of the Screen Writers' Guild.

b7D

Lawyer Rosenwein was introduced and he spoke concerning the Bill of Rights, Free Speech and Civil Rights, and after his remarks, he left the meeting. Draper indicated that this person was one of a number of defense lawyers who could not act because the investigation would be closed to any defense and would be held behind closed doors. Various unknown persons spoke of their grievances, mostly personal in nature, and one young, unidentified man insisted upon some positive action such as having the Supreme Court indict the Un-American Activities Committee and have the investigation stopped until the law was changed. [redacted] expressed the opinion that there were several crackpots present.

b7D

100-138755-270

Draper finally brought out the real purpose of the meeting which was to take out full page ads in the New York Times, the Washington Post and Variety. There was a discussion on how to raise the money. There were a considerable number of arguments concerning the value and cost of the ads and people began to leave the meeting. During this discussion, Garfield suggested working with a California committee which recently met at the home of William Weiler, which committee planned a protest broadcast from the West Coast.

HBF:MJJ

NOV 29 1947

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DATE 12/29/88 BY

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THE DIRECTOR

During the meeting Draper was called by long/distance telephone by one of the persons subpoenaed, believed to be Howard Koch, screen writer and reportedly a member of the Communist Party. Draper stated to the meeting that this person had asked for help of any type in the way of ads, money and radio broadcasts. The purpose of all the advertising was to bring before the public information that certain artists were being discriminated against on charges which were ridiculous, that witnesses for the government were "mealy-mouthed," that the investigation was unconstitutional and that the Un-American Activities Committee read meanings into speeches in certain pictures as Communist propaganda which was childish.

[redacted] left the meeting before it was over and at that time there were about 20 persons left. [redacted] requested that his contact with the Bureau and the information he supplied be treated as highly confidential since any publicity would greatly affect his future employment and present commitments. b7D

" Paul Draper presided. About 30 people present including Chodorov, Garfield and Pomeranz (?), Lawyer Rosenwein, other unknown women and men, some with a 'discrimination' complex, mostly writers, Pomeranz particularly, as he was one of those expecting to be subpoenaed. He, I gathered was a former officer in the S.W.G. (Screen Writers Guild).

" Draper outlined, with sarcasm, the work of the Un-American Committee in Hollywood and belittled the charges against those subpoenaed. He read a list of these, over twenty names, mostly writers (Milestone).

" Pomeranz charged that the Un-American Committee was instigated to break up the various guilds and that the producers were behind this move. Garfield denied this. Pomeranz was personally under suspicion and had 'a grievance'.

" Lawyer for 'defense of the Subpoenaed' Rosenwein was introduced. He spoke brilliantly of the Bill of Rights, Free Speech, Civil Rights, etc. and then left the meeting. It was pointed out by Draper, I believe, that he was one of a number of defense lawyers who could not act, as the investigation would be closed to any defense. It was said that the investigation would be held behind closed doors.

" Various unknowns spoke of grievances, mostly personal and one young man insisted upon action of some sort - such as 'having Supreme Court indict the Un-American Committee and have the investigation stopped until the law was changed'. Several crack-pots.

" Draper finally brought to attention the purpose of the meeting - to take out full page ads in the New York Times, The Washington Post and Variety. (There was a reporter from Variety present, who will probably write up the meeting). How to raise the money? (Garfield suggested working with the California Committee which met recently at the home of William Weiler. They plan a protest broadcast from the coast). Arguments pro and con re the value and cost of the ads. By this time people were leaving the meeting.

" Draper was called long distance by one of the 'subpoenaed' (Koch?) and quoted him as saying that help for them of any sort was urgently requested - ads, money, radio.

" It was discussed that the meeting had not enough representative names and couldn't raise the money now, committees must be formed, the

"time was short, etc, etc. The whole sense of the meeting - to bring before the public that certain artists were being discriminated against by the Un-American Committee for petty charges which were ridiculous, that Hollywood witnesses for the Government were 'mealy mouthed' (Menjou, etc.), that the investigation was unconstitutional and while the term wasn't mentioned, that it was virtually a 'Witch Hunt'. That the Un-American Committee read meanings into speeches in certain pictures as having Communistic propaganda, which was childish. That these writers, etc. were being threatened with loss of their work, and that there were other 'purge' lists to be investigated in theatre, radio, etc.

" When I left they were still discussing how to approach the job and how to raise the money. There were probably twenty people left - about four of whom were important."

[redacted] requested that his contact by this office and the information he supplied the Bureau be treated as highly confidential since any publicity in this regard would greatly affect his future employment and present commitments. b7D

It is believed, from a review of reports emanating from the Los Angeles Division in this matter, that the individuals referred to by [redacted] [redacted] as Pomeranz (?) and KOCH (?) are identical with M. W. (Bill) POMERANCE, former Business Representative of the Screen Writers Guild, and HOWARD KOCH, Screen Writer both of whom are reported members of the Communist Party. b7D

For the further information of the Bureau and the Los Angeles Division, Confidential Informant [redacted] advised on October 11, 1947 that in a conference between Dr. EDWARD K. BARSKY, National Chairman of the JOINT ANTI FASCIST REFUGEE COMMITTEE, and JOHN GARFIELD the latter informed Dr. BARSKY that he was not satisfied with the prepared speech of the JAFRC and declined to appear at all because of his obligation to a new group being formed in Hollywood to combat the Congressional hearing. Dr. BARSKY offered to change the speech to conform with GARFIELD's ideas and JOHN T. MC MANUS, President of NEW YORK NEWSPAPER GUILD and member of the JAFRC Executive Board, prevailed upon him to appear but GARFIELD refused. According to this informant MC MANUS stated on October 16, 1947 that the "Hollywood bunch are pretty scared now." b7D

Very truly yours,

Edward Scheidt

EDWARD SCHEIDT
SAC

cc: Los Angeles (100-15732

eral Bureau of Investigation

United States Department of Justice

New York 7, New York

IN REPLY, PLEASE REFER TO

FILE NO.

[redacted]

[redacted]

October 18, 1947

DECLASSIFIED BY 2040

ON 8/5/77

Director, FBI

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED ROUTING
SLIP(S) OF Declassification
DATE 8/16/77 ejc

RE: COMPIC
INTERNAL SECURITY - C
(Bureau File 100-138754)

Dear Sir:

Remytel October 17, 1947. Pursuant to authority granted on October 15, 1947 by Mr. H. B. Fletcher of the Bureau, [redacted] by Special Agent John Dennis O'Connell on October 16 and 17, 1947. b6 b7C b7D

[redacted] advised that he was the recepient of a mimeographed memorandum dated [redacted] 1947 from JOHN GARFIELD (actor), JEROME CHODOROV (writer) and PAUL DRAPER (dancer) inviting him to attend a meeting to be held on October 16, 1947 at DRAPER's apartment, [redacted] for the purpose of organizing a counterattack against the inquiries being made by the House Un-American Activities Committee concerning the Motion Picture Industry. b6 b7C b7D

[redacted] expressing a strong admiration for the Director and the work being done by the Bureau, indicated a desire to cooperate with this office to the extent of advising us of the proceedings of the aforementioned meeting. b7D

On October 17, 1947 [redacted] made available, to the interviewing Agent, the notes he compiled after attending this meeting and which are quoted as follows: b7D

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United States Department of

Los Angeles, California
October 15, 1947

Director, FBI

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Dear Sir:

Remylet 10/7/47.

Among the people attending the meeting at the home of EDWARD G. ROBINSON on October 2, 1947 was a man who was driving a car bearing 1947 New York license [redacted]

b6
b7C

It is requested that the New York Office determine to whom this car is registered and furnish the Bureau and the Los Angeles Office identifying data which may appear in the New York files regarding him.

Very truly yours,

R. B. Hood

R. B. HOOD, SAC.

RBH:MC
100-15732
~~Air Mail~~

cc. New York (Air Mail)

1945 Spartan

INDEXED

EX-93

FOR VICTORY
BUY
UNITED
STATES
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BONDS
AND
STAMPS

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ENCLOSURE

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ENC

100-138754-273

# Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS CALIFORNIA

December 11, 1946

We once talked at Irving Reis's house about the writers' motion picture co-op, of which I am one of the founders, and you expressed an especial interest in the script of Constancia de la Mora's "A Place of Splendor," which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"A Place of Splendor" is planned as the first production of Mundo Films, whose members, besides myself, are Dalton Trumbo, Allan Scott, Richard Collins, Hugo Butler, and, for variety, a producer (R. T. Roberts) and an actor (John Garfield.) As you know, Miss de la Mora's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la Mora, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

Sincerely,

Ring Lardner, Jr.

[redacted]

b6
b7C

RL8:t
encl

2-19-95

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES, CALIFORNIA | 10/20/47 | 9/12 - 10/12/47 | EMMETT C. McGAUGHEY CM |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

SYNOPSIS OF FACTS: Motion picture script for the current production of Universal International Studios entitled "All My Sons" reviewed and allegations of Communist propaganda set forth. Script entitled "In Place of Splendor", whose production is sponsored by Xanadu Films, some of whose members are known Communists, reviewed and allegations of Communist propaganda set forth.

-I-

REFERENCE: Report of Special Agent LESLIE F. WARREN, Los Angeles, California, 8/7/47.

Report of Special Agent EMMETT C. McGAUGHEY, Los Angeles, California, 9/12/47.

DETAILS:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/28/88 BY 2831 TJ/ 249503 4-19-95 sp/ 8 to 6 m

AT LOS ANGELES, CALIFORNIA:

This is a joint report of Special Agent LESLIE F. WARREN and the writer.

One of the current pictures being shot at Universal International Studios is "All My Sons", written by ARTHUR MILLER and screen collaboration by CHESTER ERSKINE. Confidential National Defense Informant [redacted] stated that in his opinion the script contained Communist propaganda. Consequently, the final shooting script was obtained from T-1 and reviewed by T-2, whose remarks concerning this production are set out below: b7D

| APPROVED AND FORWARDED. | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
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| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
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| LOS ANGELES, CALIFORNIA | 10/20/47 | 9/12 - 10/12/47 | EMMETT C. McGAUGHEY CM |

| TITLE | CHARACTER OF CASE |
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-P-

REFERENCE: Report of Special Agent LESLIE F. WARREN, Los Angeles, California, 8/7/47.

Report of Special Agent EMMETT C. McGAUGHEY, Los Angeles, California, 9/12/47.

DETAILS:

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/12/88 BY 8675 269503 4-19-95 SP1B806M

AT LOS ANGELES, CALIFORNIA:

This is a joint report of Special Agent LESLIE F. WARREN and the writer.

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LA 100-15732

"All My Sons"
(Final Shooting Script, Sept. 11, 1947)
Universal-International Pictures

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters.

"This is pernicious political propaganda, the more pernicious because it deals with fundamentals and never refers to politics as such nor to any political issue of the moment. There is no mention of Communism by name nor of Soviet Russia. But what the play accomplishes is to tell the audience that capitalism is a horrible evil and that a man's concern for himself or his family is a form of depravity.

"The story is about a small town industrialist who sells defective airplane parts to the Army during the war and causes the deaths of twenty-one pilots in plane crashes. He manages to frame his partner for the crime and gets himself exonerated, while his partner goes to jail. He tries to hide his guilt from his son, but when his son discovers it, the father commits suicide.

"The technique employed here is one used very frequently in stories written by Reds: the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed', the story denounces honest profit and <u>all profit</u>.

"JOE KELLER, the villainous industrialist, is not presented as a freak, an exception or a plain criminal--but as <u>the typical representative of all industrialists</u>.

"Not a word is said in the entire screenplay about the existence of any other kind of industrialist. There is not a single reference to the magnificent performance of American industrialists during the war, to the miracles of production which they achieved, which supplied the whole world and which won the war. No, the impression left by this play is that all American industrialists were greedy monsters who sold defective munitions for the sake of making profits, that profits cannot be made in any other way, and that American boys lost their lives because of the capitalists' greed. How we won the war and where did our munitions come from, if such was the case, is not explained.

"It is important to note that in all the actual cases of war frauds involving defective munitions (such as the cases that made newspaper headlines recently), the men involved were not professional, established industrialists,

"but fly-by-nighters and shiftless speculators; they were men with political pull who got government loans and went into war production temporarily, as a racket. If the intention of this play were merely to expose a war profiteer--and not to damn the capitalist system--the wicked industrialist would have been presented as some such racketeer.

"But that is not the way JOE KELLER is presented. He is not a shady character--he is a solid, respectable member of the community. He is not a drifter or speculator--he is a self-made industrialist who built his factory and established his business through his own effort, hard work and competence. This point is stressed throughout the play deliberately and repeatedly. There are innumerable references to JOE's technical ability. A great emphasis is laid on the fact that the workers in his factory have coined a slogan of their own--'If you want to know, ask JOE,' because JOE always knows what to do about any technological problem, when everyone else is stuck.

"This sort of characterization is a smear on the best type of American industrialist--the self-made man. To my knowledge, there is no case of this sort of industrialist putting out defective materials, in war, in peace or at any time; the creative industrialist is as proud of the integrity of his product as an artist.

"The propaganda effect achieved by JOE KELLER's characterization tells the audience that his crime is not the result of his personal viciousness, but of his position as an industrialist, that it is an unavoidable consequence of the capitalist system.

"This is not left merely to implication, but is made explicit in the climax, where the whole thesis of the play comes through clearly. When his son corners him, JOE KELLER confesses his guilt--and gives the following explanation (Page 107):

Joe

> "I'm in business--a man is in business--a batch of bad cylinders, and you're out of business. Out of business! You don't know how to operate, they tell you--your stuff is no good. They close you up--tear up your contracts. What's it to them? You lay forty years into a business, and they knock you out in five minutes. What could I do? Let them take forty years? Let them take my life away?'

"THIS is the whole and only explanation for JOE's crime given in the entire play. On the face of it, it is merely plain nonsense, written by

"some sophomore who knows nothing about business and has never been inside a factory. Why would one batch of bad cylinders put an established manufacturer out of business? How? Who are the 'they' referred to? How would 'they' close him up, and why? How can a business built in forty years be destroyed in five minutes?

"None of this is explained. But it is precisely the loose nonsense that serves the purpose of propaganda: to an uneducated, unthinking audience, this speech conveys the impression that such is the normal course of all American business. It is not the speech of a crook or a criminal talking about a racket. It is the speech of a man talking about business. The only thing that comes across clearly in the speech is a man's concern for his business. That is what the audience is urged to consider as vicious.

"To make sure that nobody misses the point, it is stressed and cinched on Page 108. JOE KELLER's son cries to him accusingly: 'Kids hanging in the air by those cylinders, and you knew it! I was so proud you were helping us to win, and you were worrying about your business!'

"If the play's intention were to expose a criminal, and not all business men, such a line as the above could not and would not be written. One does not accuse a criminal of 'worrying about business.'

"On Page 114, JOE KELLER, speaking about his son who condemns his crime, says: 'I should've put him out when he was ten, like I was put out. And made him earn his keep. Then he'd know how a buck is made in this world!'

"This is saying quite plainly that all money is made the way JOE KELLER made it, and that there is no other way to make it.

"To stress the fact that JOE's morals are typical of the whole business community, it is shown that he is held in high esteem by all the best people in town. ANN, the daughter of his framed partner, thinks that this is a proof of JOE's innocence. Then she is horrified to learn from SUE, one of the town's respectable women, that SUE and all the others believe JOE to be guilty: (Page 60A)

Ann

"'But that can't be!--they're on the best terms with everybody in the block. They play cards all the time, and--'

Sue

"'So what? They give Joe credit for being clever. I guess I do, too.'

"It is never explained how JOE managed to be exonerated by a court. Again, in a kind of sophomore's conception of law, it is merely stated that JOE denied a telephone conversation (in which he told his partner to ship the bad cylinders) and this was all he had to do: he went free and the partner went to jail. Apparently the court needed and made no investigation, called no witnesses. What impression does this leave with the audience about our law, our justice and our courts? Well, the play makes a point of cinching that impression, too. On Page 64, a young lawyer, the son of the framed partner, is asked: 'How's the law?' And answers: 'I don't know. When I was studying it seemed sensible. But outside there doesn't seem to be much of a law.'

"The manner in which JOE KELLER passes the defective plane cylinders to the Army is worse than preposterous: he sneaks into his factory on a Sunday, when no one is around, removes the rejection tags which are attached to the bad cylinders, and replaces them with tags marked 'Ship' (pp. 90-91). It's as simple as that. Nothing is said about any government inspections after the cylinders left the factory. A fraud committed through such a procedure is blatantly impossible. But what is accomplished here? The audience gets the impression that the sole, personal action of one greedy manufacturer could be and was responsible for the wholesale slaughter of American flyers. What sort of an impression does this give the audience about our entire system, both economic and political, both in regard to our business and to our government?

"The above points cover one major part of the play's theme. The other major part is the constant emphasis, hammered throughout the play, that the real evil in JOE KELLER's heart, the motive for his crime, was his love for his own family. It is implied that such a love is vicious, anti-social selfishness. The play's thesis, in effect, is as follows: love of family is individual and, therefore, vicious--as opposed to love of society, which is collective and, therefore, virtuous.

"Pages 114-115. Here is how JOE KELLER justifies himself to his wife:

Joe

"You wanted money, so I made money. A man has to take care of his family. That's the first thing--he has to take care of his family. What must I be forgiven? You needed money, didn't you? To buy clothes and food and send them to school. You had to have money, didn't you?'

Kate

'Not that way, Joe.'

Joe

"'I didn't want it that way, either. What difference is it as long as you've got it... I could live on a quarter a day myself. But I got a family, so I--'

Kate

"'Joe!--it doesn't excuse it that you did it for the family.'

Joe

"'It's got to excuse it!'

Kate

"'There's something bigger than the family to him.'

Joe

"'...I'm his father and he's my son. Nothing is bigger than that. And you're going to tell him, understand? I'm his father and he's my son. And if there's something bigger than that, I'll put a bullet in my head!'

"This scene is a plain, open attack on the family as an institution. It uses the terms of a man's proper, decent concern for the support of his family ('You needed money...to buy clothes and food and send them to school,') and presents this concern as a murderous evil. It stresses that there is 'something bigger than the family.' What? Why, the collective, of course.

"Page 124. CHRIS, the son, makes his final speech when his mother asks him what she and his father can do now about their guilt. CHRIS answers: 'You can be better! Once and for all, you can know now that the whole earth comes in through those fences--there's a universe outside, and you're responsible to it.'

"What 'fences'? The only meaning that can be attached to this piece of wooziness is that concern for the family (or for the individual) is a vicious form of building a fence around oneself--and that 'the whole earth' of 'the universe' (that is, the collective) will 'come in through.'

"Page 123. In his last speech, before he walks out to commit suicide, JOE KELLER speaks of LARRY (his older son who killed himself on learning about his crime) and says: 'I think to him they (the dead flyers) were

"'all my sons. And I guess they were--all my sons.'

"That is the title of the play. The tenet that a man must love everybody's children, all children, just exactly as much as his own (not in the sense of respecting their rights or feeling benevolence, but literally love them as much as his own, making no distinction whatever) is an old one among collectivist writers. It is found quite often in the books and plays written by Reds. This is not a 'Communist Party Line' in the narrow, political sense of the word. It's a little deeper than that: it's the Collectivist 'party line.'

"Page 125. The play ends on a speech by KATE, the mother, when CHRIS leaves his home forever with the girl he loves.

Kate

> "'Make a clean world for yourselves, you two--forget us--and what we were. And never look back. Never! Larry is dead--and Joe is dead--so live--live!'

"If the play were merely denouncing one criminal--why should the mother tell CHRIS to 'make a clean world'? If JOE KELLER were intended to be taken as an exception, his crime would not make the world dirty. The implication here is obvious: JOE KELLER represents the world of American business--so his son must make a new world, which would be 'clean'. What kind of new world?

"Translated from the double-talk, here is what this speech conveys to the audience: 'Make a collectivist world for yourselves--forget the past--and what America was. And never turn reactionary. Never! Business men are dead--so Live--live!'

"This theme and all the implications listed above come across quite clearly in the screenplay. (There are many other passages preaching or hinting at Collectivism, too numerous to mention.) That is the effect the movie will have on an audience, and those are the ideas it will convey.

"Now it is extremely interesting to note that in the STORY TEST REPORT of Audience Research, Inc. (which accompanied this script), there is a synopsis of the original stage play from which this screenplay was adapted--and the stage play states its theme openly, in undisguised language. On page 15 of the synopsis, there is the following scene, which has been omitted from the screenplay:

> "'What should I do?' Joe begs. 'Jail? You want me to go to jail?' Chris is silent. Tears brim in his eyes.

"'Near tears himself, Joe moves toward him. 'What's the matter, why don't you tell me? I'll tell you why you can't say it. Because you know I don't belong there. Because you know! If my money's dirty, there ain't a clean nickel in the United States. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? Nothin's clean. It's dollars and cents, nickels and dimes, war and peace, it's nickels and dimes. The whole goddam country is gotta go if I do! That why you can't tell me?'

"'That's exactly why,' Chris says.

"'Then am I bad?'

"'I didn't call you bad. I know you're no worse than most, but I thought you were better.'

"On Page 12 of the synopsis, CHRIS's angry speech to his father is given at greater length than it is in the screenplay, and in greater detail. Observe the nature of the detail:

"'...I was dying every day and you were killing my boys and you did it for me? I was so proud you were helping us win and you did it for me? What the hell do you think I was thinking of, the goddam business? Is that as far as your mind can see, the business? What is that, the world--the business? What are you made of, dollar bills?...'

"To suggest that a factory can and should produce 'guns and trucks' without payment is an idea that could be preached seriously only by a moron or a scoundrel. How long would such a factory remain in business? What would it use to pay the salaries of its workers and the bills for its raw materials? There is only one economic system under which a factory could produce without profit (in theory and on paper only), the system which is apparently advocated by this play--the system of Communism. In practice, of course, factories under Communism simply do not produce. As witness--the lend-lease from our capitalistic factories to Soviet Russia.

"There is only one economic system under which men 'work for nothin'.' And they literally work for nothing--not getting even enough food. As witness--the slave labor camps of Soviet Russia.

"Note also CHRIS' line to his father: 'I know you're no worse than most.' This is saying plainly that most business men--and most Americans, for that matter--earn money through fraud, treason and murder.

"This is sickening.

"The fact that the above passages have been omitted from the screenplay does not change the nature of the story nor of its message nor of its propaganda effect. The omission merely makes the propaganda a little less crudely blatant. But all the implications are still there, in the whole plot, action, characterizations and dialogue of the screenplay. The audience will make its own conclusions--and these conclusions will, in substance, be precisely what the omitted passages had said openly. It's all there.

"Here are some quotations from audience reactions, as given in the same STORY TEST REPORT:

"'A clever, interesting story manifesting the weaknesses of man. Particularly strong in denunciation of American capitalists.'

"'....although it probably was fictional, it seems as if it might be about any American family.'

"'The story is a fine expose of the many defective weapons that were made during the war and which caused many deaths.'

"The following quotations are answers given to the STORY TEST REPORT's question: 'What did you <u>like most</u> about the story itself?'--

"'The conflict of today's idealistic veteran (CHRIS) and the whole world as consisting of the JOE's and KATE's. A story of our times.'

"'The illusion to American industry implying it is all corrupt and instrumental in killing many American boys.' (I believe the word intended here was: 'allusion.')

"'Perhaps it would show some of these business men to do less finagling around, especially if it's tampering with lives.'

"Now is there any excuse for the producers of this movie to claim that they do not know what sort of thing they are producing?"

*****

The cast of the picture "All My Sons" was furnished by T-1 and is as follows:

LA 100-15732

EDWARD G. ROBINSON
BURT LANCASTER
MADY CHRISTIANS
LOUISA HORTON
LLOYD GOUGH

ARLENE FRANCIS
HENRY MORGAN
ELIZABETH FRASER
HOWARD DUFF
FRANK CONROY

Writer-Producer - CHESTER ERSKINE
Director - IRVING REIS

Of the above, LLOYD GOUGH has been reported to be a member of the Hollywood Section of the Los Angeles County Communist Party, according to CNDI [redacted] b7D
CONF. INF.

T-1 was unable to identify ARTHUR MILLER except to say that in his opinion the latter is a New York playwright. ERSKINE did all the local work in connection with the motion picture version of the production.

T-1 in reading the confidential reports of Audience Research, Inc., said that he was personally very much concerned with the studio's production of this picture, saying that in his opinion it will not make money, and that pictures of this type are not in the same class with pure amusement stories when it comes to profits.

Informant went on to say that in recent conferences the studio management has decided to make no more pictures of this type, and he said that the management of Universal-International is concerned over this production, as well as the one entitled "Another Part of the Forest", which was reviewed in a previous report in this case, as well as a third picture which has been completed and is now ready for production entitled "The Senator Was Indiscreet." This last-named picture is the work of NUNNALY JOHNSON and pokes fun at law makers generally, showing how a man who is without scruples or morals can almost be elected President of the United States. Informant said that the studio is apprehensive of the reaction of certain members of Congress when this picture hits the screens.

Information in the files of the Los Angeles Field Division fails to reveal that ARTHUR MILLER is a member of the Communist Party. However, a lead is being set out for the New York Field Division to verify or disprove this allegation. However, the script is included because, according to T-2, it "is the product of a thorough-going Collectivism."

The script entitled "In Place of Splendor" by CONSTANCIA de la MORA was also reviewed by T-2. This script was furnished by T-3, who stated that it had been sent to a prominent screen actress by RING LARDNER, JR. The letter transmitting this script to the actress is set out below:

"Twentieth Century-Fox Film Corporation
Studios
Beverly Hills, California

"December 11, 1946

"We once talked at IRVING REIS's house about the writers' motion picture company of which I am one of the founders, and you expressed an especial interest in the script of CONSTANCIA de la MORA's In Place of Splendor, which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"In Place of Splendor is planned as the first production of Xanadu Films, whose members, besides myself, are DALTON TRUMBO, ALLAN SCOTT, RICHARD COLLINS, HUGO BUTLER, and, for variety, a producer (R. B. ROBERTS) and an actor (JOHN GARFIELD.) As you know, Miss de la MORA's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

"Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la MORA, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

"I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

"Sincerely,

/s/ RING LARDNER, JR.

Ring Lardner, Jr.

[redacted] b6 b7C

"RL:FM
encl"

CONF. INFT.

It was noted in the above letter that of the individuals making up the firm, according to LARDNER, the following are members of the Communist Party, according to information furnished by CNDI [redacted] this information was sent to the Bureau in Los Angeles letter of June 28, 1947: b7D

DALTON TRUMBO
RICHARD COLLINS
HUGO BUTLER
RING LARDNER, JR.

All carry current cards in the Screen Writers Guild.

Informant T-3 said that when the actress to whom this script was sent had read a portion of it, she threw it on the floor in disgust, calling it outright Communist propaganda, and refused to have any further contact with LARDNER concerning this production.

The script was read by MERVYN LeROY, a producer at MGM, who said that in his opinion the script was "obvious propaganda and would make a lousy picture." He went on to say that he felt sure no one in Hollywood would attempt to produce such a picture, because it would be very poor box office, and the fact that it was purely propaganda made it lack entertainment value.

The address of Xanadu Films is given on the frontispiece of the script as 1052 Carol Drive, Los Angeles. This is the address of the R. B. ROBERTS Agency, whose secretary-manager is KATHRYN ETTA JANE O'NEILL, alias KATHRYN ETTA JANE ROBERTS, alias KATIE ROBERTS, who was a member of the Communist Party in 1943, according to CNDI [redacted] b7D

T-3 has been active in the Screen Writers Guild for many years but recently has not been attending meetings. However, he states that in his opinion the men who comprise the membership of this firm constitute the "Communist corps" within the Guild who carry out orders given by others and who, together with JOHN HOWARD LAWSON, constitute the menace to the Guild from the standpoint of outside control. This informant doubted that JOHN GARFIELD is a member of the Party but said that in his opinion actors were not important, because they had little or nothing to do with the Communist content of a script or picture.

The remarks of T-2 concerning the script of "In Place of Splendor" are set out below:

ECM:HEY
LA 100-15732

"[illegible]"

Screenplay

by

Michael Collins

From the Book by Constancia de la Mora

This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution, but since very little is said or shown about the concrete event or conditions pertaining specifically to the political history of Spain, the impression one receives is the theme is revolution as such, revolution entering class war.

The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But those few are all "for the Republic" or, "for the people", even though they are born in aristocracy. Everyone who is not "for the Republic" is presented as a monster. All the poor -- servants, peasants, or workers, are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that.

The story opens with a sequence which casts an ugly reflection on the Catholic Church. It shows the children of the rich in the Convent School, being drilled and ordered about like soldiers. The first words of the screenplay come from Maria, (the heroine as a child) reading to the class the story of a Catholic saint as follows:

Maria's Voice
(distinctly)
...There can be little room for doubt that Margaret shortened her life by her austerities. At the end of every Lent she was in a pitiable state from fasting, deprivation of sleep, and neglect of her person.

The rest of what she reads is on the same order. It is a description of religion definitely slanted in such a way that it makes it sound revoltingly cruel and senseless about a Saint who died of privation.

ECM:HEY
LA 100-15732

The cruelty and hypocrisy of the rich is emphasized in the next scene when the rich little girls are marched in a straight line to a row of poor little girls and each rich girl hands a bun with a piece of chocolate to each poor girl, undoubtedly in dead silence. This is apparently a caricature on the futile charity of the rich. The "social significance" is stressed as follows:

"CLOSE SHOT - MARIA AND HER POOR GIRL

"Maria puts out her hand with the bun and piece of chocolate in it. The little girl automatically raises hers, but her eyes are fixed on Maria's coat -- it's warm -- and then, almost unconsciously, without taking her eyes away, the little girl reaches out and touches Maria's black coat very gently for a second, just long enough so that her hand, blue with cold, can sense the warmth and softness of the wool. On her face is the most complete and wonderful absorption. And Maria, watching her, is suddenly and inexplicably ashamed -- ...."

In the next scene, Maria, a small child, talks to her grandfather and is given the following incredible dialogue:

Don Antonio
We have had a great and proud history.

Maria
Will we always be great?

Don Antonio
Only if we deserve it.

Maria
Paco says "only if we can solve our social problems".

Maria grows up and marries Perrin, a rich young man of noble family, then discovers that he is arrogant, superficial and cruelly indifferent to her feelings. Her life with him in his ancestral mansion is shown as stiff and unhappy. "His mother is a large woman with a strikingly arrogant face, but it is a face from which all dignity has gone." (Page 38) The maid of the family is a "young peasant girl wearing an ugly maid's uniform...." Perrin and his brothers are ardent monarchists. An old uncle, who is a Republican, says of the family: "Except for Maria, there is not a decent person among you."

In the next scene, Perrin is shown firing the maid and her husband, because the husband voted in an election and Perrin had forbidden the husband or peasants to vote (how he could forbid it is not explained). Then Perrin is shown punishing his and Maria's little daughter with pointless cruelty.

ECM:HEY
LA 100-15732

In the next scene "social significance" comes up with a bang when we see two members of the Civil Guard drag "a ragged, half-starved, rain-soaked peasant boy," into Ferrin's house. They demand that the boy tell them who stole an automobile tire. The boy begs for mercy, protests he doesn't know. With the approval of Ferrin and his brothers, the guards proceed to beat and torture the boy. Ferrin's brother explains: "The peasants must learn that if a tire is stolen, someone will be punished."

Suddenly a crowd of peasants breaks into the house. The Republic has won the election, therefore the peasants now have a right to break into a private house. It is here implanted that the Republic is not a political victory, but a class victory -- the triumph of the lower classes. One of Ferrin's brothers yells: "Get out or we'll call the police!" The peasant answers: "They are our police now -- not yours." This is politics, not in terms of ideas (which would be the American conception of politics), but in terms of class warfare (which is Marxism).

Maria leaves her husband, unable to stand him any longer and goes back to the city, taking their little daughter Elvira. At the railway station in Madrid she sees the hero of the story, Jose d' Alberti, and hears him make a speech about the new Republic. Jose is an officer of the Air Force and a nobleman, but he has been in exile for revolutionary activities against the monarchy and he has now returned as a national hero.

Jose

> It (Spain) must become dear and sweet to all of us. It must become precious to our peasants in our land -- to the people in our villages, and to the workers in our cities. All must work for it.

Note here that the only two official classes named specifically are: "Peasants and workers." The "Republic of Workers and Peasants" was an (and still is) official slogan of Soviet Russia.

In the next scene a taxi driver talks to Rosita, Maria's maid. He explains to her: "Perhaps it is all right for your mistress to be sad. But you! You should be all smiles! ..... You do not seem to understand that you and I are now running the country." On page 68, the taxi driver says further: "I have a cousin who is a servant for such a great lady as your own -- she is treated like a dog." On page 70 they see a new flag of the Republic being raised. The taxi driver exclaims: "There it goes -- over the Bank of Spain! Over the War Ministry! This is for you, my little bird, as well as for me...". Why should it be stressed that a republican flag is raised over a bank? A free and proper republic is based on property rights -- therefore a change from a monarchy to a republic would not effect property or banks. What seems to be implied here is an economic issue -- a republic that would

affect banks, in some unstated way, for the benefit of taxi drivers and servants. There is only one kind of economic system that takes over property--Communism (or Socialism, which is the same thing).

On page 74, a group of railway workers stand watching the departure of the King of Spain. "They do not regret the king's departure. They are rather pleased by the sense of their new legally arrived-at power." It would be interesting to know how one conveys "legally arrived-at power" by a facial expression.

Maria and Jose D'Alberti fall in love. There is no divorce in old Spain. But the Republic passes a law permitting divorce. Jose brings Maria to listen to the Cortes (parliament) discussion of the new law (pages 96 - 98). Even though this sequence is worded merely as a defense of a person's right to divorce, the general impression it leaves is that of an attack on the institution of marriage. There was no plot or story reason for including this scene in the Cortes. For story purposes, we merely had to know that a new law had been passed, and that the heroine was permitted to divorce her husband. Why was it necessary to show a scene with long speeches advocating divorce? The impression that this was intended as an indirect attack on marriage is heightened by the fact that the Rightist Deputy, who is here presented in the position of a villain standing in the way of the heroine's happiness, has the following lines in his speech: "The Spanish home is the foundation of our Spanish life. It is the bulwark of our nation." (Page 98). One may gather that those who speak of the home as the bulwark of a nation are made to appear most unsympathetic.

The scene on pages 99 - 103 in which Maria's husband, Perrin, comes to confer with her with two lawyers and announces he has the power to deprive her of all rights--leaves the ugliest kind of impression about marriage as a legal institution. Of course, it deals specifically with the marriage laws of Spain. But the impression it leaves may and can apply to all marriage in general, marriage as such.

Next, there is a sequence showing Maria and Jose attending a performance of a play given for the peasants in the village. This sequence deals specifically with the fact that the theater is brought "to the peasants" for the first time and suggests the impression of a class approach to art, art brought to the masses. The author of the play which is being presented to the peasants says: "The Republic has brought them our imagination and our poetry, and has given us our real audience." (Page 108). Why? Why is art a matter of politics?

On page 113 there is an extremely silly line that carries some pretty awful implications. Maria comes to tell her father, who disapproves, that she is going to take advantage of the new divorce law and is then going to marry Jose. She says: "....I am going to be happy with him. I have this chance...

"it has been given me legally by my government." It is only from a collectivist or statist perspective that anybody could permit himself to speak, either carelessly or accidentally, about receiving one's chance of happiness as a gift from the government.

The rest of the story, after Maria's divorce, is taken up with politics almost entirely. It now presents in newsreel fashion the rise of Franco and the Spanish Civil War. All the rebels are presented as Fascists and monsters. All the Loyalists as pure angels fighting for freedom and for the people.

Maria and Jose are fighting on the Loyalist side in beseiged Madrid. In this part of the story the political trend is quite clear. The Loyalists are shown fighting desperately, alone, abandoned by the whole world. On page 132 there is the following dialogue:

Maria

> But why can't we stop them? Almost all of Spain is on our side.

Jose

> We have the Spaniards. But they have the steel...We cannot buy arms from France, England, or the United States even though we are the duly elected government.

On page 134 Maria and Jose are on their way to their wedding and are caught in the bombardment of the city by Fascist planes. Buildings collapse around them, and all seems lost when Jose cries:

Jose

> If you will turn and look, you will see a miracle.

The miracle is a squadron of new planes "flying with impossible speed" that descends on the Fascist planes, beats them, and saves the day. Jose explains to Maria:

> Four days ago these planes which Russia sold us arrived in Cartagena...

<u>This speaks for itself!</u>

As things get worse in beseiged Madrid, Jose and Maria are worried about their little daughter, Elvira, and the following scene takes place between them:

ECM:HEY
LA 100-15732

Jose
I've been thinking. We're really not able to take care of Elvira.

Maria
You think we should send her with the other children to Russia?

Jose
I think it would be better for her -- school, and food, and no bombings. And it would be better for us -- we'd know she was safe.

The next scene shows Maria and Jose taking Elvira aboard the Russian ship. The dialogue is:

Elvira
(in a sudden moment of panic)
I don't want to go! I'll be eating all kinds of good things and living in your rooms -- and you'll still be eating lentils --

Jose
(to Elvira -- reassuring her)
You will like it! It is a big country and very interesting -- Only remember that you are their guest.

The cabin of the Russian ship is described as follows: "It has two bunks in it and it is gaily decorated. A Russian stewardess shows Elvira and Maria in. There are some little hand made toys on the bunk. Elvira goes up to the desk and looks at two pictures of two smiling little girls. The pictures are decorated with flowers."

The dialogue is as follows:

Stewardess
They are my children...and I put their pictures in this cabin so that Elvira and the other little Spanish girl will not be lonely for their playmates.

The stewardess goes out. Maria sits down with Elvira.

Maria

It's exciting. You are going to find it a gay adventure.

Elvira

I'll have a good time. You need not worry about me...I will not even cry.

The Civil War continues and Jose is badly hurt in a plane crash. The doctor advises Maria that Jose needs rest and safety.

Doctor

...Let him have good food--music, perhaps. Get him out of Barcelona. Get him to sleep.

Maria

But where can we go?

Doctor

France...Maybe Russia. They have taken many Spanish children.--Perhaps the Crimea would be very good for him.

However, Jose does not go to the Crimea. Maria smuggles him across the border into France, but he recovers and flies back to fight with the losing Loyalist forces in Spain. Maria is interned by the French authorities in a horrible kind of concentration camp. It is not explained why the refugees from Spain are put into this camp and kept in such miserable conditions. It is merely shown that this is the way the French treat them. One wonders whether the contrast with the smiling stewardess on the Soviet Russian ship is intentional or accidental.

The last scene shows this concentration camp with "miles of beach without shelter, surrounded down to the sea by barbed-wire, and protected at various points by machine guns aimed at the beach....A group of people, ragged, torn, weary, are entering the camp. Among them is Maria." She is described as follows: "She is desperately weary. Her clothes are poor, she has no belongings, she is dirty and hungry." But Maria still holds hope for the future of her political fight in Spain. As an appeal to the whole world, and, one must assume, specifically to America, she gives the following message to an American newspaperman who asks her for a statement:

ECM:HEY
LA 100-15732

Maria (quietly)

> Tell them--they will have to pay and dearly for the loss of our freedom. Tell them that all that one people can do we have done. Now it is up to them.

The last shot of the picture is a symbolic expression of true collectivism:

> "She (Maria) starts to move off, CAMERA PANS WITH HER, she moves to rejoin her countrymen and women--she merges with--becomes one of them--as we
>
> FADE OUT."

The individual merging in the mass?

The political thesis of this screenplay is too clear to need further comment.

*****

ENCLOSURE TO THE BUREAU:

> One photostatic copy of letter from RING LARDNER, JR., furnished by T-3.

~~- P E N D I N G -~~

## UNDEVELOPED LEADS

### THE NEW YORK FIELD DIVISION:

At New York City, will search the indices of that office and determine whether or not ARTHUR MILLER, the playwright, who also wrote "Focus" and "Situation Normal", is a member of the Communist Party.

### THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California, will remain alert to evidences of Communist propaganda in current motion picture productions.

~~CONFIDENTIAL~~

b7D

SOURCE T-1: [redacted]

His identity must be protected.

SOURCE T-2: [redacted] whose identity must be preserved. b7D

SOURCE T-3: [redacted]

CGC:JC
100-18990

October 24, 1947

WASH AND NEW YORK FROM WASH FIELD 24 10:30 A

DIRECTOR AND SAC URGENT

COMPIC, INTERNAL SECURITY - C. BARTLEY C. CRUM AND JOHN DIERKES LEAVING WASHINGTON, D. C. ENROUTE NEW YORK CITY THIS DATE TO ATTEND THE CONFERENCE ON CULTURAL FREEDOM AND CULTURAL LIBERTIES TO BE HELD OVER THE WEEK-END AT THE COMMODORE HOTEL. DETAILED ANNOUNCEMENT OF THIS CONFERENCE WILL BE FOUND IN THE NEWSPAPER THIS DATE. IT IS REQUESTED THAT THE BUREAU BE KEPT ADVISED OF THE ACTIVITIES OF CRUM AND OF THIS CONFERENCE.

HOTTEL

END

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 SP12B56UM

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100-18990-274

received less than seven days notice to arrange for the reception. She advised that MILLER was somewhat displeased with the shortness of the time they were given to arrange for such a gathering, stating that with a little more time a mass meeting could have been arranged which could have reached thousands in Chicago instead of a reception which would probably only draw about 200 people. It is to be noted, however, that it has been reported that approximately 700 attended the reception during the evening.

Miss HEIMAN advised that each of the representatives from Hollywood spoke briefly at the reception. She said that DALTON TRUMBO stated during his talk that he and the other representatives of Hollywood were proud to be associated with people such as HANS EISLER. She said that this was the nearest thing to an open reference to matters pertaining to Communism. Miss HEIMAN advised that all of the others stated that their purpose in going to Washington was to combat the activities of the "House Un-American Committee", and seek to have its powers taken away from it even if it became necessary to take the matter to the Supreme Court of the United States. She said that each gave the indication that they had agreed as to which questions they would refuse to answer, and that they were going before the Committee as a unified group with respect to their aims and purposes.

CONF. INFT.

[redacted] on October 18, 1947 furnished information pertaining to remarks which had been made by GIL GREEN, Chairman of the Communist Party in the Chicago Area. GREEN had stated that on the previous evening, October 17, 1947, the PCA had held a reception for a group of persons from Hollywood en route to Washington to appear before the Un-American Activities Committee. He stated that plans were made for about 200 to appear, but that 700 showed up. Among those who attended were LARRY PARKS, who played in "The Jolson Story" and ROBERT KENNY. The informant stated that GREEN went on to say that they are going to state to the Committee that they are defending the Constitution of the United States, and that they align themselves with all the victims of the Committee, such as GERHARDT EISLER and EUGENE DENNIS. They also have agreed, regardless of their differences politically, that they are going to refuse to answer certain questions and let the "Un-American Committee" make the most of it. b7D

According to the same informant, FRED WINE, a functionary of the Communist Party in Chicago, later remarked, in referring to the PCA reception, that if the people in the Chicago Area had been told about it the Coliseum could have been filled. The Coliseum is a large arena in Chicago. The informant reports also that GIL GREEN had stated he had not been present but that RUBY COOPER,



100-135 [illegible]-275

"Daily Worker" correspondent for Chicago, was present, and that JONES was also present. This probably refers to SIDNEY JONES of the Urban League.

CONF. INFT.

[redacted] has furnished information pertaining to the reception which was obtained from RUTH BELMONT, Executive Secretary of the Joint Anti-Fascist Refugee Committee in the Chicago Area, on October 18, 1947. RUTH BELMONT is reported to have stated that the reception was wonderful, and that the representatives from Hollywood had so many basic things to say about how they felt and in pointing out what the attack really means. She remarked that it was unfortunate that more people did not learn about the affair. She particularly stated that it was wonderful to think that a man like BARTLEY CRUM had joined the group. She is also reported to have stated that the group is united, and when they go to Washington they are going to break up the Un-American Activities Committee. b7D

Miss ILEENE HEIMAN, previously referred to, has advised this office that on October 14, 1947 she attended a meeting of the Arts Division of the Progressive Citizens of America in Chicago. This meeting was held at the Chicago Headquarters of PCA, 112 East Chestnut. BILL MILLER, State PCA Director, was present, and at this time he stated that PCA in Chicago had received only one week's prior notice for the arrangement of a reception for the Hollywood representatives. He also stated that an Arts Division meeting was being planned in New York with respect to thought control, and that EDWARD G. ROBINSON and KATHERINE HEPBURN would be present. He announced that he had received advice that Hollywood was now willing to send people to various parts of the country for such special purposes.

WRP:mel
100-18926
cc-Los Angeles (100-15732)
cc-New York
cc-100-17843
cc-100-9109
cc-66-2436, Sub A

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI [redacted] DATE: October 27, 1947

FROM : SAC, CHICAGO

SUBJECT: GOMPIC
INTERNAL SECURITY - C
(Bureau File #100-138754)

80119

Reference Los Angeles letters to the Director dated October 7, October 15 and October 20, 1947 pertaining to the proposed appearance in Chicago of certain representatives of the motion picture industry.

On October 13, 1947 this office received a Progressive Citizens of America announcement of a reception for a group of representatives of the motion picture industry to be held on Friday, October 17, 1947, at 8:00 p.m., at the Surf Hotel Roof Garden, 501 West Surf Street, Chicago, Illinois. The invitation stated:

> "Come out and greet the progressive elite of Hollywood on their way to testify before the House Un-American Committee."

The invitation states that only members of the Progressive Citizens of America and their friends are invited. The Hollywood representatives were listed as follows:

ROBERT KENNY, national co-chairman of PCA
BARTLEY CRUM, author of "Behind the Silken Curtain"
LARRY PARKS, (The Jolson Story)
ALBERT MALTZ, author of "The Cross and the Arrow"
EDWARD DMYTRYK, director of "Crossfire"
RING LARDNER, JR., screen writer
DALTON TRUMBO, author and screen writer
ALVAH BESSIE, author and screen writer
ROBERT ROSSEN, screen writer and director
ADRIAN SCOTT, producer of "Crossfire"
HERBERT BIBERMAN, director and producer
GORDON KAHN, screen writer
WALDO SOLT, screen writer
RICHARD COLLINS, screen writer

RECORDED
INDEXED
34 OCT 30 1947

Miss ILEENE HEIMAN, (whose name should be protected), has advised this office that she was a member of the reception committee at this reception. She says that she was requested to serve on the reception committee just three days before the reception took place, and at that time WILLIAM MILLER, Director of PCA for Illinois, advised her that PCA in Chicago had

APPROPRIATE AGENCIES AND OFFICES NOTIFIED OF DATE 8/16/77 Chicago
ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP2 B Burm
50 NOV 29 1947
COPIES DESTROYED 1-16-69, R447
8/8/77

Office Memorandum • UNITED GOVERNMENT

TO : DIRECTOR, FBI

DATE: October 24, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMPIC
INTERNAL SECURITY - C
(Bureau file #100-138754)

80118

This is to advise that on the evening of October 22, 1947, Mr. FREDERICK BLUMENTHAL of the Democratic National Committee with offices at the Mayflower Hotel, telephonically reported that he was Public Relations Officer and Assistant to the Director of Public Relations of this Committee. He stated that he was a former Captain in the Army Air Forces and at approximately 9:30 P.M. that date, he contacted Mr. ROBERT KENNY, one of the attorneys for the 19 Hollywood witnesses before the House Un-American Activities Committee, and was referred to Mr. CHARLES KATZ of room 100-C at the Shoreham Hotel.

Mr. KATZ invited Mr. BLUMENTHAL up to the room and immediately asked for his identification card. At this point, Mr. BLUMENTHAL related, he presented his Army AGO pass for identification and KATZ, upon seeing this, immeduately ushered BLUMENTHAL out of the room post haste. BLUMENTHAL indicated that there were 15 or 20 people in the room and they looked like "busy beavers" to him. He said that he felt it was a very strange crowd and made him uncomfortable. Mr. BLUMENTHAL related that his purpose was to ascertain the kind of defense the witnesses were going to offer at the hearing. His interest in this was purely from a political standpoint.

On October 23, 1947, Mr. BLUMENTHAL was recontacted by Agents of this office for any further information he might have concerning the activities of this group with headquarters in the Shoreham Hotel, and he was unable to furnish any additional information. Mr. BLUMENTHAL said he did not contact any member of the House Committee counsel and simply wanted to advise the FBI of his encounter at the headquarters of the witnesses.

This information is being submitted and no further action is being taken by this office in this matter.

CGC:JC
100-18990

RECORDED & INDEXED 32

IF IB H
34 OCT 30 1947

276

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3-9-84 BY SP2 TAP/JAC
4-19-95 SP12 BTG/cm

NOV 29 1947

Mr. J. Edgar
Washington,

Dear Sir:

Herewith copy of letter I wrote our three Kentucky representatives at Washington .... After hearing the transcript of testimony on the radio last night, I'm more perturbed than ever. It seems a dreadful thing to me to have people being "tried" before the Investigating Committee .....

[redacted]

to refuse (yet apparently NOT REFUSE) to answer the simplest questions. It makes the Committee seem ridiculous which is most serious.

b6
b7C

October 27, 1947

69941

The Honorables:

Alban W. Barkley, Senior Senator from KENTUCKY
John S. Cooper, Senator from KENTUCKY

Emmet O'Neil, Representative Third District - Kentucky

Dear Sirs:

I was terribly perturbed to hear the program so ably put on the air by various Movie Stars yesterday afternoon.

The activies of that "Un-American Committee" seem most UN-American, as described by the people who were presenting their side of the case.

Will you three gentlemen, for the good of the Country, and the honor of our State, give this matter your most serious consideration, and if you find the situation as described I am sure you will do your utmost to stopping such activities - I hold no brief for Hollywood, but when one set of people are INVESTIGATED it does lay the way wide open for any group against whom another group might have a "grudge" to be inquisitioned.....

Things like this worry me - and I'm glad we have three able men in Washington to speak for the KENTUCKIANA.

Am not so sure now, that I should have written this letter ... BUT from the way the investigati is proceeding - IF those people aremembers of the Communist Part (AND THE COMMONIST PART ISN'T OUTLAWED IN OUR COUNTRY) they are withi their Constitutional Rights .... They certainly know their way around! IF THEY ARE MEMBE OF A "FOREIGN AG ORGANIZATIO isn't this insest an F.B.I. matter than a Congressi Investigating matter?

WDLepp

Very truly yours

W. D. Lepping

[redacted]

b6
b7C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-19-85 BY 5012 BTJ/bm

RECORDED
INDEXED 27 100-137121-277

After Five Days Return to

LOS ANGELES, CALIFORNIA

LOS ANGELES CALIF
OCT 22
11 30 AM
1947

SAVE THE EASY WAY
BUY U.S. BONDS ON
PAYROLL SAVINGS

UNITED STATES POSTAGE
12 CENTS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-85 BY SP3 BTW

Personal

Mr. J. E. Hoover
FBI
Washington D.C.

ANONYMOUS COMMUNICA
KEEP ENVELOPE ATTA

Sample

all are young men & dept
Lodge co, who wouldn't
Resist. All are foreign
born, none are citizens
so deport them
Also Raly

# Embarrassment for Film Folk

BOB CONSIDINE

ght, 1947, by International News Service)

o avert any widespread in
on of the whys and where
of screen scripts.

r sufferance of Communist
rt is, of course, gratifying
Reds concerned, who cer-
do not wish to have Con-
make a too searching study
ir activities in a medium
reaches an estimated 80
fairly gullible Americans
veek.

by such means as the rally
e Progressive Citizens of
ca, held at the Shrine
orium in Los Angeles
Wednesday night, the left-
rs have melded with a num-
pretty stanch souls whose
carries weight in Hollywood
cast the alliance in the
villain.

copy of the announce-
meeting. It is headed,
rica Free," and in
, the folder goes on

e documented expose
un-American commit-
tacking the motion pic-
try and you
how self constituted
olice are seeking to
e content of your

some of the screen
s subpoenaed by the
American Commit-

ced that among those
in person" would be
Lester Cole, Gordon
Koch, Ring Lard-
ward Lawson, Al-
nitz, Waldo
mbo, all

Lewis

Milestone, Irving Pichel and Robert Rossen, directors, and Producers Herbert Biberman and Adrian Scott.

In larger type, underneath the names, were these slogans:

"Defend the film industry.

"Abolish un-American committee."

In its efforts to be impartial or something, the House Un-American Activities Committee insisted that the first witnesses called would be members of the alliance.

This happens to be a strategic blow to the alliance. It will now be cast in the role of placing charges against the industry, in the course of placing charges against the Communists.

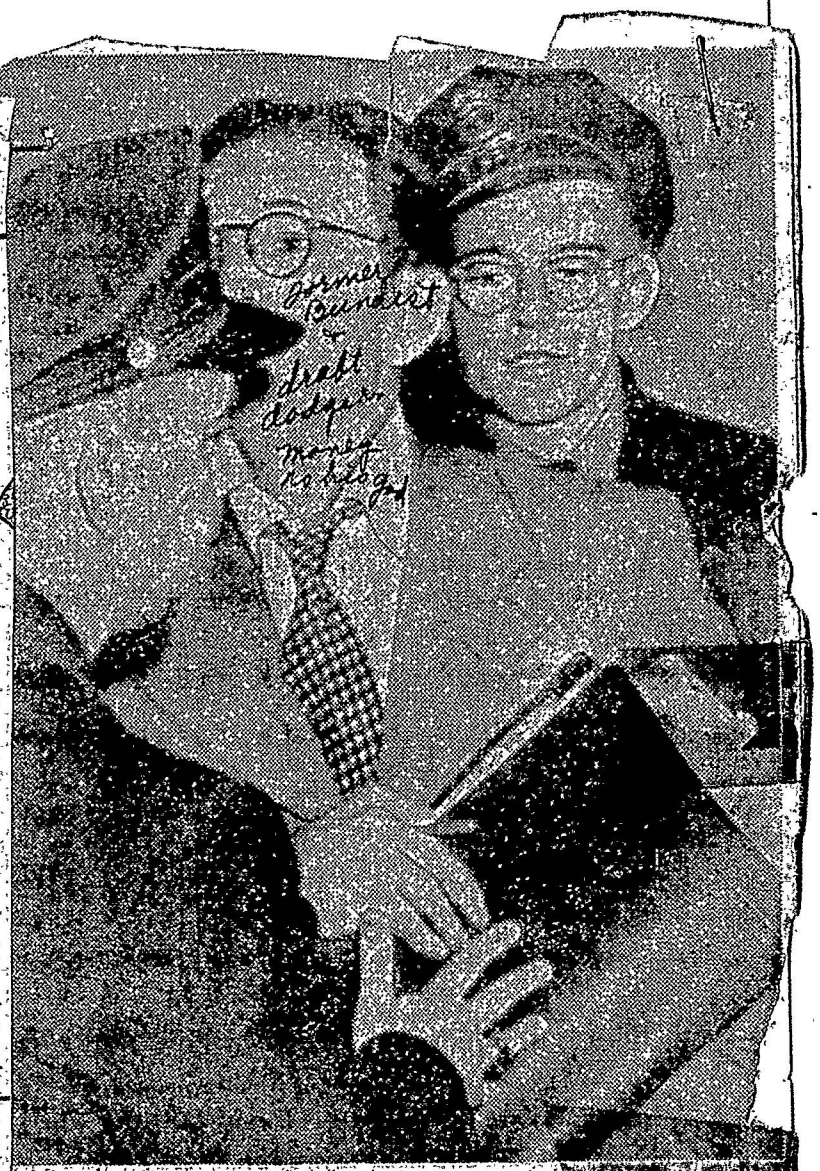
It should be comparatively simple for the southpaws, once they are on the stand, to cry down these charges with little more than a snort of contempt or a repetition of the sanctified flag-waving protests uttered earlier by studio heads who just don't like investigations.

Because of this manipulation, there are three groups involved in the current hearing instead of two.

The underdog becomes the alliance, which is genuinely concerned by the screen's tendency to make all of our free press manpower drunkards, all legislators crooked, all business men scoundrels, all employers exploiters of human flesh.

The alliance, naturally, is not nearly as well organized or as persevering as the active forces that smear it.

It is perhaps not as clever.




OUT — Attorney ood, who said he rep- riters who have been named as Communists at House committee hearing in Washington, is shown yesterday as police ejected him from session for being out of order. —Associated Press wirephoto

RECORDED & INDEXED

HANDLED BY STOP DESK

100-138754-2618
F B I

14

34 OCT 27 1947

INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8/6/82 BY SP3 CLC/CA
4-19-45 HQ 200,083 SP12 BTS GVM

cc: [illegible] r

SAC, Washington

October 28, 1947

Director, FBI

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

The Bureau desires that your Office furnish all available facts developed through informants, technical and microphone surveillances and other sources on the Communist infiltration of the motion picture industry in report form.

All information reported by your Office should be carefully set out. All individuals referred to in this report should be fully identified and the source of each statement made should be set out completely in the report. For example, information obtained from a confidential informant should indicate the symbol number of the informant and the date that the informant obtained the information or reported the information. You are instructed to submit a report to the Bureau every fifteen days on the captioned subject matter until the present hearings before the House Committee on Un-American Activities are completed. A report should be prepared by your office at once containing all available information developed to date.

For your information, the Los Angeles Field Division is the Office of Origin in the case entitled "Communist Infiltration of the Motion Picture Industry, Internal Security - C".

JJC:esb

4-19-95 [illegible]

279

F B I
OCT 30 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

DO-5

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

24984

Record of Telephone Call or Visitor

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/16/84 BY 5886TJUA
4-19-95 5012BSTCGM

Mr. Miss Elizabeth Churchill of the
called- ~~XXXXX~~ Sara MacClenden
New Bureau
Phone No. EX 0159

Hour 10:50AM Date October 27, 19 47

Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Jones
Mr. Mohr
Mr. Pennington
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

C.I. Tion Picture Industry

REMARKS

Miss Churchill requested to see Mr. Hoover in reference to the present investigation of the Hollywood actors, writers and producers by the Committee on Un-American Activities.

When informed of Mr. Hoover's absence from the city, Miss Churchill declined to speak to an assistant and stated that she would call back.

A check of our files reflects a Mrs. Elizabeth Churchill Stoneborough wrote an article on the Bureau for the, "Town and Country" magazine in May of 1944.

RECORDED 100-13587-4-280

It is noted that the Bureau attempted to avoid Mrs. Stoneborough because she was known to have been keeping company with a General Biegebeder the Spanish monarchist who was once under an intensive investigation by the FBI.

rjp

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: October 28, 1947

FROM : Mr. [illegible]

SUBJECT: COMMUNIST INFILTRATION TO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gendy

Special Agent Robert W. Wall, Washington Field Office, has advised that the Committee on Un-American Activities cited Dalton Trumbo for contempt today as a result of Trumbo's refusal to answer the questions as to whether or not he was a member of the Communist Party and whether or not he was a member of the Screen Writers Guild.

By way of identification Dalton Trumbo has been identified as a Communist and is employed in the motion picture industry as a screen writer. Trumbo has been the screen writer for such well known motion pictures as "Thirty Seconds over Tokyo," "Tender Comrade" and "Our Vines Have Tender Grapes."

JJC:mjp

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HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY SP12B76 cm

E-4

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD

FROM : J. P. COYNE

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

DATE: October 29, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

This is to advise that this morning motion picture writer, Sam Ornitz, and motion picture writer, director, and producer, Herbert Biberman, were cited by the un-American Activities Committee on a contempt charge. This citation was the result of their failure to answer questions similar to those propounded to the writers who were cited by the committee yesterday. Both Ornitz and Biberman have been identified as Communists by the Bureau through a most highly confidential and delicate source.

The above information was furnished by Special Agent William Ryan of the Washington Field Office.

RECORDED & INDEXED

JJC:lf

NOV 10 1947

EX-135

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 SP12B/Tcum

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

October 21, 1947

MEMORANDUM FOR MR. TOLSON

Jim Walter of the Times-Herald told me that there was quite a rumpus at the hearings this afternoon when one of the lawyers named Katz, who claimed he was representing the same people that Bartley Crum was representing, was thrown out. Crum shouted that this was Un-American. George Dixon then jumped into the affray and told Crum to shut up or "I'll knock your g..d... head off." George then told Crum and Katz both that they ought to be loaded up on a ship and sent to Russia.

Walter also told me that they have an anonymous tip that Boyan Vitchanassov, head of the Bulgarian Mission to the United Nations, was coming to Washington tonight to attend a reception arranged by his wife, Fep, to meet Bartley Crum and some of the witnesses. Walter stated they also got an anonymous tip from the same source that they will meet at 3716 Woodley Road tonight. They are now going to try to cover the matter and get photographers.

Respectfully,

L. B. Nichols

LBN:mrh

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY SP1 2BJ Lum

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NOV 29 1947

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD

DATE: October 30, 1947

FROM : J. P. COYNE

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

This is to advise that Chairman Thomas of the House Committee on un-American Activities suddenly adjourned the current hearings being held by his Committee on Communism in the motion picture industry this afternoon. Mr. Thomas adjourned the meeting by reading a statement in which he stated that of the 79 individuals his Committee had information on, he had 68 yet to consider. He related that these people would be given a chance to testify at future hearings of the Committee either in Washington or Los Angeles. He stated that the investigation by his Committee would be continued of this subject matter.

Louis J. former SA

Investigator Russell of the Committee testified concerning the atomic scientist connected with Communist matters prior to the adjournment. This information was furnished by Special Agent William Ryan of the Washington Field Office, who indicated that a letter would be forthcoming in the immediate future from the WFO concerning the testimony of Russell.

JJC:LL

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DATE 4-19-95 BY SP12-BTJ/cm

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PERS. FILES

Germany prior to Hitler's rise to power. former SA.

Investigator Louis J. Russell of the Un-American Activities Committee has indicated that the surprise testimony which is to be given today has reference to the material which Chairman Thomas discussed with the Director recently, particularly with regard to the linking of an atomic scientist with Communist matters.

The above information was furnished by Special Agent Charles G. Cleveland of the Washington Field Office.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. D. M. LADD

DATE: October 30, 1947

FROM : MR. J. P. COYNE

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP12 BTJ/cm

This morning at the hearing being held by the Un-American Committee of the House of Representatives on Communism in the motion picture industry, screen writers Ring Lardner, Jr. and Lester Cole were cited for contempt because of their failure to answer the questions propounded to them by the Committee. These questions were, as in the cases of the other individuals who have been previously cited by this Committee, (1) Are you a member of the Screen Writers Guild, and (2) Are you now or have you ever been a member of the Communist Party.

By way of identification concerning Lardner and Cole, it should be pointed out that both of these individuals have been identified as Communists by the Bureau through a most highly confidential and reliable source.

In addition screen writer Bertolt Brecht, a German alien, also testified. Brecht answered the questions propounded to him by the Committee over the objections of his attorney Robert Kenney. Brecht denied membership in the Communist Party and having attended meetings which he knew to be Communist meetings.

C. I. R. 4

With regard to Brecht's background, it should be pointed out that there is no information available of a documentary nature indicating that Brecht has been a member of the Communist Party in the Los Angeles area. However, Brecht has an extensive record of Communist connections and affiliations as well as having been in contact with on several occasions representatives of the Soviet Diplomatic Corps in the United States.

Brecht has been associated with numerous Communist front organizations and is reported to be associated with or participated in many affairs sponsored by the German Communist Party. It has further been reported that both he and his wife were Communists in Germany and there was no doubt about their political attitude as it was evidenced in the Brechts' activities and associations.

Brecht is supposed to have co-authored with Hanns Eisler in writing a march known as "Song of Solidarity" which was later adopted, with their permission, as the song of the Communist Youth Organization in

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PERS. FILES

replied in the affirmative. They then asked him: "Does he now or has he ever held a Communist Membership Card?" ~~Lawson~~ Russell replied in the affirmative. He was asked: "How do you know?" and Russell replied that he held in his hand the registration card of John Howard Lawson giving the date and number on the card. They then put Stripling on the stand and Stripling read into the record a nine-page single spaced statement on John Howard Lawson. This is undoubtedly something that they have prepared as our statement on Lawson ran 26 pages. (u)

He stated that Eric Johnston was scheduled to testify yesterday afternoon; that Johnston would probably try to avoid testifying, and that the presence of Lawson's card and record had a very visible reaction upon the audience. (u)

Thomas told me that they were going to give Johnston a real good going over; that all the members of the Committee were pretty much irked at the statement that Johnston issued to the press yesterday; that they were frankly going to go after him on the basis that he has a former Communist on his payroll; namely, Edward T. Cheyfitz. (u)

Respectfully,

L. B. Nichols

LBN:mrh

CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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INTERNAL SECURITY
F. B. I.

MEMORANDUM FOR

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

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Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-9-84 BY SP2TAP/JAC
4-19-95

October 28, 1947

MEMORANDUM FOR MR. TOLSON

Sunday evening Congressman Thomas called me and outlined that following a radio program participated in by several of the movie stars which lambasted the Un-American Activities Committee, he received a call from a woman in Evanston, Illinois. She called the Mayflower Hotel and asked for his room by number. (u)

The Congressman thinks that his presence at the Mayflower is a closely guarded secret. He gave me his room number last week and wondered since the woman calling said that the FBI should do something about the Communists, as to whether or not we had referred her to him. I told him we had not. (u)

He then stated that there were very few people who had his room number and he thought the number might have been given out by the Bureau. I told him frankly if he was entertaining any such thought he was simply crazy; that as a matter of fact I was the only one in the Bureau who had the number, although I would venture to say that he has had calls from newspaper men and others at the Mayflower. He obviously became flustered and said he might be barking up the wrong tree. I frankly told him to keep his pants on. (u)

Yesterday noon he called again. He said he wanted to give a brief account of what happened that morning, but that the primary purpose of his call was to ask that his heartfelt appreciation be extended to the Director because the Director more than any other person is responsible for his Committee not being put out of business. He then stated that yesterday morning Robert Kenny and Bartley Crum appeared before the Committee and asked for a ruling on a motion. They then heard the motion which namely was to declare the Committee unconstitutional. They went into Executive Session and then came out and ruled on the motion that they were not unconstitutional. (u)

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They then called John Howard Lawson. Thomas stated he was most unruly and lamented the fact that he had broken his brand new gavel that morning, which some friends had presented to him. Each time they would ask Lawson a question, Lawson would launch into a harangue on the Committee being unconstitutional. They asked him the question: "Are you now or have you ever been a member of the Communist Party?" He refused to answer and launched into a harangue. They forthwith excused him, cited him for contempt in that he failed to testify before a Congressional Committee. They then called former Agent Russell to the stand and asked whether he had ever investigated Lawson. He (u)

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 1, 1947

FROM : GUY HOTTEL, SAC, Washington

~~CONFIDENTIAL~~

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

CLASS. & EXT. BY
REASON-FCIM II, 1-2.4.2.2
DATE OF REVIEW 11/26/98

Reference is made to my letter dated October 18, 1947, in the above captioned matter which included a lengthy conversation between BARTLEY CRUM on the one hand and MAX LOWENTHAL, DAVID WAHL, and CHARLES KRAMER in which LOWENTHAL outlined his ideas for CRUM's activities in Washington at considerable length. Confidential sources reported in this letter disclosed that efforts on the part of LOWENTHAL, WAHL, and KRAMER to assist in opposing the House Un-American Activities Committee in its Hollywood Hearings have continued, and it further appears NATHAN WITT, New York City, has worked with them as well as in the current Gregory Case - Espionage - R.

The sources listed herein indicate that MARTIN POPPER, National Lawyers Guild, is actively participating in the hearings as co-counsel along with BOB KENNY, BART CRUM, SAM ROSENWEIN, BEN MARGOLIS, and CHARLES KATZ. Agent observers at the hearings report POPPER has been attending the hearings daily in the role of counsel. It further appears from these sources that JOHN DIERKES arrived in Washington October 18, 1947, and has operated very actively behind the scenes. In a conversation between DAVE WAHL and DIERKES, WAHL credited DIERKES with performing a great job in coordination and press activity.

The same sources revealed BOB SILBERSTEIN, secretary, National Lawyers Guild, and DAVID REIN of Greenberg, Forer & Rein, Attorneys, who was counsel for GERHART EISLER, have continued to be interested in the Hollywood hearings and with their respective wives apparently are contributing as much support as they are able. The above summarizes the data from October 16 to 28, 1947, which material is outlined hereafter in chronological order for the most part.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

CONF. INFT. CSR

October 17, 1947

On the morning of this date DAVID WAHL contacted ELEANOR LOWENTHAL for MAX who was at doctor's office. WAHL indicated he wished to advise LOWENTHAL that IZZY (I. F. STONE of P. M.) was in New York and could be reached at his office. WAHL also requested MAX be advised there was a follow-up on that article in a Washington paper which is infinitely worse and today's article goes to greater length mentioning 60 possible indictments and referring pretty specifically to a man in WAHL's New York office (MAURICE HALPERIN) with several mis-statements. WAHL added if MAX missed IZZY, WAHL planned to see him in Washington in the morning.

b7D

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DECLASSIFY ON: 25X 1,6

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Director

CONFIDENTIAL

November 1, 1947

[redacted] On the same afternoon PHILIP DUNAWAY, NYC, advised WAHL he talked with WAHL's friend (MAX LOWENTHAL ?) last night and for personal and business reasons PHIL decided not to come to Washington. However, he stated he would help from New York and had some excellent ideas which he was reducing to writing and would send by letter to WAHL's friend in care of WAHL. DAVE instructed they be sent to his office. PHIL suggested if his ideas were adopted and WAHL or his friends felt DUNAWAY entitled to compensation, that would be wonderful. However, if otherwise, it would be all right. (X) b7D

The ideas referred to appear to be suggestions in connection with the Hollywood hearings. DUNAWAY also referred to some rather startling news in one of the Washington papers and stated the fellow to whom he was talking (LOWENTHAL) knows all about what has happened in New York and can tell or show WAHL about it. (X)

[redacted] On the afternoon of this date ELLA SHALIT, secretary of DAVE WAHL, made reservations for JOHN DIERKES at the Hay Adams House. (X) b7D

[redacted] POPPER and WAHL conversed in the evening of this date at which time WAHL informed POPPER that BOB KENNY and BEN MARGOLIS would arrive in Washington at 11 a.m. They discussed a press conference with these lawyers, and POPPER stated the press was interested in the glamour guy (LARRY PARKS) rather than the lawyers. WAHL suggested it would be a good idea for the lawyers to get off a blast, and POPPER stated he would see if he could get hold of this guy (CHARLES) MICHIE regarding a press conference. (X) b7D

WAHL said he thought it would be a good idea if the press people met the plane and have them make a brief punchy statement setting the stage for a future press conference. WAHL mentioned contacting the Herald Tribune guys and FELIX BELAIR of the New York Times. POPPER indicated he would leave the matter to MICHIE, their press representative. (X)

CONF. INFT.

[redacted] (X)(u) On the morning of October 17, 1947, HELEN BRYAN, Joint Anti-Fascist Refugee Committee, New York City, advised MARTIN POPPER they were having a dinner on civil liberties on October 30 and asked if there was any possibility of having any of the Hollywood group as guests of honor. POPPER stated they would arrive Saturday, October 18, 1947, and he would be glad to discuss it with them although October 30 would be in the middle of the hearings. POPPER requested a copy of the invitation and said they would have a staff meeting Sunday or Monday. (X) b7D

[redacted] (u) On the same date JOE CARROLL in the office of RALPH SHIKE (phonetic), Progressive Citizens of America, New York City, inquired of POPPER as to the chance of getting any of the Hollywood group to New York for a press conference on Tuesday, October 21. CARROLL said he thought he (X) b7D



CONFIDENTIAL

~~CONFIDENTIAL~~

Director November 1, 1947

could put out a lot of publicity prior to the conference. POPPER did not relish the idea but stated he would take the matter up with the Hollywood people when they arrived.

[redacted] (u) On the afternoon of this date POPPER conversed with BENJAMIN MARGOLIS, Ambassador Hotel, Chicago, stating the Washington News Service wanted to know about the arrival of LARRY PARKS in connection with the press release on the meeting Monday night. POPPER mentioned they could get fifteen minutes on a local radio station Sunday and should take advantage of this as a build-up for the Monday night meeting at the Press Club. He said tentatively DALTON TRUMBO, RING LARDNER, Jr., and BOB KENNY would be the speakers. He also mentioned after the press club meeting there would be a cocktail party where fifty or sixty wealthy people would be invited for the purpose of raising dough. b7D

[redacted] (u) On the same afternoon POPPER and DAVID REIN discussed the debate referred to in previous letters. REIN indicated he had heard nothing from Congressman (JOHN) McDOWELL who is a member of the Un-American Activities Committee. POPPER stated they had checked on the Hollywood guy (FRANCIS HENSON) and the general thought is that he is very important. They agreed if they could only get two unimportant guys they would not put on the debate. b7D

[redacted] (u) On the same afternoon JIM PROCTOR, NYC, advised POPPER that MAY REIS, a crack secretary, is available and should be down there in Washington and would come for $75 per week plus expenses. POPPER instructed that she be sent down and stated they would work it out here. POPPER stated they needed someone in addition (press agent ?) and PROCTOR suggested PETE (WEINSTEIN ?), and POPPER said bring him down also. POPPER further mentioned they need a research guy as well as a press agent. PROCTOR mentioned PETE would probably charge $250 plus expenses and stated he himself does not want to be paid. b7D

CONF. INFT.

[redacted] On the evening of this date CHARLES KRAMER contacted Senator CLAUDE PEPPER who stated United Press had requested him to write a four or five hundred word commentary on the book by former Secretary JAMES BYRNES. PEPPER stated JIM thinks the best thing is not to do it, and if anyone wants to read his comments on BYRNES' book, they could read them in "our book" if and when it is published, with which KRAMER agreed. b7D

During a lengthy conversation, PEPPER told KRAMER he wanted to have a talk with him Monday on that other thing and asked if KRAMER had seen that Times Herald article (long article on Gregory Case). KRAMER said he had, and PEPPER stated he would have a chat with CHARLIE about that.

Director

November 1, 1947 ~~CONFIDENTIAL~~

CONF. INFT.

[redacted] On the afternoon of October 17, 1947, BETTY HAYS advised DAVID REIN that TERESA LISS had said there would not be any collection at the meeting. She said there would be a reception at the home of BELFORD LAWSON following the Monday night meeting. She also mentioned the Lawyer's Guild and Southern Conference were supposed to split the proceeds. (X) b7D

Thereafter REIN contacted POPPER stating he had received a call from BETTY HAYS whom he had got as captain of ushers for POPPER's collection. She explained that TERESA LISS of the Southern Conference for Human Welfare said there would be no collection at the meeting, but there would be a reception following the meeting at the home of BELFORD LAWSON (Southern Conference). POPPER stated there would be both, apparently meaning that collection would be taken at both functions. He indicated that Southern Conference alone would handle the money but they would meet tomorrow and suggest sharing the proceeds, the money to be used by each organization for a specific campaign against the Committee. He stated the general feeling was there would not be much raised at the meeting but they expected a few thousand dollars at the reception afterwards. (X)

Following the above conversation, REIN told BETTY HAYS there would be two collections and explained they were inviting fifty or sixty people with money, such as the GERBERS, to the reception. (X)

October 18, 1947

[redacted] On the morning of October 18, 1947, JOHN DIERKES was contacted by WAHL at the Hay Adams House. They discussed the fact that CRUM and KENNY were delayed because of plane trouble and DIERKES suggested WAHL put the arrival of KENNY and CRUM on the AP ticker when he gets a definite time. WAHL informed DIERKES that MARTY (POPPER) would like to talk with DIERKES to which the latter commented, "He would." DIERKES however stated he wanted to talk with WAHL. (X) b7D

[redacted] Shortly thereafter WAHL contacted the Hay Adams House concerning a suite arranged for BARTLEY CRUM and requested that it be placed in the name of JOHN DIERKES. He explained they would like to have Mr. CRUM's incognito preserved for awhile and added Mr. DIERKES is here with Mr. CRUM. (X) b7D

Shortly thereafter CARL GREEN in the office of WAHL conversed with DIERKES who stated he was acting as an errand boy again. GREEN inquired as to how long DIERKES would be in Washington, and DIERKES stated, "Long enough I trust." DIERKES told GREEN he was no longer living at [redacted] but is now at [redacted] They agreed to get together definitely. CARL GREEN is a close associate of most of the Gregory subjects and is believed to be a Communist Party member. (X) b6 b7C



~~CONFIDENTIAL~~

Director November 1, 1947 ~~CONFIDENTIAL~~

On this date KIM SILBERSTEIN, speaking for the Lawyers Guild, invited WAHL to the meeting Monday night at the Press Club. She inquired if WAHL could contact some people in the Jewish groups, and WAHL suggested she approach PHILIP SCHIFF, Jewish Welfare Board, and JACOB KAMEN, head of the Jewish Community Council, indicating it would be all right to use WAHL's name. He also suggested the name of Rabbi METZ. WAHL stated unfortunately most of his contacts on the Jewish side are not in Washington, but said SCHIFF and KAMEN are key people in the local community. (C)

Later WAHL also suggested MARCUS COHN of the American Jewish Committee. (C)

[redacted] (U) On the morning of October 18, 1947, MARTIN POPPER conferred with CHARLES (MICHIE) discussing press matters and the arrival of KENNY, CRUM, and MARGOLIS that morning by plane. MICHIE indicated he had talked with a lot of the guys and they were all against a Sunday press conference. MICHIE stated he could employ his time this morning by talking with CARL LEVIN, OLIVER PILOT, and HERMAN of Hollywood Reporter, just briefing them. He mentioned he was getting into difficulty with Variety, Hollywood Reporter, and Motion Picture Daily because they always want something new, something not mentioned in press releases. (C) b7D

CONF. INFT [redacted] (U) On this morning Mrs. KIM SILBERSTEIN contacted SELMA REIN for names of people to contact. SELMA stated she had extensive lists of people who would probably be interested but had not sent invitations to them. She said she just sent invitations to heads of important organizations, ministers, and people in church groups, etc. KIM stated she thought there would be some spot announcements on that radio station (WQQW). SELMA commented their listening public was small, not supposed to exceed about 10,000. SELMA stated she would give KIM the names later. (C) b7D

[redacted] (U) BOB SILBERSTEIN talked with one PETERSON (phonetic) explaining about the Monday night meeting at the Press Club auditorium where CHARLES HOUSTON (colored attorney), BOB KENNY, BART CRUM, and eight key people from Hollywood would speak. He mentioned in talking with BELFORD LAWSON (colored) the latter thought PETERSON's people might be interested and inquired if PETERSON could get some printed announcements out to his people. PETERSON thought he could and requested SILBERSTEIN send them to 605 D Street, N. W. (C) b7D

[redacted] (U) On the same morning SILBERSTEIN talked with DAVID REIN who said he was disturbed about the publicity and thought they really need an ad in the papers. POPPER talked him out of this theory stating they were getting a man who would get them a lot of publicity. SILBERSTEIN stated it is very curious that they get a great deal of publicity in New York but in (C) b7D



~~CONFIDENTIAL~~

Washington they kill "us." They discussed having a man for the outside at the Monday night meeting and asking people to register. However, SILBERSTEIN stated it would take time and be somewhat out of order as many people would not be lawyers. (It is believed this conversation concerns efforts to enlist membership in the Lawyers Guild because REIN suggested one of the speakers could indicate that membership cards for the local chapter were available.)

At noon this date MARTIN POPPER spoke with HELEN FULLER, New Republic Magazine, who inquired if it were true the Screen Writers Guild is not participating at the hearing. POPPER stated he had not heard but would learn when they get in tonight. FULLER stated she heard from Hollywood there was a big row and the Screen Writers Guild decided to duck the whole thing. FULLER also stated she had a peek at the testimony to be given by JACK WARNER, and he takes a more enlightened line than the rest and his position will be close to the position of WILLKIE. She said JACK WARNER would say there are probably some communists around and some in his studio, etc., but he is the guy responsible for the pictures. She stated it is not a good forthright statement that he skirts the nasty parts.

POPPER inquired what some of the other guys are going to say, and she said (LOUIS) MAYER is going to take a stand for the appeasement position and no one seems to know what (SAM) GOLDWYN is going to do. POPPER inquired about ERIC JOHNSON, and FULLER did not know. He asked about PAUL McNUTT and whether he would make an open statement, and she stated they were not sure, but the committee had made it clear they did not like it.

On the morning of this date SELMA REIN informed KIM SILBERSTEIN she had the names ready for KIM and some of them may have received the announcement. She stated some might be contacted for the cocktail party but KIM would have to use her discretion. Thereafter she furnished a lengthy list set forth hereafter at the end of this letter.

CONF. INFT.

October 19, 1947

[redacted] On this date HERMAN (GREENBERG) stated to DAVID REIN he heard that CRUM and KENNY issued a press release that afternoon and a telegram to THOMAS (Senator ELBERT ?) to quash the subpoena on five grounds, and that this was going to be a declaratory judgment in the District Court since apparently some of the nineteen persons summoned cannot afford to take this stand, adding as we were in the position with those CPA (?) guys. REIN commented he was the first to raise such a point, and HERMAN stated CRUM and KENNY may not understand the legal theory. HERMAN stated he did not know what lines of communication REIN had with KENNY and CRUM and thought perhaps he could make some suggestions to them. REIN stated POPPER could be a link between but that POPPER is probably trying to horn in and thus would be an obstacle. GREENBERG suggested SILBERSTEIN, and REIN stated he doubted whether BOB would want to interfere.

b7D

~~CONFIDENTIAL~~

Thereafter REIN contacted SILBERSTEIN to inquire if he had heard anything about filing suit and BOB stated POPPER was one of their attorneys. REIN mentioned he would like to confer with them since he had done considerable work on this subjedt in connection with the threat at the time of the Henry Wallace address.

REIN then spoke with GREENBERG stating SILBERSTEIN indicated POPPER has been retained as one of counsel and any work done by REIN would be on a voluntary basis.

[redacted] (U) On the morning of this date KATHRYN POPPER advised LIL ----- BART CRUM would do collecting at the reception. KATHRYN mentioned he had done it for CRC (Civil Rights Congress ?) or something in New York and was very good. KATHRYN stated a committee has been set up in New York and PAUL DRAPER, treasurer, should receive checks for funds collected at the meeting. She said JOHN GARFIELD is head of it, and KATHRYN doesn't know the name of it but supposes they are people in the theater and on the stage in New York. LIL stated she thought at their affair checks should be made out to Southern Conference. KATHRYN indicated she would settle this point and recontact LIL. KATHRYN stated apparently this group is very adamant about where the funds they raise will go. KATHRYN mentioned they had gotten a crackerjack girl from New York, one whom KATHRYN knew in Hollywood and added one of the guys' secretary is coming in from the coast and that MARTIN's secretary will be there. b7D

[redacted] (U) On the same morning FEO ATHANASSOV, wife of the official Bulgarian representative to this country, invited KATHRYN POPPER and MARTIN POPPER to her home Tuesday night stating the Professor (NICCEM MEVORAH) and BOYAN (ATHANASSOV) would be there as would the BEN APPELS (author). FEO mentioned she planned to attend the Press Club meeting on Monday night. b7D

CONF. INFT. (U)

Through another source [redacted] it was learned that Mrs. ATHANASSOV indicated that she was inviting some of the Hollywood people to her home on Tuesday night, and that she invited ELIZABETH and DICK SASULY. b7D

CONF. INFT.

[redacted] On the afternoon of this date FEO ATHANASSOV invited DICK SASULY to her party Tuesday night mentioning the APPELS, the Professor, and her husband BOYAN would be there; also that Dr. (SERGIJE) MAKIEDO, Yugoslav counselor, would also be there. b7D

[redacted] On the evening of this date MADELINE (DONNER), wife of FRANK DONNER, CIO official, invited the SASULYS to the Press Club meeting Monday and to BELFORD LAWSON's reception later. MADELINE stated the party was primarily for people with money but SASULY was invited so he could help induce the others. MADELINE said she heard GREG SILVERMASTER b7D

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was in the housing business which SASULY confirmed adding he would tell MADELINE more about it tomorrow. ~~CONFIDENTIAL~~

October 20, 1947

[redacted] On the morning of this date WAHL contacted CARL GREEN to borrow sleeping pills for BART CRUM. GREEN indicated shortage and suggested WAHL contact IZZY (STONE) for pills. WAHL mentioned CRUM had put the pressure on WAHL insisting he go up to New York but only in order to make proper financial arrangements. He stated CRUM believed WAHL should get $20,000 a year. This conversation undoubtedly concerns WAHL's joining the Hagannah organization. b7D

In the afternoon Mrs. (GERTRUDE) RODMAN contacted WAHL mentioning the name of HYMAN GOLDMAN. WAHL suggested him as a good man to get there tonight. GERTRUDE remarked that back in the Spanish days that guy was good. GERTRUDE thought the BART CRUM angle should shove some of these kind of guys into "our" field. WAHL mentioned at one time GOLDMAN considered buying stock in WQQW but left for the Philippines without doing so. They discussed the broadcasts over WQQW yesterday, and it was mentioned LARRY PARKS wrote most of his own speech. GERTRUDE mentioned that they (Southern Conference for Human Welfare) were putting on the cocktail party and sharing proceeds with the Lawyers Guild but POPPER did not want them to mention the Southern Conference at any time because he felt it might be poor public relations.

[redacted] Shortly thereafter WAHL contacted JACK KAMEN, Jewish Community Council, first discussing mutual Jewish matter. WAHL then mentioned BART CRUM's being in town and the Lawyers Guild meeting and stated he had been asked if he would speak to some Jewish people and whether KAMEN or HYMAN GOLDMAN would like to go to the Guild meeting and cocktail party afterwards at BELFORD LAWSON's, [redacted] KAMEN inquired if this was the residence of a negro, and WAHL blandly suggested that since CRUM is a friend of the negroes, it might be. KAMEN inquired who was running the party, and WAHL stated a group of women, some of whom may be connected with the Southern Conference. KAMEN stated it looked like a Southern Conference affair to him and mentioned it is not too popular these days. WAHL asked KAMEN if he thought that was so. b7D b6 b7C

[redacted] On the morning of this date ELIZABETH SASULY informed KRAMER that NAT WITT had called advising WITT would arrive by plane the following evening, and she had made reservations for him at the Raleigh Hotel. b7D

On the same morning Mr. BAYER (TED B. ?), NYC, endeavored to locate KRAMER and requested KRAMER's wife to have KRAMER get in touch with the National Council of American-Soviet Friendship, Murray Hill 3-2080. BAYER stated he had an urgent matter to take up with CHARLIE.

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[redacted] In the morning JOHN DIERKES talked with WAHL making reference to the thing they were working on Sunday. DIERKES said they would like to get a list of the best Protestant ministers and any supplementary lists, such as instruments. DIERKES said what they want is an endorsement of the position taken by these people to supplement the position taken by the group in Hollywood headed by SELZNICK. WAHL stated he did not have such a list but thought such a list would be in the hands of a citizens' group. WAHL mentioned he had talked with MAX (LOWENTHAL) and MAX would be coming down today. He asked if it might be possible for them to have a couple quiet hours with MAX and BART CRUM also. DIERKES stated CRUM has got all of these notions already and recognizes the situation, but the problem is selling it to these guys. (X) b7D

[redacted] On the same morning WAHL contacted JACK WATSMAN (phonetic), Citizens Committee (on Displaced Persons) advising him a group of highly placed people in Hollywood had gotten out a statement about the Thomas Committee and would like to have some leading Protestant clergymen join them. WAHL thought JACK might know some people who have expressed themselves in support of the Stratton Bill. Thereafter they discussed a number of liberal churchmen not set forth herein. (X) b7D

[redacted] WAHL then contacted DIERKES stating two people from the Federal Council of Churches worth getting would be CHARLIE TAFT and ALLEN T. BURNS, both in New York. WAHL stated he was told FRANK ADELOT of Princeton is an important name involving Quaker side. WAHL also mentioned LAWRENCE PICKET which DIERKES corrected as CLARENCE PICKETT. WAHL mentioned Mrs. HARPER SIBLEY. (X) b7D

The same morning WAHL contacted the office of Congressman (JACOB) JAVITS of New York stating he would like to use the facilities of the Congressman's office to have BART CRUM, ADRIAN SCOTT, and ED DMYTRYK interviewed together with a couple selected people from the press to take their pictures and interview them about the movie "Crossfire." WAHL indicated SAM ROSENBERG (WAHL's nephew) who is one of the best photographers in the country would need clearance to get into the office building. After some discussion the woman answering the phone stated they assume it will be all right for WAHL to use the office indicating the room number is 312. The woman stated CRUM is a personal friend of Mr. JAVITS and she is anxious to see him herself. (X)

[redacted] Immediately thereafter DIERKES and CRUM spoke with WAHL. DIERKES inquired if WAHL had a list of newspapers to which the editorial in the Washington Post could be wired. WAHL did not have such a list but thought it comparatively easy to obtain a list from the classified (X) b7D

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phone book. CRUM stated he knew a lot of these people personally and thought it might be effective to wire directly MARSHALL FIELD, JOHN KNIGHT, GARDNER COLES, JAMES of New York Times, ED THACKERY (phonetic), and PAUL SMITH of the Chronicle. (X)

WAHL also told CRUM he is working on a list of Protestants, and CRUM indicated he was also interested in Rabbis. CRUM inquired if there were any liberal Catholics and WAHL stated, "Are you asking me?" CRUM stated Bishop SHIELD of Chicago, if he could do it. (X)

[redacted] On the afternoon of this date ELLA SHALIT informed WAHL he (MAX LOWENTHAL) had arrived and was going to be at the Capitol, extension 100, until 4:30 p.m. DAVE indicated he was at the office of Senator PEPPER and would contact him at the Capitol. (X) b7D

[redacted] On the morning of this date HERBERT BIBERMAN, one of the subpoenaed witnesses, endeavored to locate KRAMER stating he had seen him on the previous night (at National Press Club ?) and KRAMER had asked him to get in touch with him. (X) b7D

[redacted] At 9:40 p.m., on this date KRAMER advised his wife he was going to LEE PRESSMAN's place and then would come home from there. KRAMER also mentioned he had met NAT (WITT) at the hotel. (X) b7D

[redacted] On the afternoon of this date BETTY HAYS endeavored to locate MARTIN POPPER stating she had a letter for him to sign which he knew about. RUTH RIFKIN (Gregory subject), secretary of POPPER, suggested BETTY leave the letter with KATHRYN POPPER at the Shoreham Hotel. BETTY stated she could not as it is a letter with a lot of big-shot signatures which is going to the President tomorrow and she has to get other signatures on it. (X) b7D

[redacted] On the afternoon of this date DAVID REIN conferred with BOB SILBERSTEIN. He inquired if BOB had gotten an opportunity to talk with KENNY and CRUM about their reaction to a reception by the local Lawyers Guild in their honor. They stated KENNY could give a talk on the Guild to the members and agreed tentatively on the date as Saturday, November 1. They discussed speakers and REIN said they had considered a big dinner with ELEANOR ROOSEVELT but MARTIN POPPER would not let them have it. He said when they can get speakers who will draw a crowd, the question arises as to whether they want them. SILBERSTEIN suggested someone like (CHESTER) BOWLES or LEON HENDERSON. REIN mentioned WENDELL BERGE. (X) b7D

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[redacted] At noon on this date KATY (KATHRYN POPPER) advised DICK SASULY she wanted to talk with him about a paying job. She was very circumspect in her manner but divulged the job would commence immediately and is something which had to be done every day. She stated she would be in room 100C at the Shoreham Hotel and DICK said he would get there by mid afternoon. b7D

[redacted] At 4:45 p.m. that evening CHARLOTTE (YOUNG ?) contacted SASULY stating she may be able to help out tomorrow from one to five. SASULY stated BIBERMAN, one of the directors, is in charge but KATY POPPER can be contacted in connection with it. CHARLOTTE said she thought four hours should be enough to cover one day's testimony. SASULY indicated $75 a week had been offered. b7D

It is believed CHARLOTTE is CHARLOTTE YOUNG, membership director of the local Communist Party.

October 22, 1947

[redacted] On the morning of this date JOHN DIERKES at WAHL's office contacted Mr. SCOVILL, Columbia (Broadcasting System ?), stating ED MURROW in New York told him to contact SCOVILL regarding some space on this Hollywood matter. DIERKES understood SCOVILL is interested in getting CRUM or some of his clients on a program Monday night. SCOVILL said (HY) SHULSON had contacted him. SCOVILL indicated he held open a spot on his Monday night program "In My Opinion." It was arranged SHULSON would meet SCOVILL in the latter's office. b7D

[redacted] In the afternoon CHARLIE (KRAMER) contacted WAHL and inquired if WAHL had a fruitful session. WAHL answered "I think very ------, if it's fallen (garbled) through. It has got to be sold to the other boys." b7D

Later WAHL stated he did not know whether it had been. If it isn't sold WAHL indicated they can all go home. WAHL stated they were talking about it now and KRAMER inquired if it was at "his place." WAHL stated no, no, that his friend had gone. KRAMER then stated he thought he would drop by the Shoreham, and reference was made to the plan "he suggested." WAHL stated he felt their local friend here has got to behave himself better and will have to get away from the kid stuff. WAHL stated he was very depressed unless they change. He urged KRAMER to be a good influence and hit them hard.

It is believed the local friend referred to may be BART CRUM, and the individual who had gone is MAX LOWENTHAL.

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b7D

[redacted] Later the same afternoon KRAMER recontacted WAHL advising that it looks a little better but they are terribly disorganized. KRAMER inquired if WAHL knows anything about the Chairman's (J. PARNELL THOMAS) change of name--when it occurred, to which WAHL answered no. DAVE inquired if some of those people can't take BART's word for things as far as strategy and procedure are concerned adding BART had the advantages of one of the most brilliant ----- (garbled) DAVE has ever seen put on last night and this morning. KRAMER inquired what the point of it was, and DAVE said therewere two parts, one about the chairman, his relations---. WAHL stated he could not go into details then. The other is there should be one witness if possible who should without destroying the pattern of the whole group be able to say to the press prior to becoming a witness I ---- ---- ----. WAHL then explained he would protect all of them and put the proper prospective on what all will say. DAVE stated BART had all that written out. (X)

It is thought this conversation may refer to advice and suggestions advanced by MAX LOWENTHAL who apparently arrived in Washington on the afternoon of the previous day. (X)

b7D

[redacted] (X)(u) On October 22, 1947, KATHRYN POPPER was contacted by one POLLY SHERMAN who stated EDNA STARK had mentioned KATHRYN needed some help down at MARTIN's office. POLLY indicated she did not believe she would be available steadily as she had to move and KATHRYN advised she would contact her later. (X)

b7D

[redacted] (X)(u) Thereafter KATHRYN POPPER told MAY REIS a girl she had contacted originally had recommended someone else about whom she knew nothing in terms of stenographic work "or anything else." MAY inquired if KATHRYN meant that literally and KATHRYN replied yes. MAY stated she could use another hand. MAY also stated she did not suppose CHARLOTTE (YOUNG) was going to ask for her MAY, and KATHRYN stated CHARLOTTE was supposed to ask for HERBERT (BIBERMAN ?). MAY mentioned this stating she was casual and polite because she did not know who CHARLOTTE was or what she wanted and had suggested CHARLOTTE contact KATHRYN. (X)

b7D

[redacted] (X)(u) In this connection a few minutes earlier CHARLOTTE YOUNG had contacted KATHRYN POPPER stating she had gotten over here about ten minutes late and BIBERMAN was out and apparently no one else knew what she is supposed to do. (X)

KATHRYN then spoke with MAY REIS inquiring about several Hollywood individuals. She spoke with WALDO SALT advising him the girl there is CHARLOTTE YOUNG and she is the one who is going to do the breakdown on the transcript. KATHRYN requested SALT to start her on it rather than have her wait for HERB (BIBERMAN) to return. It is again noted CHARLOTTE YOUNG is membership director of the local Communist Party. (X)

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(u) Later the same afternoon KATHRYN POPPER conferred with EDNA STARK concerning POLLY SHERMAN. EDNA explained why she could not do any work for POPPER, first because she is endeavoring to get a full time job as they are terribly broke, and second, with JOHNNY (husband ?) working for the government she must take it easy as she has a rotten record anyway and "just for the time being, you know." EDNA explained that POLLY SHERMAN is a swell person, very capable, and that her husband is or was public relations guy for the Joint Anti-Fascist Committee when they had their trouble about a year and a half ago. She added POLLY is very interested, very sympathetic, and a good secretary and stenographer. (X) b7D

(u) On the same afternoon unidentified man talked with KATHRYN POPPER who said MARTIN wanted to talk with this man. The man indicated he had talked with BART (CRUM) who said (CHARLES) KATZ, MARTIN (POPPER), and LEE (PRESSMAN ?) were having lunch together. The man stated he was going to drop in on the committee and see what was cooking and was leaving at 6 p.m. (for New York). KATHRYN indicated everybody was going up except MARTIN and requested the man to see how NAT (WITT ?) feels about leaving right away. (X) b7D

(u) On the morning of October 22, 1947, RUTH RIFKIN (Gregory subject) contacted JUDY GOLDSTEIN at the Shoreham Hotel discussing electric mimeograph machine. JUDY stated they were going to send out a reprint of an editorial to 500 newspapers that afternoon and would need envelopes. She stated they were then making up the list of names. RUTH inquired what became of the girl who was to come from Hollywood to assist in the work, and JUDY said one girl came but she is not working and she assumed she just came to work with the man for whom she usually works. (X) b7D

(u) Same afternoon RUTH RIFKIN called Mr. DENNETT, Columbia Press Clipping Service, stating she wanted clipping service on all New York and Washington papers beginning yesterday on the Un-American Activities Committee hearings. She requested him to send the clippings to PETE WEINSTEIN, Suite 100C, Shoreham Hotel. (X) b7D

October 23, 1947

In the morning DAVID WAHL contacted CARL GREEN, Pall Mall Apartments. CARL inquired whether WAHL had conveyed the idea to his friend in New York that the whole thought that they come into this was GREEN's idea. WAHL stated not to worry about that. He would talk with him later. WAHL stated what concerned him at the moment was how to reach HAROLD, and there was some discussion as to whether there are two s's in HAROLD's last name. (X) b7D

Shortly thereafter WAHL contacted HAROLD (WEISBERG), Glebe 7380, and stated he wondered if someone might have information concerning (X) b7D



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the chairman of the Un-American Activities Committee--something that was worthwhile. HAROLD stated it is quite possible and they agreed to meet at Group Health at 12:30. (X)

HAROLD WEISBERG is one of the ten State Department employees recently dismissed for reasons of security. (X)

[redacted] b7D

Later same afternoon CHARLIE (KRAMER) contacted WAHL who stated he had seen HAROLD, that fellow who used to work ----- -----, and he would gather he has some very rich possibilities but it would require someone going out to his house and helping him with his carpentry work. WAHL stated he had not been able to get hold of any of his friends but understood one of the lawyers has talked about it but has not done anything about it. KRAMER stated he did not really know because they had shied off him for one reason or another, possibly referring to HAROLD WEISBERG. WAHL stated it was not a case of him but a case of what he has got. (X)

KRAMER complained he began to make some demands, and WAHL stated why shouldn't he as far as remuneration is concerned. After some conversation KRAMER indicated he would see what he could do. WAHL added he would probably want some help by way of copying the thing, and KRAMER indicated he would explore into that. (X)

[redacted] b7D

On the same date WAHL talked with ADRIAN SCOTT at the Mayflower Hotel concerning a piece by SCOTT about "some of my worst friends." WAHL indicated there are some friends of his in New York, a nice young couple, who are doing some educational films. WAHL identified this friend as MAYNARD GERTLER who works with (JOHN) GRIERSON and said he told him about SCOTT's plan and GERTLER seemed interested in looking into it and talking about it with SCOTT. SCOTT stated he could be reached in New York at BENNETT CERF's. WAHL explained Mrs. GERTLER is of the STRAUS family, and they try to do some decent educational things with some of their money. (X)

[redacted] b7D

On the late afternoon of October 23, 1947, WAHL contacted JOHN DIERKES. They discussed the whereabouts of BART CRUM and WAHL indicated the last he knew about him was a 3 o'clock appointment with WAYNE MORSE (phonetic). DIERKES related an interesting story to WAHL involving a friend who is an old friend of ERIC JOHNSTON. DIERKES stated he went around to see him and when he got there this friend walked into JOHNSTON's office with McNUTT, JOHNSTON, CHAYFITZ, and a public relations man, and McNUTT said "We are up a creek without an oar. Have you got an oar?" Thereafter DIERKES indicated this show was nobody's game except that of TAYLOR, MENJOU, GARY COOPER, and a variety of people and the really important characters have been really screwed, and he believes it time for BART or some (X)

reasonable person to go around and put the heat on these ------, and he does not feel the kids in his place are prepared to let him do it.

Apparently DIERKES' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. DIERKES continued that their position was to be that the real idea to to put such a thing out of business suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

[redacted] HERBERT SCHIMMEL talked with MILDRED KRAMER asking if CHARLIE told her about the Hollywood celebrities they met last night. MILDRED stated the party the other night after the meeting (Press Club meeting) seemed like old home week to CHARLIE as there were so many California people there. b7D

[redacted] At noon on this date confidential informant advised CHARLES KRAMER was at the office of MARTIN POPPER at which time he advised FRITZIE MANUEL he had been up until 3 a.m. and that SCHIMMEL had driven him home. b7D

[redacted] In the evening DAVE WAHL endeavored to locate KRAMER ascertaining that he would be in the office of HERB SCHIMMEL during that evening. WAHL indicated CHARLIE KATZ would like to have CHARLIE contact him as soon as possible at 1000, Shoreham Hotel which is headquarters for the Hollywood group. b7D

October 24, 1947

[redacted] In the morning ARTHUR WEBB, London Daily Herald, contacted WAHL advising he had been asked to write an article about any anti-Semitic propaganda in this country which "Crossfire" and "Gentlemen's Agreement" are endeavoring to combat. WEBB mentioned they had a lot of this growing in England and wanted to hit back at it quickly. WAHL referred him to the Anti-Defamation League and the Law and Social Action Committee of American-Jewish Congress, and then suggested WEBB talk with people who have made studies of this matter suggesting HERMAN EDELSBERG as one to see. He said the director and producer of "Crossfire," namely DMYTRYK and SCOTT, are in the Mayflower Hotel and WEBB should contact them. b7D

[redacted] At noon WAHL talked with ELLIE (ELEANOR LOWENTHAL), NYC, inquiring whether MAX LOWENTHAL had made connection with WAHL's friend (BART CRUM). ELLIE indicated as far as she knew they had not. b7D

She indicated some displeasure stating when he (CRUM) had called he seemed a bit surly and indicated he was supposed to call LOWENTHAL. She explained at least it was her impression. WAHL apologized for CRUM saying he was very tired and tense. WAHL stated he was most anxious for them to get together and remarked his friend (CRUM) was having dinner in Washington tonight with FELIX (FRANKFURTER).

[redacted] In the afternoon ELLA SHALIT, secretary of DAVID WAHL, informed Western Union she had a straight wire to be sent to about 20 important people which begins like this: "You together with ------," and then lists the other names in the body of the wire. ELLA inquired whether she could furnish the names, addresses, and one copy of the message, and the operator thought it could be handled that way. b7D

Shortly thereafter JOHN (DIERKES) inquired of WAHL and SHALIT if the kids had printed their memoranda referring to the above telegram. DIERKES stated the telegram is awful, and WAHL commented he is ashamed of it. DIERKES indicated CRUM had not seen it and stated if they were trying to get people to the cocktail party it is silly, and they agreed no one will come. DIERKES suggested DAVE might call CHARLIE K. (KRAMER). DAVE mentioned no one had even checked to find out whether these men are here (in Washington) and DIERKES said most of them are not. DIERKES stated that telegram commits a man, and that it would make it possible to send that telegram to the press committing a man to a point of view. He stated the recipient would be confronted with two problems: one, whether he wanted to go, and two, if he would commit himself to anything if he appeared, and if he were a Congressman he would say "Hell, I can't have any part of this." Also it would automatically break the rules of Congressional courtesy.

DAVE inquired what time DIERKES expects the boy (BART CRUM), and DIERKES stated he is still up there (New York) talking, and he has an appointment at FRANKFURTER's at 7:30 p.m. so if he gets a plane he can just make it. WAHL commented the boy is wasting a lot of valuable time with unnecessary people to which DIERKES agreed. They agreed to hold the telegrams until later that day but continued to deplore the wire prepared by "those two sillies" over there (at the hotel).

DIERKES stated if one didn't know they were so stupid, you would think this was a planned piece of damaging stuff. WAHL asked if they made it up themselves, and DIERKES stated, "Yeah, they dreamed that up." WAHL stated, "Well, to hell with that. I veto it. I believe in dictatorship." DIERKES added, "Yeah, so do I believe if it was ever necessary, here it is."

[redacted] Later same afternoon DIERKES contacted WAHL who inquired if DAVID (SILVER) was with DIERKES. WAHL stated SILVER had called a few minutes ago to ascertain whether the telegram had been sent. WAHL stated he would have to tell him he had talked with some people and the question of propriety was raised, and WAHL also wondered what had happened in connection with PEPPER's idea of doing this, and WAHL thought it had better be held up, particularly since at least ten of the people on the list are not going to be here Monday. (X) b7D

DIERKES agreed and also stated a press conference that day was a flop. DIERKES stated KENNY had said "What the hell was that conference for?" and he had asked if KENNY did not know it was coming off. KENNY stated he did not. DIERKES declared he then asked KENNY if he did not think it high time someone figured out who is running this thing or what goes on. DIERKES mentioned MAX HOBBS had called him and complained about a press conference to which he was not invited. (X)

WAHL then spoke with DAVID SILVER, Hay Adams House stating he had found practically all the Congressmen, especially Senators, would not be around Monday and also thought the wording of the telegram a little difficult. SILVER suggested WAHL get the views of LESTER COLE or HERBERT BIBERMAN or CHARLIE KATZ, mentioning there were two drafts of the telegram, two different ideas, and they selected this one. (X)

[redacted] Thereafter WAHL talked with HERB BIBERMAN, Shoreham Hotel, relating DAVE SILVER and CHAUNCEY McKEEVER (phonetic) came in earlier with a draft of a telegram to some senators and congressmen. WAHL mentioned the wording of the telegram and also suggested deleting one sentence, namely: "We feel that this inquiry is in effect a trial under guise of investigation devoid of any semblance of due process and constitutes an attempt by the Committee to censor the screen." BIBERMAN rejected these suggestions and WAHL indicated he would send the telegram as given. (X) b7D

During the same afternoon DIERKES talked with WAHL about the hearings mentioning before the war his business was public opinion testing which he had been doing the past several days, and he has it from various people throughout the country that thanks to a variety of editorial and columnist opinion this thing is going better than they had reason to expect. WAHL also said they had a wonderful press and much better than expected. However, WAHL stated that is not what they are there for. They are there to see that the gentlemen accused get a fair hearing, that their names are straightened out and their reputations saved, and this depends upon winning the case before the committee rather than upon press and public opinion. (X)

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[redacted] On the afternoon MARCUS COHN spoke with WAHL about Jewish matters. Then WAHL inquired if MARCUS' people are interested in the Un-American hearings. COHN stated they are having an administrative committee meeting a week from Tuesday, and he thinks this will be on the agenda. COHN stated he wants them to take more steps then merely going on record. WAHL said he happens to know ADRIAN SCOTT who did "Crossfire" and the guy is a prince and so honestly and sincerely interested in the question of anti-Semitism. WAHL mentioned the director EDDIE DMYTRYK and stated they are both Catholics by the way--wonderful. (X) b7D

[redacted] In the afternoon JOHN DIERKES contacted WAHL who informed him of the arrival of BART CRUM from New York. DIERKES stated he had just talked to WAHL's friend (LOWENTHAL or WITT) in New York who said he had talked to their friend at length and that two of their other friends who have recently been incarcerated in an establishment north are having a little meeting with him this afternoon once they arrive. WAHL inquired if the meeting was up there and DIERKES stated it was. DIERKES asked if WAHL knew about that and the latter stated he had a suspicion but was not able to put everything together. DIERKES inquired as to who they were and WAHL said he thinks one is LEE (PRESSMAN ?) adding "I wonder if he is referring to NAT WITT." DIERKES inquired to whom and WAHL stated NAT, adding "Oh well, I'll see you." This reference is obviously to the Gregory case. (X) b7D

[redacted] In the morning an individual believed NAT WITT, NYC, contacted KRAMER referring to his friend (JOHN ABT) who went there the other day. WITT stated this is Friday and he was there Wednesday (before Grand Jury in New York) and yesterday he received a call from reporter WALTERS of the Times Herald. WITT further mentioned Mr. X (possibly VICTOR PERLO) has stated he had received a call from the Herald Tribune bureau in Washington asking the same question. (X) b7D

WITT then made reference to their friend who was in Washington early this week (MAX LOWENTHAL) and stated he had gotten hold of WITT and had a lot of stuff along the same lines and is quite worked up, (apparently referring to material of damaging character concerning Chairman THOMAS and Committee). WITT indicated he only wants to work through BOB (KENNY) and wants him to run the show. WITT indicated he had discussed it with his other friend (BART CRUM) who protested that BOB is the top guy but the stuff should go to him so he could give it to BOB. (X)

WITT indicated he spent the whole evening with his friend who would not agree so he called back and his guy there (DIERKES ?) said o.k., if that's the way it's going to be, and when he again talked with a friend he was angry at even the suggestion that he would consider that. WITT continued his friend there is very worked up about it especially against MARTY (POPPER) claiming he is over his head on this stuff and he would not have anything to do with POPPER. (X)

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In the afternoon KRAMER was in the office of WAHL and unsuccessfully endeavored to locate CHARLES KATZ inquiring of GAIL (McDONALD) at the Shoreham Hotel whether JULIE DAVIS had typed the thing he left at her typewriter. KRAMER endeavored to reach HENRY COLLINS, I. F. STONE of P.M., PALMER WEBER, CIO, (WILLIAM) POMERANCE, AU 3-7330, NYC.

[redacted] On October 25, 1947, IRVING KAPLAN (Gregory subject) invited JOHN DIERKES to breakfast the following morning. Accepted. b7D

October 26, 1947

CONF. INFO

[redacted] DIERKES at KAPLAN residence contacted HERBERT BIBERMAN to advise DAVID KARR (reporter for DREW PEARSON) wanted BIBERMAN, DALTON TRUMBO, MILEY (LEWIS MILESTONE ?), and whoever else HERBERT suggests to come to KARR's place that afternoon. BIBERMAN indicated it would be impossible for everyone as they plan a meeting at 4 p.m. and DIERKES suggested they go to KARR's at 6. Agreed. b7D

October 27, 1947

[redacted] WAHL conversed with KRAMER indicating they would have to drop this matter because his friend (CRUM) had not worked the thing out and does not feel he can do so on the basis which WAHL's friend (LOWENTHAL) in New York outlined rather clearly. WAHL added it might be that the New York end may be willing to give in a little. WAHL stated his friend here indicated there is nothing to do except see how things go today (at hearing). KRAMER said this was obvious and he wants to see this thing done so it is up to JOHN (DIERKES) and others of them to see that it is, and that he is protected in this way, apparently referring to CRUM. KRAMER stated the question is whether JOHN can do it and WAHL said DIERKES says he can. DAVE then inquired whether he should give any definite word about KRAMER's movements, and KRAMER indicated tomorrow morning although he was not sure he could leave in the morning. This conversation apparently concerns KRAMER's going to New York to discuss material and methods with MAX LOWENTHAL. b7D

[redacted] Later the same afternoon WAHL told KRAMER the idea he wished KRAMER would pass on to their friend (LOWENTHAL) is that anything done will be turned over to JOHN (DIERKES). WAHL said the main thing is that our friend down here (CRUM) is so touchy about being in the position of doing anything that he is keeping from his colleagues. WAHL said he wants this thing done and it is up to JOHN and the others to see that he is protected. KRAMER agreed. WAHL inquired if KRAMER got the picture and CHARLIE said he did. b7D

[redacted] Shortly thereafter WAHL contacted LOWENTHAL, NYC, advising this fellow (KRAMER) is leaving Washington this evening and will see b7D

~~CONFIDENTIAL~~

MAX sometime tomorrow. LOWENTHAL inquired whether WAHL's friend (CRUM) had been apprised of this or whether he had made any objection, and WAHL stated JOHN (DIERKES) had authorized it. LOWENTHAL explained any suggestions made would simply be available to WAHL's friend (CRUM) if and when he wanted to use them; that is, the research and so on would have been done. (X)

Same afternoon DIERKES talked with WAHL who inquired if EMMETT LAVERY (?) was in town. DIERKES did not know. DIERKES stated he had called the Tribune which would run an editorial tomorrow letting go a real blast at this guy (Chairman THOMAS ?). (X)

[redacted] On this date KRAMER conversed with HERBERT SCHIMMEL discussing the committee developments. SCHIMMEL asked if KRAMER heard that 8 o'clock broadcast which he described as wonderful. He indicated that HARLEY (phonetic) did fine, possibly referring to Senator HARLEY KILGORE. KRAMER said he thought he did very well and what he said seemed very much in keeping. KRAMER inquired if SCHIMMEL had gotten him and HERB stated he did not, that he guessed BOB KENNY or someone else got him, that he thought he was "getable" but it had to be from somebody else. KRAMER mentioned ELBERT (Senator ELBERT THOMAS ?) had delivered too. SCHIMMEL asked if KRAMER saw CLAUDE (PEPPER) in New York. KRAMER stated he got there so late but HANNAH (DORNER ?) told him there was a party somewhere; however, KRAMER could not find the address so he did not see PEPPER. (X) b7D

[redacted] On the afternoon of October 27, 1947, HERBERT SCHIMMEL informed KRAMER of a message from LEE PRESSMAN to call NAT WITT in New York. (X) b7D

Same evening KRAMER talked with WITT who stated their mutual friend had gotten hold of WITT and WITT wanted to know what LOWENTHAL had discussed with KRAMER. KRAMER stated all he wanted to know was whether MAX wanted him to stay, and MAX indicated everything was in a mix-up, and he was retiring, so KRAMER thought the best thing to do was to come back to Washington, and he informed MAX he would be perfect willing to return. WITT stated that is the point, he wants KRAMER to come back but refuses to find out what happened to the other guy down there, and he doesn't want KRAMER back unless the other guy gives his o.k. with no conditions. KRAMER stated he had been talking with WAHL every half hour and apparently he does not want to make any commitments but wants KRAMER to go up to New York and get what he can and then they will introduce it through one of his assistants. KRAMER said he thought that is all right, otherwise he would not go. KRAMER indicated he would come to New York tomorrow if possible and get in touch with NAT after he talks with the guy (LOWENTHAL). (X)

[redacted] (U) In the afternoon BOB SILBERSTEIN talked with ABE UNGER, NYC, who said JOHN ROGGE agreed he would attend an all-day conference at the (X) b7D

CONFIDENTIAL

State Department on the proposed international bill of rights, and that MARIAN PERRY would go down with him. SILBERSTEIN stated he is very anxious for them to have their meeting on the 22nd and adopt a report on the current activities of the Thomas Committee and the general question of power to investigate as to which the Guild has never taken a lead, and it should be in such a character as to be distributed. SILBERSTEIN stated he has some funds earmarked for that purpose.

[redacted] During this morning VIRGINIA DURR, wife of CLIFFORD DURR, Federal Communications Commissioner, talked with KATHRYN POPPER who stated the Lawyers Guild is giving a cocktail party Saturday at the house for BOB KENNY and BART CRUM to which VIRGINIA is invited. VIRGINIA mentioned being on the board of Progressive Citizens of America. b7D

[redacted] On the evening of October 27, 1947, MADELINE DONNER advised SELMA REIN the Southern Conference is working on a mass meeting with the Hollywood group to be held at the new National Guard Armory Friday. Apparently this did not materialize as no information has been received of such a meeting. b7D

[redacted] CAROL KING advised DAVID REIN she is coming to Washington for the hearing Thursday as a visitor but thought she should warn REIN she won't do anything and spare him the shock. Presumably this reference is to hearing in the case of GERHARD EISIER rather than Un-American Activities hearings. b7D

[redacted] WAHL contacted MARCUS COHN indicating the Committee is going to have this discussion on the whole question of our police state down here, communist business, question of firings, and all that. COHN indicated he was trying to compile some factual stuff and inquired about sources, such as what happened at the State Department and Central Intelligence. WAHL indicated one of the people who would have such information would be PAUL PORTER, and COHN agreed as far as State Department matters are concerned. b7D

WAHL also stated ALIX GINSBERG has a good deal of information if he will talk about it because he has handled a number of cases involved in this Grand Jury hearing up in New York. COHN was surprised at this, and WAHL stated it happens to be true but he does not know if he talks about it.

They also discussed the possibility of PM files containing material and COHN stated he talked with IZZY STONE this morning, and he will make his files available--the press files. COHN also stated he is calling a fellow by the name of JAFFE (phonetic) at the Lawyers Guild who is head of their civil liberties thing, and he may have some material. WAHL inquired if IRVING VENGEL (phonetic) will be involved and COHN said yes. WAHL stated it would be

~~CONFIDENTIAL~~

a good idea if IRVING ENGEL would speak to MAX LOWENTHAL in New York on this subject because he has a great deal of material at his fingertips, and if IRVING is sufficiently interested, MAX could probably hand him a great deal. (X)

October 28, 1947

[redacted] JOHN DIERKES endeavored to locate WAHL who had gone to see BART CRUM. ELLA SHALIT informed DIERKES that CHARLIE KRAMER had gotten away to New York fifteen minutes earlier. DIERKES said for WAHL to call our friend (MAX LOWENTHAL). (X) b7D

Later JOHN DIERKES requested ELLA SHALIT to send a wire to LEONARD LYON, New York Post, as follows: "WYNN NATHANSON suggested I give this information to you. Yesterday when Congressman THOMAS said to ERIC JOHNSTON that the motion picture industry was not cooperating with the government, it so happened that the association of Motion Picture Exhibitors under the direction of TED GAMBLE was being briefed by CHIP BOHLAN, JOHN JAY McCLOY, Secretary of State MARSHALL, and Mr. LOVETT at State Department in regard to the Marshall Plan. (X)

[redacted] At noon DAVID WAHL contacted LOWENTHAL, NYC, advising him that fellow (KRAMER) would arrive in New York about 2 o'clock. LOWENTHAL inquired if WAHL got this letter he sent from ENGEL. WAHL stated he had and sent it back to MAX with a note yesterday and added he is going to speak to that fellow and have someone else speak to him. (X) b7D

[redacted] In the afternoon WAHL talked at length with JOHN DIERKES. WAHL mentioned the statement by HERBERT MALTZ as the most beautiful piece of prose—a Gettysburg address—and said it was terrific. DIERKES said he hoped all nineteen were cited and mentioned ED MURROW said if they will indict all nineteen then without further ado the case is won. He said MURROW made a speech on the air last night that is being quoted all over the press. He said there has never been a crack that lit up the boards the way this one did. He indicated MURROW said many people have compared this with the Palmer business but that it is not, that this has the smell of Reichstag fire in it. (X) b7D

DIERKES said the (Pittsburgh) Courier, Afro-American, and Defender came out tonight and are going to let go a blast with 76-point type, the like of which you have never seen. (X)

WAHL asked if DIERKES is going to the Chairman, and DIERKES said he is very hesitant about that place these days. They spoke about BART CRUM's returning to the hotel and DIERKES said he thought he would because of GERTRUDE (CRUM). WAHL stated ELLA SHALIT was taking BART's boy on a tour of (X)



~~CONFIDENTIAL~~

the FBI and JOHN said "Oh, good, that's wonderful. That is really wonderful," which amused WAHL. DIERKES said he thought now that they are being successful the community should know that "we ran this publicity." WAHL said they certainly will know who was in there pitching. They agreed it could not possibly have been done without a guy like CRUM, and WAHL said this thing would not have gotten anywhere without him. "It would have been a horrible thing. I hate to think of it."

JOHN asked WAHL if he could imagine CHARLIE running this, and WAHL said he couldn't have stood it, possibly referring to CHARLES-MICHIE. WAHL congratulated DIERKES stating he was terrific and had really delivered and they should learn something from this. DIERKES said he is confident they have but believes it too bad they did not do the "other things we suggested to them."

[redacted] CHARLES KRAMER, NYC, advised his wife he would return in the morning. He stated the trip has by no means been wasted because steps are being taken to correct a lot of things and in that sense he believes it was extremely valuable. He said even on the narrower one the reason he first came up on his ——ah——it was worthwhile. This double reference may concern the Gregory case as well as the Hollywood thing. (X) b7D

Later this evening Senator CLAUDE PEPPER spoke with MILDRED KRAMER stating he is leaving for Florida ~~and will return~~ November 5. He indicated (ANGUS) CAMERON stated publicly in New York that PEPPER is going to write a book which indicated CAMERON decided to go ahead with it. PEPPER instructed that CHARLIE show the outline they had prepared and work as far as he can getting up the records on people who have to do with our foreign policy and summarize them and to work on the thesis that whenever you find a liberal administration which puts emphasis upon democracy in a country you seldom find that country taking an imperialistic attitude abroad. (X)

Any further information from confidential sources will be furnished to the Bureau. (X)

From the several confidential sources listed in this letter, it appears that the following persons assisted JOHN DIERKES and the other leading figures, apparently working from headquarters in Suite 100C, Shoreham Hotel: (X)

KATHRYN POPPER
POLLY SHERMAN
MAY REIS
CHARLOTTE YOUNG
GAIL McDONALD
RUTH RAFKIN
JULIE DAVIS
JUDY GOLDSTEIN
PETE (WEINSTEIN)
JIM PROCTOR
CHARLIE MICHIE

(X)

~~CONFIDENTIAL~~

Director November 1, 1947 ~~CONFIDENTIAL~~

See Rein page 6

As indicated the list of persons suggested by SELMA REIN to Mrs. BOB SILBERSTEIN in connection with a reception to raise funds is set out as follows:

[redacted] worth contacting. b7D

[redacted] b7D

[redacted] b7D

[redacted] b7D

Miss MARY ANDERSON, former chief of Women's Bureau, Department of Labor, [redacted] b6 b7C

G. CARLTON BALZ.

Miss MARGARET BUFFUM, [redacted]

Mrs. SAMUEL BROWN, [redacted]

Mrs. WENDELL BERGE, on the mailing list.

Dr. PAUL CORNELY, Howard.

Mrs. MARQUIS CHILDS, [redacted] b6

Honorable OSCAR CHAPMAN, [redacted] b7C

DAVID COBB, member of Lawyers Build.

TILFORD DUDLEY, [redacted] helps run CIO-PAC.

ALFRED FRIENDLY [redacted]

Mr. and Mrs. ABE FORTAS, [redacted]

Mr. ROY GARVIN, [redacted] negro newspaperman. b6

LEON HENDERSON, [redacted] b7C

Mrs. J. BORDEN HARRIMAN, [redacted]

Mrs. ANNE KYDD, [redacted]

Mr. or Mrs. LEON KEYSERLING [redacted] b6

DAVID KROOTH, [redacted] b7C

ERNEST LINDLEY, [redacted] a columnist.

Mrs. JOHN McCLINTOCK [redacted]

LOWELL MELLETT, [redacted] b6

SELDEN MENEFEE, [redacted] b7C

ROBERT NATHAN,

DUNCAN PHILLIPS, [redacted] runs an art gallery.

~~CONFIDENTIAL~~

Director

November 1, 1947

~~CONFIDENTIAL~~

"BENJAMIN SIGAL, [redacted] head of ADA in town.
ERIC SEVAREID, [redacted] radio commentator.
ANNA TULMAN RAND, [redacted] leader in Physician's Forum, a group of negro and white doctors.
DAVID WAHL, [redacted]"

b6
b7C

MAT:JAG
100-18890

CC New York
Los Angeles
San Francisco

~~CONFIDENTIAL~~

TO : MR. E. A. TAMM DATE: October 31,1947

FROM : D. M. LADD

80117

SUBJECT : MOTION PICTURE INVESTIGATION

SAC Boardman of Philadelphia telephonically advised this afternoon that the Progressive Citizens Association is sponsoring a mass meeting in Independence Square in Philadelphia Saturday morning, November 1, with reference to the House Un-American Activities Committee investigation of the Motion Picture Industry; the The City of Philadelphiahad refused to grant them the use of the Square, and thereupon the Progressive Citizens Association went into the U. S. District Court and Judge Kard granted an injunction restraining the city from denying the use of Independence Square for this meeting. Mr. Boardman stated all the above information had been obtained over technical surveillances, that the same source also reflected information indicating that a Committee of Jewish War Veterans was alleged to have stated they would not permit the meeting to be held. It was indicated that the Communist Party was telephoning all members and instructing them to be present at this mass meeting, pointing out the belief that the American Legion, Catholic War Veteran and Purple Heart Veterans would endeavor to break up the meeting.

Instructions were issued to SA Boardman to discreetly pass on the information to the Philadelphiapolice Department, cautioning him to be carefulto protect the source in order that they would not be aware that it came from technical sources. He stated this would be done.

DML:cmw

246,820
3-10-87 Sp6 639/VA

DATE 5-10-85 Sp6 Bpolp
4-19-85
Sp12BJGum

RECORDED

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70 NOV 6

ral Bureau of Investigat

United States Department of Justice

Washington Field Division, Room 1706
Washington 25, D. C.
October 27, 1947

CONFIDENTIAL

Director, FBI

Re: COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

DECLASSIFIED BY SP12 BTJ6cm
ON 4-19-95

Dear Sir:

Reference is made to previous correspondence from this office to the Bureau regarding reports from Confidential Informant [redacted] whose identity is known to the Bureau. (U) b7D

This informant has advised this office on this date that BOYAN ATHANASSOV, acting representative of the Peoples Republic of Bulgaria, has dispatched a note of protest to the State Department with regard to an incident which occurred on the evening of October 21st at the ATHANASSOV residence, at which time guests of ATHANASSOV were photographed by persons unknown. (U)

In his note of protest to the State Department on this date ATHANASSOV indicated that the FBI was responsible for the photographing; that the photographers used the residence of JOHN STRINGER, an FBI Agent, who resides presumably at [redacted] next door to the ATHANASSOV residence, which is at [redacted] (U) b6 b7C

The note indicates that later in the evening of October 21st the FBI Agents were picked up in two police cars in front of the ATHANASSOV residence, which cars carried front and real aerials. (U)

It is presumed that this note was delivered to the State Department this afternoon. U

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF
DATE 8/11/77
100-18990
JPB:CNS

RECORDED & INDEXED

Very truly yours,

GUY HOTTEL, SAC

100-135289

CLASSIFICATION

AG & State Dept Advised 1:4 Nov 1, 1947 8/7

CLASSIFIED BY 2040
EXEMPT
DATE OF

Confidential

243

1917

June 8/8/77

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 30, 1947

FROM : SAC GUY HOTTEL, Washington, D. C.

SUBJECT: COMPIC
INTERNAL SECURITY - C

69443

With regard to the above matter, Confidential Informant [redacted] advised on October 30, 1947 that CHARLOTTE YOUNG received a subpoena from the House Un-American Activities Committee on October 27th or 28th, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party branch to such an extent that WILLIAM TAYLOR, Chairman of the local party, has ordered all party members to stay away from the Committee Hearings.

b7D

Additional data obtained by informant reveals that CHARLOTTE YOUNG has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters. It will be recalled that CHARLOTTE YOUNG is the membership secretary of the Washington, D. C. Communist Party, and as such she is in the midst of the 1948 registration for the party. In this connection, all papers and records which would implicate YOUNG in party affairs, have been taken from her person, as well as from the home of her parents, where she resides.

In concluding, informant states that WILLIAM TAYLOR is more upset and concerned over the discovery that YOUNG has been a paid employee of the nineteen defendants in their office in the Shoreham Hotel, than he has been about anything else for some time. The main objective of the party at the present time is to disallow any knowledge of Communist Party affiliations on the part of CHARLOTTE YOUNG.

The above is submitted for informational purposes.

JMG:IPB
100-18990

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-85 BY 5012 BNJ/LVM

RECORDED & INDEXED

100-138754-290

NOV 29 1947

RECORDED

SAC, Los Angeles

Director, FBI 291

November 3, 1947

80115

COMMIC;
INTERNAL SECURITY - C

Reference is made to your letter to the Bureau dated October 18, 1947, captioned as above.

It was noted in the referenced communication that Confidential Informant [redacted] has indicated Harold J. Ashe, a former functionary of the Communist Party in the Los Angeles area during 1934 and 1935, to have a considerable amount of information concerning Communist activities in Hollywood. This source also indicated that Ashe would be willing to furnish this information to the Government in view of the fact that he had [illegible] his connections with the Communist Party. b7D

A review of the Bureau's file entitled "Harold Jesse Ashe, with aliases; Security Matter - C", reflects that this case was closed on June 18, 1944 by your office due to the fact that upon release from the United States Army, Ashe ceased his activities in Communist Party affairs in Los Angeles.

In view of the information obtained from Confidential Informant [redacted] and the data set out in the Bureau's file on this individual, the Bureau recommends that your office interview Ashe in an effort to obtain any information he might have concerning the early history of the Communist Movement in Hollywood. A discreet approach should be made to this interview and an attempt should be made to feel out Ashe concerning his present sympathies and attitude toward the Communist Party before he is questioned at any length concerning Communism in Hollywood. It is further recommended that Agents who are well schooled in Communist matters be assigned to this interview in order that a complete and exhaustive interview may be conducted should Ashe be a willing witness. b7D

The Bureau should be advised immediately following this interview concerning the information developed.

4-0-95 SP128 b6 um

JCO:vj

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: October 18, 1947

80116

FROM : SAC, LOS ANGELES

SUBJECT: COMPIC
INTERNAL SECURITY - C
(Bureau file 100-138754)

Reference is made to Bureau letter dated October 4, 1947 re "Communist Infiltration of the Motion Picture Industry, Internal Security - C."

CNDI [redacted] was contacted for further information relative to the identity of the Communist members in the motion picture industry who were attached to the Hollywood Sub-Section of the Communist Party in 1934. CNDI [redacted] was also contacted. Since the source of information is the same for these two informants, the information obtained from them is being reported together. b7D

They stated that they had no definite list of known Communists who were in the Hollywood Sub-Section of the Communist Party, but they gave the matter consideration and the list appearing below was compiled. They stated that the evidence which they had in 1934 against these parties indicated that these parties were Communist Party members, and they further state they consider their sources of information reliable.

Unless otherwise stated in this report, the parties on this list are not known to be active Communist Party members at the present time. Informants have given the best information available to them relative to the present location of these persons. This list is as follows:

1. NEIL BRANT

CNDI [redacted] and CNDI [redacted] stated that BRANT was an official of the Hollywood Sub-Section of the Communist Party in 1934. In 1933 he was speaking in behalf of the Scottsboro Conference and was Educational Director of the ILD. They stated he taught in the Workers' School in 1934 and that he was a member of the John Reed Club and was very active in Communist Party affairs. BRANT left Los Angeles about ten years ago and went to New York City, where he is believed to be at the present time. CNDI [redacted] said that he sat in closed Communist Party meetings of the Hollywood Sub-Section of the Communist Party in 1934 and 1935 with BRANT. b7D

RECORDED
INDEXED

100-138754-29

COPIES DESTROYED 1-11-59

Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

2. HARRY CARLISLE
wa. Stephen Peacock

CNDI [redacted] and CNDI [redacted] stated that CARLISLE was a laboratory worker and reader in the Hollywood studios in 1934. They stated that he was head of the Western Writers Congress in San Francisco, which later developed into the League of American Writers. They stated that he was a delegate to the "Friends of the Soviet Union Anti-War Conference" in 1932 and that he was also a teacher in the Workers' School. b7D

CNDI [redacted] has informed that to his personal knowledge CARLISLE was a member of the Communist Party in 1933 and is still active in Communist affairs. This informant stated that CARLISLE was a member of the John Reed Club. All three informants stated that CARLISLE is well informed on Communist matters and could give valuable information, but they stated that they did not believe he would do so. b7D

Informants stated that CARLISLE is in Hollywood at the present time and is an active member of the Communist Party, according to CNDI [redacted] b7D

3. IRWIN P. HENTCHEL
wa. John F. Meyers

CNDI [redacted] and CNDI [redacted] informed that HENTCHEL was a technical worker in 1933 in the motion picture field and was an active Communist. They stated that he has engaged in Communist activity recently. CNDI [redacted] states that HENTCHEL was a Communist Party member to his personal knowledge in 1934 and he believes that he is a Communist Party member at the present time. b7D

4. ED M. GILBERT

CNDI [redacted] and CNDI [redacted] stated that in 1934 GILBERT was a set draftsman in the Hollywood studios and an active member of the Hollywood Sub-Section of the Communist Party. CNDI [redacted] states that from his personal knowledge GILBERT was an active member of the Hollywood Sub-Section of the Communist Party in 1934 and that he, within the past year, has been active in the Conference of Studio Unions. Informant states that he participated in the studio strike and is now under indictment for conspiracy to violate an injunction order in the State Court. The informant states that GILBERT was a teacher in the People's Educational Center. GILBERT lives in Los Angeles, and according to CNDI [redacted] is an active Communist Party member at the present time. b7D



100-138754-1-291

Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

5. RUDOLPH KOHL

CNDI [redacted] and CNDI [redacted] have informed that KOHL was a painter in the Hollywood studios and that he was active in the Hollywood Sub-Section of the Communist Party in 1934. CNDI [redacted] states that from his personal knowledge KOHL was an active member of the Hollywood Sub-Section of the Communist Party in 1934. This informant states that he has no knowledge of KOHL's membership in the Communist Party at the present time but that he has observed he is active in front organizations which are considered as being Communist controlled. He resides in Los Angeles at the present time. b7D

6. HELMER PEDERSEN

[redacted] b6 b7C

CNDI [redacted] and CNDI [redacted] informed that PEDERSEN was a carpenter in the Hollywood studios and a member of the Hollywood Sub-Section of the Communist Party in 1934, and was a delegate to the First Pacific Coast Congress Against War and Fascism which was held at San Francisco on April 27 and 28, 1935. They further advised that he has not been very active recently. b7D

CNDI [redacted] states that from his personal knowledge PEDERSEN was a member of the Hollywood Sub-Section of the Communist Party in 1934 but informant states that he has never been very active.

7. SAM GOLDBLATT

CNDI [redacted] and CNDI [redacted] stated that GOLDBLATT was a laboratory worker in the Hollywood studios in 1934 but was never very active in the Communist Party. They also advised that he has been a member for many years but their records on this party are not current. b7D

CNDI [redacted] informs that he has personal knowledge that GOLDBLATT was a member of the Hollywood Sub-Section of the Communist Party in 1935 as he sat in many closed Communist Party meetings with him. b7D

GOLDBLATT resides in the Los Angeles area at the present time.

8. DON GORDON

CNDI [redacted] and CNDI [redacted] stated that GORDON was a cabinet maker in the Hollywood studios and was a member of the Hollywood Sub-Section of b7D

the Communist Party in 1934. They also informed that he was a member of the American Russian Institute in 1947. They believe he resides in the Los Angeles area at the present time.

CNDI [redacted] states that he knows of his own personal knowledge that GORDON was a member of the Communist Party, Hollywood Sub-Section, in 1934 as he sat in many Communist Party meetings with him. b7D

CNDI [redacted] reveals that GORDON is a member of the Communist Party at the present time. b7D

9. LOUIS HEIFETZ

[redacted] b6 b7C

CNDI [redacted] and CNDI [redacted] stated that their records show that HEIFETZ was a laboratory worker and writer and a member of the Hollywood Sub-Section of the Communist Party in 1934, although HEIFETZ denied that he was a member. In 1945 HEIFETZ was associated with BARTLEY C. CRUM of San Francisco, MERVYN RATHBORNE of San Francisco, and LOUIS BLOCK. b7D

CNDI [redacted] states that HEIFETZ sat in closed unit meetings of the Communist Party of the Hollywood Sub-Section in 1934 and 1935. Informant stated that HEIFETZ denied he was a member of the Communist Party but the fact that he sat in closed unit meetings would show that he was trusted by the party. b7D

10. NORA HELGREN

[redacted] b6 b7C

CNDI [redacted] and CNDI [redacted] stated that HELGREN is a writer and that she had charge of organizing the League of Women Shoppers. CNDI [redacted] states that she is a well known inter-national Communist, but he can not produce record proof of that fact. b7D

CNDI [redacted] states that to his personal knowledge HELGREN was a member of the Hollywood Sub-Section of the Communist Party in 1934 and 1935 as he sat in closed Communist meetings with her on a number of occasions. CNDI [redacted] reveals that HELGREN is an active member of the Communist Party at the present time. Informant also stated that HELGREN allegedly made a trip to Sweden some three or four months ago and has not returned to date. b7D

Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

11. EDWARD O'TOOLE

CNDI [redacted] stated that he had a record showing O'TOOLE was a member of the Hollywood Sub-Section of the Communist Party for a short time in 1934. CNDI [redacted] states that to his personal knowledge O'TOOLE was a member of the Hollywood Sub-Section of the Communist Party for a few months in 1934 but was not very active while he was in the party. The present whereabouts of O'TOOLE is unknown. b7D

12. HELMER W. BERGMAN

CNDI [redacted] informed that BERGMAN is a studio electrician and shop steward. Informant stated that BERGMAN was the Secretary of the John Reed Club in 1933 and that he was a member of the Hollywood Sub-Section of the Communist Party in 1934. CNDI [redacted] advised that BERGMAN participated in the 1945 motion picture strike. Informant also stated that BERGMAN was a teacher in the People's Educational Center and was a member of the 59th A.D. Communist Club in 1945. He resides in the Los Angeles area. b7D

CNDI [redacted] has informed that to his personal knowledge BERGMAN was a member of the Hollywood Sub-Section of the Communist Party in 1934 and 1935 as he sat in a number of Communist closed meetings with him. b7D

13. WILLIAM (BILL) GEER (HERE)
Motion Picture Actor

CNDI [redacted] and CNDI [redacted] have informed that GEER was a member of the Hollywood Sub-Section of the Communist Party in 1934 and that he was a member of the John Reed Club in 1933. They stated that GEER has been called "the most radical Communist in Southern California" and that he was always complaining of police brutality, and one case in particular in 1935 of which he himself was the subject. b7D

CNDI [redacted] states that GEER was to his personal knowledge a member of the Hollywood Sub-Section of the Communist Party in 1934 and 1935 as he sat in many closed Communist Party meetings with him. b7D

GEER is in Vinalhaven, Maine at the present time working on a picture now being made by the Twentieth Century Fox Studio and directed by HENRY KING. The name of the play is "Deep Water".

Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

14. LIONEL STANDER
wa. J. Rand
Screen and radio writer

CNDI [redacted] and CNDI [redacted] stated that the records which they have indicated that STANDER was a member of the Hollywood Sub-Section of the Communist Party in 1934. It is possible that it was some time in 1935 before he was a member of this Sub-Section. CNDI [redacted] states that STANDER came to Los Angeles in 1934 or early in 1935 and revealed to him that he was a member of the Communist Party. STANDER lives in the Los Angeles area. b7D

15. DON ALEXANDER GORDON

[redacted] b6 b7C

CNDI [redacted] states that GORDON was a screen reader in 1934 and 1935, presently called screen analyst. Informant further states that GORDON's home was used for closed Communist Party meetings. The informant states that GORDON was at that time a member of the Communist Party. In 1936 he approached informant and advised informant that he had joined the Communist Party and asked informant to rejoin the Party. b7D

CNDI [redacted] informs that in March, 1947, GORDON was head of the Reading Department of Paramount Studios. In 1945 he contributed liberally to the movie strike fund and is very active in Communist Party activities. b7D

16. JOHN WEXLEY
Screen and Dramatic Writer

CNDI [redacted] has records that indicate that WEXLEY was a member of the Hollywood Sub-Section of the Communist Party about 1934 or 1935. b7D

CNDI [redacted] states that WEXLEY, LOUIS HEIFETZ and MEYER BAYLIN met at a restaurant called the Coconut Grove in 1935 where they had a discussion. During the conversation Communist inner affairs were discussed. The substance of WEXLEY's conversation caused informant to believe that WEXLEY was a member of the Communist Party.

WEXLEY presently resides in the Los Angeles area.

Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

17. RALPH SMITH
Studio Painter

CNDI informed that SMITH was a member of the YCL, the exact date being unknown but believed to be 1934 or 1935. CNDI stated that SMITH was a member of the YCL in 1934 and as such member he took part in closed consultations with members of the Communist Party in the Hollywood Sub-Section. SMITH is a member of the Communist Party according to CNDI He resides in the Los Angeles area. b7D

18. ROY STAUFFER
Laborer at MGM Studios

In 1934 and 1935 STAUFFER was a member of the Hollywood Sub-Section of the Communist Party, according to CNDI Informant advises that STAUFFER was the organizer of what was called the Studio Unit of the Communist Party, confined only to Communist Party members. This informant has sat in closed Communist Party meetings in the Hollywood Sub-Section of the Communist Party with STAUFFER. The informant states that STAUFFER was in Los Angeles from 1933 until some time in 1936 and was the organizer of that unit of the Communist Party in 1934 and 1935. Informant further advised that STAUFFER left Los Angeles in 1936 and his present whereabouts is unknown. However, it was understood at the time he was in Los Angeles that he came from the State of Washington. b7D

19. GEORGE FRETSON
Painter in Hollywood Studios

CNDI states that FRETSON was a member of the Hollywood Sub-Section of the Communist Party in 1934 as informant sat in many closed meetings with him. Informant states that FRETSON was a German alien. He further advised that in the summer of 1935 FRETSON announced that he was leaving the party. Soon afterwards FRETSON left the Los Angeles area and his present whereabouts is unknown. b7D

20. JOHN LOOSCHEN
Carpenter in Hollywood Studios

CNDI informs that in 1934 and 1935 LOOSCHEN was a member of the Hollywood Sub-Section of the Communist Party as informant sat in b7D

closed meetings with him. Informant states that he knows of no record of Communist activity on the part of LOOSCHEN since 1935. Informant further advised that LOOSCHEN at the present time resides in the San Fernando Valley.

21. WILLIAM COLFAX MILLER
Camera man in the Motion Picture Industry

CNDI informs that in 1934 and 1935 MILLER was a member of the Hollywood Sub-Section of the Communist Party as he sat in closed Communist Party meetings with him on a number of occasions. The informant further advises that MILLER went to Spain in 1938 and has been reported to have been one of the OGPU executioners in Spain. The informant also stated that it was reported in Los Angeles by CNDI who was a Communist Party member, that MILLER was in Mexico in 1940 and was reported as having been implicated as one of the machine gunners in the abortive attempt to assassinate LEON TROTSKY. His whereabouts is unknown. b7D

22. BENNO PRIVAL
Artist, Hollywood Studios

CNDI states that in 1934 and 1935 PRIVAL was a member of the Hollywood Sub-Section of the Communist Party as he sat in a number of closed Communist Party meetings with him. Informant further states that in 1934 and 1935 PRIVAL was a registered Communist Party voter. The informant also advised that PRIVAL was arrested in the motion picture strike in 1945. He is believed to be residing in the Los Angeles area at the present time. b7D

23. GENE BRADY
Teamster, A.F. of L., Local 399
Studio Drivers

CNDI states that in 1934 and 1935 BRADY was a very active member of the Young Communist League, and as such a member had contact with informant and others in the Communist movement. Informant advises that he was expelled from the A.F. of L. Local No. 399 because of his Communist Party membership. His present whereabouts is unknown. b7D

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Director, FBI 10-18-47

Re: COMPIC
Bureau file 100-138754

Of the above-named Communist Party members of the Hollywood Sub-Section of the Communist Party in 1934 and 1935, the following persons, according to CNDI [redacted] should have an intimate knowledge of the Communist activities in the motion picture industry from that date to the present time: b7D

HARRY CARLISLE
ED M. GILBERT
DON ALEXANDER GORDON
NORA HELGREN
LIONEL STANDER
IRWIN P. MENTCHEL
SAM GOLDBLATT
LOUIS HEIFETZ
HELMER W. BERGMAN
JOHN WEXLEY

CNDI [redacted] further informs that there is no information in his opinion which leads him to believe that any of the above-named persons would be in a frame of mind to aid the Government in its efforts at this time. b7D

CNDI [redacted] and CNDI [redacted] expressed the opinion that none of the parties named above would voluntarily be of assistance to the Government in this investigation at the present time. b7D

44 The Communist activities of the above-named parties are well known to the agents of the Los Angeles Office. These parties have carried on the work of the Communist Party and have followed the Communist Party line faithfully. Nothing appears on the surface which would indicate that any one of them would willingly aid the Government in this investigation.

CNDI [redacted] informs that one person, HAROLD J. ASHE, who was a functionary of the Communist Party in the Los Angeles area in 1934 and 1935, would have a great deal of information regarding the Communist activities in Hollywood and might be willing to furnish information to the Government as his connection with the party has been severed. This informant advises that ASHE was the Secretary of the Los Angeles Section of the Communist Party in 1935 and later, and as such Secretary would have had constant contact with the Communists in the Hollywood Sub-Section. This position would have made him familiar with conditions and persons in the motion picture industry. b7D

Attention of the Bureau is called to the fact that there is a subject file on ASHE in the Los Angeles Office (LA file [redacted] Bureau file [redacted] which reveals that an SI card was issued July 23, 1942, which was cancelled by the Bureau July 16, 1945. It is the opinion of the Los Angeles Office that ASHE might be induced to cooperate with the Government. Inquiry will be made to ascertain his present address and employment, but no effort will be made to interview him unless instructed to do so by the Bureau. b6 b7C

JGF:BMc
100-15732

FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : DIRECTOR, FBI CONFIDENTIAL

DATE: October 23, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Classified by 80114
Declassify on: OADR

CH 5-19-95 377272

There are enclosed herewith copies of a statement furnished by confidential informant [redacted] regarding a party held at the home of BOYAN ATHANASSOV, [redacted], on the evening of October 21, 1947. At this party a number of Hollywood celebrities now under investigation by the House Un-American Activities Committee were included among those invited.

b6
b7C
b7D

It will be noted that the informant advises that photographs were taken of guests arriving at the ATHANASSOV home, which was the cause of considerable disturbance among the guests at the party. It is also noted that those present were of the opinion that the photographs were being taken by FBI Agents, and that the headquarters of these Agents was a house next to the ATHANASSOV home at which an FBI Agent allegedly resides.

RECORDED

In this regard the Bureau is advised that this party was not covered in any fashion by Agents of this office and further you are advised that the records of this office do not reflect that there is any Special Agent of this Bureau residing next to the ATHANASSOVS. No coverage was made of this party in view of the fact that the informant had assured this office that he would be present at the party and furnish full information concerning it to this office. It should be noted that BOYAN ATHANASSOV has indicated that he intended to protest the alleged coverage of the party by [redacted] State Department.

CLASSIFIED BY EXEMPT FROM GDS CATEGORY 2 DATE OF DECLASSIFICATION INDEFINITE

WDR:JC
100-18990

CONFIDENTIAL

CLASSIFIED BY 2040
NOT FROM A SINGLE SOURCE 243
DECLASSIFY ON: INDEFINITE
MWK 8/8/77

Confidential

October 23, 1947

The following is a statement made by [redacted] (X) b7D

FEO ATHANASSOV had planned a party in honor of BENJAMIN APPEL at the home of BOYAN ATHANASSOV, [redacted] on the evening of October 21. Presumably at the suggestion of MARTIN POPPER, some of the Hollywood celebrities now under investigation in Washington were included in Mrs. ATHANASSOV's invitation and were expected to attend the party later on the same evening. (X) b6 b7C

DECLASSIFIED BY SP2 BTJ/GWM
ON 4-19-95 377272

The first arrivals at the party, Dr. and Mrs. ALPHER, and lady friend, were met in front of Mr. ATHANASSOV's home by several photographers and their pictures were taken as they entered. They apparently called the attention of the host that photographers were planted in front of his house and guests arriving subsequently confirmed the fact that their pictures were being taken by two or three photographers who, incidentally, were stationed in the house next to ATHANASSOV's where, on ATHANASSOV's assertion, an agent of the FBI lived who in ATHANASSOV's own words had openly admitted he was one, in the past. The photographers were quartered in this house apparently and while waiting for the guests to arrive, sat in that house. (X)

The fact that guests were being photographed aroused the ATHANASSOVS very considerably. At one point, BOYAN ATHANASSOV went outside and tried to get them to leave. He says that he was met with considerable impertinence and insolence on the part of the photographers who snapped his own picture a number of times. Some time later two automobiles, which ATHANASSOV considers police cars or FBI cars, came by and picked up the photographers. By ten o'clock the photographers had gone but only about fifteen or eighteen people had arrived and there were indications that when the ATHANASSOVS found out about the photographers in front of their house, they got in touch with presumably MARTIN POPPER and informed him not to come to the party and to warn the Hollywood people not to attend. That is a presumption on my part but there are indications that it was true. (X)

The incident naturally ruined the festive spirit of the guests some of whom, for example, the Press Secretary of the Rumanian Legation, VOGEL, and his wife, decided to leave the party as soon or sooner than was actually permissible from the point of view of etiquette and good graces. (X)

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3 4 AUG 29 1974

Everyone present was very excited and commented in a different manner on this event. FEO ATHANASSOV was particularly disturbed and in a state of excitement and tension. Generally speaking, there seemed to be no doubt in anyone's mind that the incident had been planned by the FBI with the object of intimidating American citizens from associating with representatives of the Communist regimes. Words and statements to that effect were made by practically everyone present. It was also assumed by the hosts that knowledge of the party and the people asked to (X)

Classified by SP2 TAJ/GWM
Declassify on: OADR
4-19-95



Confidential

attend was procured by the FBI through tapping telephone wires and generally keeping close watch on the activities of the ATHANASSOVS.

At the party it was suggested that a note of protest immediately be dispatched to the Department of State describing the incident. A memorandum to that effect is now being prepared by BOYAN ATHANASSOV and will be dispatched to the Under Secretary of State LOVETT in the immediate future, either from New York or Washington.

In view of the excitement, the main topic of conversation at the party was centered around the activities of the FBI and their Fascist methods of procedure regarding the accredited diplomatic representatives of Southeastern European countries.

At about 10:15 P. M. to 10:30 P. M., I don't know exactly, DOROTHY TODD arrived alone and stated that her husband could not attend because he had been sick for several days and that this had been his first day to work which had tired him and he had gone to bed. A few minutes later DAVID WAHL and BARTLEY CRUM arrived together and it is my impression they had been notified of the incident before they got to the house. Both made ridiculing statement on the incident and CRUM distinctly stated that he loved to have his picture taken at any time.

CRUM, who had apparently made a speech the night before at the National Lawyers Guild, which meeting had been attended by a number of the people present, was heartily congratulated on the excellence of his speech, and for a few minutes general conversation was centered on the events of the previous night.

In the meantime, and in my opinion entirely due to the fact that NISSIM MEVORAH does not speak English, DAVID WAHL sat with her and for a period of at least two hours carried on a conversation in German. The remaining guests, without exception, centered their attention on CRUM who held the floor until almost 1:15 A. M. and did most of the talking himself.

Being apparently one of the attorneys of the Hollywood celebrities now investigated in Washington, he was asked a number of questions regarding the said interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation, and for that matter the Congressional Committee for Un-American Activities, was a ridiculous affair and a procedure not unlike the methods used in the past by Hitler and Mussolini. Of the investigations themselves, he spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people.

Referring to a certain picture which had evidently been considered as Un-American, he made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could, for themselves, decide whether its subject could by any stretch of the imagination be considered un-American, however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters. (C)

Gradually conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American public to certain events concerning the relationship of this country with Soviet Russia. (C)

BARTLEY CRUM startled several of those present by stating that he considered the Soviet attitude as represented by Andrei Vishinsky at the United Nations is, in particular, with regard to his vicious attack on warmongers, indicative of the poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American. CRUM admitted that whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for VISHINSKY to include in his list a person like Governor EARLE for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of CRUM is absolutely of no consequence in the United States and who was actually being honored by being placed in the list of warmongers along with AUSTIN and the rest of them. CRUM maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach. (C)

Discussing the possibility of eventual cooperation between the Soviet conception of Democratic social order and the American conception of Democracy, CRUM expounded the theory rather well substantiated that such cooperation was not only feasible but had, in effect, taken place throughout the whole war and thus had given sufficient proof that it could be attained. According to him, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, CRUM maintained that in spite of the ideological differences that separated the two countries up until the said San Francisco Conference, they had cooperated rather effectively in defeating National Socialism and there was no reason why this cooperation could not be extended over the period of peace. (C)

Confidential

At this point he was vehemently attacked by several members of the party, notably Mrs. GERTRUDE EVANS and the lady with the bushy hair who came to the party with Dr. ALPHER and his wife, both of whom maintained that only the United States was at fault for the breaking up of the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over had more or less taken over the dictation of the United States foreign policies. (X)

BARTLEY CRUM again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose would be gained by going over these faults and trying to place the blame on one side or the other. (X)

Reverting temporarily to the investigations of the House Committee for Un-American Activities, he expressed the hope that sooner or later someone of the accused or, as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by DOROTHY TODD who also expressed the desire to see someone challenge the said Committee for Un-American Activities with the stand under the First Amendment of the Constitution. He said in effect he would say if challenged, "Yes, gentlemen, I am a Communist, so what!" But on several occasions throughout the evening he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. That is outstanding because on several occasions he emphasized that point. (X)

Some time was spent on discussing the various acts of unfriendliness that had taken place since 1944 between this country and the Soviet Union. DOROTHY TODD, ALICE STAPLETON, GERTRUDE EVANS and the lady with the bushy hair were particularly interested in showing that they considered the Soviet Union as absolutely justified in taking the stand such as we, not because they had been provoked by American capitalists and its machinations and because in self-defense the Soviet Union could not react in any other manner. Examples were cited with the menace to Soviet satellite countries as represented by the presence of American or British troops of occupation in Greece and elsewhere. It was stated that these troops were intended to either attack the Soviet Union or else to exercise intimidation to the local population. (X)

In the effort on the part of the United States Department of State to procure even a fraction of the liberties guaranteed by the (X)

Confidential

Charter of the United Nations was interpreted as American intervention in the internal affairs of the respective countries which has been for some time the official line of the Communist Party throughout the world.

The four persons mentioned were very conspicuous in following this line quite openly. Discussing the possibilities of eventual co-operation between the Soviet Union and America, BARTLEY CRUM made the statement that in his opinion the one person who seemed to be indicated to be able to carry out such a policy of cooperation was General EISENHOWER. In his opinion if General EISENHOWER ran for President in 1948 on either ticket, Republican or Democratic, he would be elected hands down and it would be the best think that could happen to this country. On the grounds of General EISENHOWER's successful fulfilment of his war-time job as Allied Commander in Chief in which he was not only able to co-ordinate the efforts of all the Allied countries but also co-ordinate them with the efforts of the Soviet Union, he seemed to be the most desirable person for the White House in 1948. This statement was accepted without comment but with visual dissatisfaction on the part of some of the guests present.

While I was there the following persons were in attendance: BOYAN and FEO ATHANASSOV, Dr. MEVORAH, Dr. and Mrs. ALPHER, ALICE STAPLETON, GERTRUDE EVANS, DOROTHY TODD, WERNER IMHOOF and his wife, Mrs. SERGIO MACIEDO, BARTLEY CRUM, DAVID WAHL, a woman who came with Dr. ALPHER with bushy hair, a lady about forty-five years of age who lives in the neighborhood of ALICE STAPLETON and who had little to say during the course of the evening's entertainment. BOYAN ATHANASSOV questioned the logic of certain remarks made by CRUM because they apparently did not follow the Party line as closely as he followed it and it was in that connection that he did take issue on a few of the statements. It was actually when they were discussing the various unfriendly acts committed by both sides.

I said there that the four persons named, the lady with the bushy hair, GERTRUDE EVANS, ALICE STAPLETON and DOROTHY TODD, made rather nasty cracks which seemed to indicate that the United States alone was at fault for the break down of the good relations and ATHANASSOV contributed to that effect by asking questions and making statements to that effect. This is perfectly true.

But it must be pointed out that the approach of BARTLEY CRUM was so logical that even hard-boiled members of the Party and followers of the Party Line could not take open issue with them. BARTLEY CRUM repeatedly maintained that he was not blaming one side more than the other.

He was not taking the side of the United States against the Soviet Union or vice versa but the question so far as he was concerned was a question of principle and he was more interested in the after effects rather than in the causes of this split that has occurred whereas they invariably diverted back to the causes. If I had an indication that BARTLEY CRUM was one of the top Communists and had positive proof like I have of MEVORAH, I could assume that the Politburo of the Communist was passing down the line a new method of approach and had been called upon to do so by the existing circumstances in this country. But I don't know anything about BARTLEY CRUM except from what I saw of him the other night. The difference there is this: That if I listen to MEVORAH, I know his background, I know who he is, I know that if he comes forth with a new approach to an existing problem, you can damn well take it for certain that this is the latest designation of the Politburo; that they are going to pass this down the line and in six months or a year he would have the little functionaries throughout the whole Party expounding on this new approach and shifting their opinion from what it had been formerly. (C)

Dr. ALPHER made absolutely no comments throughout the evening. I was under the impression that he had been unpleasantly surprised and rather shocked by the incident with the photographers and he was not going to participate in any of the discussions. But his wife rather actively participated in the discussions with BARTLEY CRUM. She was rather more middle of the road. She indicated a definite leftist tendency or sympathy but was not as radical, not as clear-cut as the rest of them. (C)

The IMHOOFS made no remarks with BARTLEY CRUM. (C)

At one point during the evening DAVID WAHL interrupted BARTLEY CRUM and informed him that he has only fifteen more minutes at his disposal because he, DAVID WAHL, was taking him home and putting him to bed and that he needed a fresh man and a fresh man in the morning. (C)

After BARTLEY CRUM, DAVID WAHL, and DOROTHY TODD had gone, the remaining guests sat around for a little longer and at that time IMHOOF talked to MEVORAH in French and more or less discussed with him the same problem which had been under discussion by BARTLEY CRUM. If that is of any interest, in his conversation with IMHOOF and MEVORAH, IMHOOF indicated that he was convinced beyond any shadow of a doubt that there is going to be another war soon and that the present stages of international relations would invariably lead to an armed conflict. (C)

TELETYPE

80112

WASH FROM LOSA 2 6 10-00 P

DIRECTOR URGENT

RE COMPIC IS DASH C. THIRTEEN OF THE NINETEEN SO-CALLED UNFRIENDLY WITNESSES AT RECENT WASHINGTON HEARING RETURNED HERE TONIGHT VIA TWA INCLUDING JOHN HOWARD LAWSON, HERBERT BIBERMAN, ALVAH BESSIE, ET AL . THEY WERE MET AT AIRPORT BY ESTIMATED FIVE HUNDRED QUOTE WELCOME HOME WELL DONE UNQUOTE DELEGATION GOTTEN UP BY PCA AND LOCAL CP FIGURES. WITNESSES POSED FOR PUBLICITY PICTURES IN A GROUP AS THEY LEFT PLANE AFTER WHICH RING LARDNER JR., AS SPOKESMAN FOR ALL NINETEEN READ A STATEMENT TO THE WELCOMING DELEGATION CALLING FOR IMMEDIATE LETTER-WRITING CAMPAIGN TO CONGRESS DURING TWELVE DAYS LEFT BEFORE CONGRESS MEETS DEMANDING THAT CONTEMPT CITATIONS AGAINST WITNESSES BE VOTED DOWN. LOCAL PCA PLANNING BIG RALLY LATER THIS MONTH WHICH WILL BE ADDRESSED BY EACH OF THE QUOTE UNFRIENDLY NINETEEN UNQUOTE. FURTHER DEVELOPMENTS WILL BE REPORTED.

HOOD

ACK PLS

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34 AUG 29 1974

RECORDED & INDEXED

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31 NOV 18 1947

EX-31

Air Mail

80111

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-91 BY SP2 [illegible]

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AIR MAIL
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U.S. POSTAGE

Mr. Edgar Hoover F.B.I.
Washington D.C.

80110

Mr. J. Edgar Hoover. F.B.I.

In regards to Un-American activities in Hollywood, I am giving you information if you care to investigate.

On the 24th of Oct. if you care to go through the files of the telephone business, of the main office of the Western U. Los Angeles, you will learn the names of people that were called to a special meeting in Beverly Hills.

An Employee

RECORDED 100-13754

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 BY SP12 BAS/6M

1947

80109

SAC, Los Angeles

November 7, 1947

Director, FBI

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY;
INTERNAL SECURITY - C

RECORDED 100-358294

The Bureau is in receipt of an anonymous communication from Los Angeles, California postmarked October 29, 1947 at 4:00 P.M., the substance of which is being set out hereinafter for your information:

Mr. J. Edgar Hoover, F.B.I.

In regards to Un-American Activities in Hollywood, I am giving you information if you care to investigate.

On the 24th of Oct. if you care to go through the files of the telephone business of the main office of the Western Union, Los Angeles, you will learn the names of people that were called to a special meeting in Beverly Hills.

An Employee"

JJC:vj

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-85 SP12B TC6 CM

RECEIVED 10
NOV 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
File Room
Mr. Neece
Mr. Gandy

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD 80108 DATE: October 30, 1947

FROM : L. L. LAUGHLIN

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

In your absence, ASAC Belmont telephoned from New York at 5:05 p.m. today and stated that tonight's issue of the New York Sun carried double headlines reporting "Ex FBI Agent Says Soviet Tried to Get 'A' Secret." The article stated that Ex FBI Agent Lou Russell testified today before the House Committee on Un-American Activities that Robert Oppenheimer had been approached at the Radiation Laboratory, University of California, to get secrets of the A bomb and the paper carried a picture of Russell.

HANDLED BY STOP DESK

Mr. Belmont stated he was calling this to the Bureau's attention to reflect the coverage the matter was being afforded in the New York papers. He stated that the article was an UP dispatch.

LLL:cmw/ofm

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-85 BY 3018 RUC/m

100-158754-295

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NOV 29 1947

MRS. FILES

80107

PAGE TWO

WHILE KANE STOOD AT THE MICROPHONE, COINS WERE THROWN AT SPEAKERS STAND BY HECKLERS. KANE RETIRED AND CHAIRMAN OF ABOVE RALLY ANNOUNCED KANES GLASSES WERE BROKEN. THE COMMANDER OF PURPLE HEART VETERANS [redacted] GAINED MICROPHONE UNDER PRETEXT OFFER [redacted] TO QUIET CROWD, BUT CONGRATULATED THE ABOVE MENTIONED HECKLERS FOR THEIR DEMONSTRATION AND DESCRIBED SUCH AS A DEMONSTRATION OF AMERICANISM. ENTIRE DISORDER AT RALLY CAUSED BY CONTINUAL HECKLING OF SPEAKERS, POLICE MADE NO EFFORT TO SILENCE HECKLERS, SEVERAL MINOR ISOLATED OUTBREAKS IN CROWD, QUICKLY QUELLED BY POLICE. NO SUSTAINED OUTBREAKS OF VIOLENCE NOTED. LARGE NUMBERS OF MEN WITH CAMERAS MILLED AROUND SPEAKERS PLATFORM, OSTENSIBLY TAKING PHOTOGRAPHS, BUT JOSTLED SPEAKERS AND BLOCKED THEM OFF FROM VIEW OF CROWD. A FEW FUNCTIONAIRES OF CP DISTRICT NO. THREE, AS WELL AS MANY MEMBERS OF THE SAME OBSERVED IN AUDIENCE. RALLY CONCLUDED AT THREE TWENTYFIVE PM WITH READING OF [redacted] LENGTHY TELEGRAM SAID TO HAVE BEEN RECEIVED FROM QUOTE, NINETEEN UNFRIENDLY WITNESSES, UNQUOTE, EXPRESSING THEIR REGRET FOR NOT BEING PRESENT AT ABOVE RALLY. LETTER WILL FOLLOW.

BOARDMAN

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ALSO RELAY FOR [redacted] LOSA WA

NOV 1 1947

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WASHINGTON 14 LOS ANGELES 1 FROM PHIA 11-1-47 5.50 P

DIRECTOR AND SAC

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, IS-C. RE TELEPHONE CALL SAC BOARDMAN TO ASSISTANT DIRECTOR LADD, OCTOBER THIRTYFIRST LAST. US CIRCUIT COURT OF APPEALS AT HEARING IN PHILA TODAY REFUSED TO SET ASIDE JUDGE BARD,S INJUNCTION OF YESTERDAY. THIS INJUNCTION RESTRAINED PHILADELPHIA CITY OFFICIALS FROM REFUSING TO ALLOW PCA TO HOLD RALLY AT INDEPENDENCE ~~[illegible]~~ SQUARE TODAY. ABOVE RALLY HELD AT TWO FORTY FIVE PM AND APPROXIMATELY SIX HUNDRED IN ATTENDANCE. THROUGHOUT RALLY ALL SPEAKERS WERE CONTINUALLY HECKLED BY ~~[illegible]~~ ORGANIZED GROUP, MANY OF WHOM WORE VETERAN INSIGNIAS. QUOTE, FORTY AND EIGHT, UNQUOTE UNIT OF AMERICAN LEGION DROVE A REPLICA OF LOCOMOTIVE AND BOX CAR BUILT ON TRUCK DOWN SIXTH STREET AND PARKED ADJACENT TO INDEPENDENCE SQUARE. THROUGHOUT RALLY, THE FORTY AND EIGHT UNIT SOUNDED SIREN AND TRAIN WHISTLES AS WELL AS PLAYING RECORDS ON AMPLIFYING SYSTEM FROM TRAIN. AMONG SPEAKERS AT RALLY WERE SAUL WALDBAUM, KNOWN COMMUNIST, AND COUNSEL FOR PCA IN COURT PROCEEDING ~~[illegible]~~ REGARDING RALLY, AND STETSON KENNEDY, WHO WAS INTRODUCED AT RALLY AS AUTHOR WHO JOINED KLU KLUX KLAN AND COLUMBIANS, INC. TO GATHER MATERIAL FOR EXPOSE OF THESE ORGANIZATIONS FRANCIS FISHER KANE, FORMER USA, EASTERN PENNSYLVANIA DISTRICT, WHO ASSISTED WALDBAUM AS COUNSEL FOR PCA, AND WHO IS COMMUNIST SYMPATHIZER, WAS INTRODUCED AS SPEAKER, BUT WAS PRECLUDED FROM DOING SO BY HECKLERS.

RECORDED 100

INDEXED

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cc: Mr. Tolson
Mr. Coyne

31 Transmitted to Lab

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

DATE: October 28, 1947

FROM : D. M. LADD

SUBJECT: BULGARIAN MISSION TO THE UNITED STATES
INTERNAL SECURITY - R

[redacted] who is a confidential informant of the [redacted] b7D
[redacted] on October 21, 1947, attended a reception at the home of Boyan Athanassov, who is the head of the Bulgarian Political Mission. There were a number of newspaper photographers outside of this reception in view of the fact that a number of Hollywood celebrities who are presently involved in the hearings of the House Committee on Un-American Affairs were to be present. Among those present at the reception were: Dorothy Todd, Bartley C. Crum, Alice Stapleton, Gertrude Evans and David Wahl. Apparently, according to [redacted] after discovering the photographers, Athanassov had contacted Martin Popper of the National Lawyers Guild, who in turn had got in touch with a number of the Hollywood celebrities, and they then did not attend the reception.

On October 23, 1947, Sergie Romanovich Striganov, First Secretary of the Soviet Embassy, who is in charge of cultural relations at the Embassy, made arrangements to meet [redacted] and during a discussion which followed, b7D
mentioned the photographers being present at the reception, saying the Soviet Embassy had "heard some rumors about the trouble with the photographers". Striganov was interested in knowing if the incident might have had any connection with the posters placed in front of the Soviet Embassy several months ago. He speculated as to whether the photographers were FBI agents and how they had received information concerning the party. [redacted] informed him that Bartley C. Crum and others at the reception believed the incident had been planned by the FBI with the specific objective of intimidating American citizens associating with representatives of various governments who have shown a friendly and cooperative attitude towards Soviet Russia. Striganov heartily agreed with this.

[redacted] has further advised that on October 27, 1947, Athanassov, in a b7D
note of protest to the State Department, indicates that the FBI was responsible for the photographing and that the photographers used the residence of John Stringer, an FBI agent, who resides at [redacted] near Athanassov's b6
residence. The note indicates that later in the evening of October 21, 1947, the b7C
FBI agents were picked up in two police cars in front of Athanassov's residence, which cars carried front and rear aerials.

Needless to say, we do not have an agent by the name of John Stringer. We had no physical coverage on the reception and had nothing to do with the presence of the photographers at the reception.

John D. Stringer, according to Stone's Mercantile Credit Agency, resides at [redacted] and is an attorney-advisor, employed by the Labor Department. b6
b7C

RJL/lc

Fatherland Front of Bulgaria, and the informant after making a studied reflection of STRIGANOV'S attitude and the tone of his few remarks, is convinced that STRIGANOV mentally compared him, the informant, with other representatives of the satellite governments many of whom are known to the United States Government to be Communists and to support the Soviet policies.

The informant feels that there is an excellent possibility that he may be further approached by the Soviets and that there is a good possibility that they may approach him from an intelligence standpoint. He pointed out that no definite statements were made by STRIGANOV regarding the informant's use by the Soviets along intelligence lines, but that the above was an impression gained by him. It is noted at this time that [redacted] has not been prone to overestimate any situation in the past, but has displayed a conservative attitude toward his potential value to the Bureau. b7D

Upon departing from this luncheon STRIGANOV assured the informant that he was desirous of having the latter attend the Soviet party in November at the Soviet Embassy, and noted that he will see the informant at the Czech party on Monday, October 27, 1947. The informant feels he is gradually gaining the confidence of the Soviet officials and is endeavoring to maintain a position which would be conducive to closer friendship with the Soviet officials.

The Bureau will be kept immediately advised of any further developments with regard to this matter.

Very truly yours,

Guy Hottel

~~GUY~~ HOTTEL
Special Agent in Charge

Director, FBI
RE: BULGARIAN MISSION TO THE U.S.

The informant mentioned that MARTIN POPPER of the National Lawyers Guild and FEO ATHANASSOV had arranged for the party and that POPPER was supposed to bring some of the Hollywood celebrities. STRIGANOV said that the Embassy had complete knowledge of MARTIN POPPER and BARTLEY CRUM.

The second possible object for this luncheon meeting was to determine whether or not the informant could be relied upon by the Soviet Embassy. He gained the definite impression that the Soviet Embassy, through YURI M. BRUSLOV, Soviet Second Secretary and STRIGANOV, was interested in determining whether or not the informant could be relied upon by the Embassy. A report has been submitted to the Bureau with regard to a meeting between BRUSLOV and the informant at the September 9th Bulgarian celebration at the Bulgarian Legation, at which time BRUSLOV appeared to be interested in cultivating the friendship of this informant. This office is acquainted with the fact that BRUSLOV and STRIGANOV work closely together and this point was brought out as a possibility by the informant who feels that BRUSLOV, having satisfied himself that the informant was reliable, sent STRIGANOV to meet with him for verification of BRUSLOV'S opinion.

STRIGANOV asked him if he had met VAVILOV (MICHAIL S. VAVILOV, First Secretary of the Soviet Embassy) and the informant replied in the affirmative. STRIGANOV asked him if he had met other Russians in this country. Informant referred to a reception for MOLOTOV in New York City in 1946 and that the informant and his superior, General STOYCHEFF, were with a selected few who drank toasts with MOLOTOV in a private dining room reserved for MOLOTOV at that reception. STRIGANOV said that he had been to this reception but had not been in the private dining room and that that was probably the reason why he had not met the informant at that time. The informant is definitely of the impression that STRIGANOV had already been aware of the fact that the informant was present at that reception. STRIGANOV knew of STOYCHEFF and indicated that he was impressed by STOYCHEFF'S reputation.

STRIGANOV indicated that he knew that the informant is not a member of the Communist Party and is aware that the informant has taken no active part in Bulgarian politics, and further that he has made no effort to conceal the fact that he is not a party man, but has privately earnestly endorsed all policies of the Bulgarian Fatherland Front and the Soviet Union.

STRIGANOV gave the impression of satisfaction for this situation; namely, that the informant was not an open supporter of Communism and the

Director, FBI
RE: BULGARIAN MISSION TO THE U.S.

Miscellaneous conversation was had concerning [redacted] b7D employment here, whether he was interested in cultural affairs, whether many of the Bulgarian colony in the United States were interested in returning to Bulgaria, how many Bulgarians were in the United States, and generally their attitude toward the Fatherland Front Bulgarian Government. STRIGANOV was asked how long he had been here, whether he had a family, and gradually a feeling of friendliness developed between the two. It is pointed out that STRIGANOV had not previously met the informant.

STRIGANOV then referred in a vague, off-hand manner to a Bulgarian party "two or three weeks ago" at which time the persons attending the party were "registered". STRIGANOV'S ability to express himself in English is extremely limited and informant thought he meant the Bulgarian party of September 9th at the Bulgarian Legation. STRIGANOV quickly referred to the party held at the residence of BOYAN ATHANASSOV, whom he has met, which took place on the evening of October 21.

STRIGANOV stated that the Soviet Embassy has "heard some rumors about the trouble with the photographers" and wanted to make it appear that the incident was unimportant; however, he was unable to conceal his interest in determining whether or not the photographers had been identified. STRIGANOV made reference to the fact that some signs or posters had been placed in front of the Soviet Embassy several months ago, and it is the informant's opinion that STRIGANOV was attempting to determine whether or not the two incidents were caused by the same individuals. [redacted] b7D displayed a highly indignant attitude toward these incidents and told STRIGANOV that the Bulgarian Mission, now an authorized Legation, was sending a strong note of protest to the State Department. STRIGANOV speculated as to whether the photographers were FBI Agents or newspaper photographers and how they had received the information about the party. Informant stated that ATHANASSOV and his guests were satisfied that the photographers were FBI Agents and that the information had been acquired by them through the tapping of the telephone lines at ATHANASSOV'S home. The informant was vehement in his denunciation of the FBI and reflected that the attitude of BARTLEY CRUM and the others at the party was that the incident had been planned by the FBI with the specific object in intimidating American citizens from associating with representatives of the various governments who have shown a friendly and cooperative attitude toward Soviet Russia. STRIGANOV warmly agreed.

~~CONFIDENTIAL~~

Confidential

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EXEMPT FROM GDS CATEGORY

DATE OF DECLASSIFICATION INDEFINITE

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5-13-1997

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States Department

Federal Bureau of Investigation

Washington Field Division

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

IN REPLY, PLEASE REFER TO
FILE No. 100-18370

October 25, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

~~CONFIDENTIAL~~

Director, FBI

RE: BULGARIAN MISSION TO THE UNITED STATES
INTERNAL SECURITY - R

SERGIE ROMANOVICH STRIGANOV
INTERNAL SECURITY - R

On October 23, 1947, confidential informant [redacted] whose identity is known to the Bureau, was telephonically contacted at his office by SERGIE ROMANOVICH STRIGANOV, First Secretary of the Soviet Embassy in charge of Cultural Relations. After several unsuccessful attempts to reach the informant, STRIGANOV was successful and made a luncheon appointment with the above informant for 1:00 P.M. on October 24, 1947, at the Carlton Hotel. b7D

The informant has advised that it appears that STRIGANOV'S purpose in contacting him was twofold. It cannot be determined which purpose might have been uppermost in STRIGANOV'S mind. One purpose was to have the informant clarify for the Soviet Embassy the incident which occurred on the evening of October 21, 1947, at the residence of BOYAN ATHANASSOV, Acting Political representative to the United States from Bulgaria.

By letter dated October 23, 1947, entitled "COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, INTERNAL SECURITY - C", the Bureau was made acquainted with the circumstances which occurred at ATHANASSOV'S party and a six-page report from confidential informant [redacted] covering this affair was enclosed with the letter. This incident involved the presence of photographers in front of ATHANASSOV'S residence who photographed the persons attending the party, which party was meant to include several of the Hollywood celebrities presently testifying or about to testify before the Congressional Un-American Activities Committee. b7D

When seated at the dining table, STRIGANOV asked the informant if he desired a cocktail, to which he replied that he enjoyed vodka but that this hotel did not keep it in stock. STRIGANOV made a toast over a glass of wine looking toward the development of a warm friendship between the two men.

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cc-66-1966
100-13851

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He was formerly in the United States Army and originally comes from Minneapolis, Minnesota. Our files reflect that he applied for a position as a Special Agent on January 6, 1941, in St. Paul, Minnesota, and was not accepted because of faulty eyesight and an arrest for drunkeness.

ANNOUNCER

.....and here is HUMPHREY BOGART who's seen some of the proceedings and talked to a great many officials in Washington. What statement do you care to make at this time? (u)

HUMPHREY BOGART

All the way across the country we had heard that the Washington press was very tough, tremendously intelligent and very tough, and we realized that in coming to Washington we were going to have a difficult time making our mission quite clear. (u)

We were amazed to find out when we got there that 95% of the Washington press thought as we did. They were just wonderful. There were about 5% of the press which would think always the same way, no matter how long you talked to them. I discount those. (u)

The reason we went there was because the Constitution of the United States we felt was being attacked by the Committee now sitting by a...just happens that we stopped here, and a great many years ago the Constitution of the United States was signed here. Originally it did not include the Bill of Rights, the Ten Amendments. John Adams refused to sign until those Bill of...the Bill of Rights and the Ten Amendments were included in the Constitution because he felt that would protect the individual citizen and give him the right to free speech, freedom of worship, and so on. I'm sure you're all familiar with it. (u)

We went to Washington because we felt the Bill of Rights was being attacked. (u)

ANNOUNCER

Mr. BOGART, would you care to answer this? In your opinion...rather, what is your opinion of the Sub-Committee in referring yesterday's witnesses to the main Committee for contempt of court? (u)

HUMPHREY BOGART

I don't think I'd be able to answer that question because I'm not well-versed enough in law. I'm an actor, not a lawyer. (u)

ANNOUNCER

Thank you very much, Mr. BOGART. (u)

4-19-95 12/2/88 SP-7 mac/DB #293,176

I see Miss BACALL here. I wonder if she'd care to come to the microphone for just a moment. Miss BACALL, now that you've absorbed some of the Washington atmosphere and discussed the matter with many officials, what's your viewpoint at this time? (u)

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LAUREN BACALL

Well, I officially would like to say that I'm not in sympathy with Communism and I don't like it. But after witnessing the conduct of the hearing, I was really amazed and a little bit frightened by it, and I felt all through the...both the hearings that I witnessed, that every American man, woman and child should be there to see what was going on and see the way it was being conducted and the way I felt the Bill of Rights was being abused. (u)

ANNOUNCER

Thank you very much for your opinion. (u)

Mr. BACALL, do you have something else to say? (u)

HUMPHREY BOGART

No, I'm just obliging a photographer at the moment. (u)

ANNOUNCER

DANNY KAYE is in the room. I wonder if I could talk to him for just a moment. (u)

DANNY, we're very happy to welcome you here to Philadelphia. You know your charming female lead in "The Secret Life of Walter Mitty" -- plug -- VIRGINIA MAYO was in town just last week. (u)

DANNY KAYE

Oh, fine! Does that have anything to do with Constitutional rights? (u)

ANNOUNCER

No, I'm afraid it doesn't. We just wanted to welcome you here to Philadelphia.

DANNY KAYE, what's your opinion of the Un-American activities...the hearings going on in Washington?

DANNY KAYE

Look! Actually, I would like to talk to you people on the radio audience for just a minute. I was a member of a group that was present at the hearings one morning, and the industry, of which I am very proud to be a member, was constantly smeared and attacked as being Communist-led, Communist-dominated, Communist-infested, which in turn makes us seem like complete fools.

So I would like to put this question to you ladies and gentlemen listening right this moment: Have you seen and enjoyed any of the pictures we have made? Have you ever read a line or heard a line, or seen any overt act? Have you ever left the theatre thinking that perhaps you might like the form of government that was being portrayed on the screen better than the American form of government?

Actually, your voices are what we need. You are the ones who are supposed to tell the people who are running this Committee that you don't believe that what you are seeing in pictures is Communist-dominated, or acts of Communists, or that they are trying to overthrow the government. We are not doing that in the motion picture industry. We are very proud of our industry being a clean, wholesome entertainment, and we'd like to hear your voices on it agreeing with us in that matter.

ANNOUNCER

Thank you very much, DANNY KAYE.

I understand that JOHN HOUSTON, the spokesman for this group, is in the room. I wonder if he'd care to make comment this morning. Mr. HOUSTON?

JOHN HOUSTON

We came to Washington as moving picture people who were very worried ab out a danger they felt their professions were in. We are coming away from Washington as Americans who are deeply disturbed that their rights as citizens are being violated.

We saw in many instances the rights guaranteed by our Constitution violated in the investigation that's taking place at this time.

ANNOUNCER

Thank you very much, Mr. HOUSTON.

And now here's another famous Hollywood personality -- one of the great actors of the screen, Mr. PAUL HENREID, who would have something to say at this time. Mr. HENREID?

PAUL HENREID

I don't think it can be repeated enough that we came to Washington as citizens of the United States of America, not to attack any person or group of persons, and not to defend any person or group of persons. We came there to witness the hearings and come to our own conclusions, and be reaffirmed in the belief that our Constitution, our Bill of Rights, has been invaded seriously.

ANNOUNCER

Thank you very much, Mr. HENRID.

I see GENE KELLY here in the room. I wonder if he wouldn't step over for just a moment and say, "Hello" to the Philadelphia audience.

GENE KELLY, I'd like to say before I ask you to say something that we're all very sorry here in Philadelphia to read in the papers and hear over the radio about your hurt ankle. How are you coming along with it?

GENE KELLY

Just fine. Thank you very much. Philadelphia is practically a second home to me, so I feel very much at home here on your radio. I was married in Philadelphia, born in Pittsburgh, and of course first saw the light of day...well, we'll let that go.

Like another song-and-dance man, a much greater song-and-dance man years ago said, "I wonder what's all the shootin' fur?" As Mr. KAYE has remarked, it's pretty hard to find any propaganda in pictures, mainly because the motion picture industry is such a large one, and it needs to make pictures which are box office successes. You can't make a picture for entertainment that the American public will accept and inject any propaganda in it. So I think so far, we're pretty safe.

Thank you.

ANNOUNCER

Thank you very much, GENE.

Now I see Mr. and Mrs. STERLING HAYDEN are in the room. I wonder if they wouldn't step forward and talk with us for just a moment. Here's STERLING HAYDEN now coming up to our microphone here at the Southwest Airport in Philadelphia.

Mr. HAYDEN, what are your comments, please?

STERLING HAYDEN

As we all know in this matter, one of the most difficult things is to keep our minds on the basic principal issue. In any political discussion with our friends, we always get off on all sorts of tangents. That's why I would like to point out that the issue involved here is not one of Communism. It is one of the right of every American to think as he chooses. That is guaranteed to us under the Bill of Rights.

We feel so strongly about this that before we left yesterday, we submitted a petition for the redress of grievances. We urge very, very strongly that you

do the same thing. Write to your Congressman, or wire him, and by so doing, you will be protecting every American as well as yourself.

ANNOUNCER

Thank you very much, Mr. HAYDEN.

And now I see MARSHA HUNT here in the room. I wonder if she wouldn't oblige us by coming forward and giving her views on this very important matter.

Miss HUNT?

MARSHA HUNT

Thank you.

It seems to me that many of you listeners may well be confused about these issues which are being so loudly discussed on both sides, and perhaps we can clear up something for you by telling you our position about this.

You may wonder why, if Communism is a dangerous threat to our national security, why we seem to be in a position of objecting to some of the procedure of the Committee that is investigating this very movement in our country. It's our feeling that the cart is before the horse. If Communism is as dangerous as we are told, and it may well be...this is not our authority to decide...then surely the proper authorities, such as the FBI, should be appointed by the government to arrive at this, and if it is this dangerous, then it must be outlawed. We feel it should be outlawed before reputations are put at stake, and people's lives and jobs are jeopardized through only being suspected of belonging to a party which is at this moment still a legal party. And we feel that the order has been reversed rather shamefully for the publicity for a government's group.

ANNOUNCER

Thank you very much, MARSHA HUNT.

As we all know, ladies and gentlemen, thus far this morning we've heard only from the actors' part of the Hollywood profession. We have here one of the famous Hollywood writers with us, Mr. PHILLIP DUNN, and I'd like to have his viewpoint this morning.

Mr. DUNN?

PHILLIP DUNN

As a writer I'm particularly conscious that one of the big jobs the American motion picture industry has is to present the American way of life to peoples

overseas. There's a great deal of competition in the world and there are many ideologies, and we feel that Democracy is the best way and the only way.

Now, how do you think somebody in Europe reacts when we make a picture talking about Democracy, and they hear from our House Committee of the Congress of the United States that this picture is subversive and Communistic? And how does it help us when by their activity in nullifying the Bill of Rights, they are giving all our enemies, the people who don't like us overseas, the chance to say, "What's the difference?".

ANNOUNCER

Thank you very much, Mr. PHILLIP DUNN.

Miss EVELYN KEYES is in the room. I'd like to go back to one of the better-known actresses in Hollywood for just a moment.

Miss KEYES, what's your opinion of the Un-American activities affair going on now in Washington?

EVELYN KEYES

Well, what I would like to do is ask all of you to join us in this fight because an attack on the screen is an attack on you, too, the American people, and if they succeed in what they are trying to do, next will be the radio, the newspapers, the pulpit and even into our homes. Please join us. Write your Congressman, or write to us in care of the Committee for the First Amendment, Hollywood, California. Now remember that -- the Committee for the First Amendment, Hollywood, California. For after all, in all due respect to Congressional committees, civil liberties do come first.

ANNOUNCER

Thank you very, very much, EVELYN KEYES.

I'd like to ask Miss JANE WYATT, another one of the lovely Hollywood actresses, if she wouldn't care to make a statement at this time.

JANE WYATT

Well, I might say a few words about patriotism. I'm very proud of my country, and I'm proud that one of my ancestors, Robert Livingstone, was one of the signers of the Declaration of Independence. And one of the things that make me most proud of America is the position that she holds in regard...in the eyes of the rest of the world. Now I'd like to read you something from the "Lady Observer", which is one of the most conservative and one of the greatest of the British newspapers: "The Investigating Committee of the American Congress threatens the freedoms which are the secret of America's greatness". Now, if freedom is the secret of our greatness, and I believe that

it is, let's fight for that freedom.

ANNOUNCER

And there you have the statements by a number of film personalities, transcribed exclusively by WIP's Special Events Department, as the Hollywood-bound TWA plane stopped at Southwest Airport in Philadelphia at 10:23 this morning.

Heard on the program were HUMPHREY BOGART, LAUREN BACALL, PAUL HENREID, DANNY KAYE, STERLING HAYDEN, MARSHA HUNT, EVELYN KEYES, GENE KELLY and others.

Join us tomorrow at 9:30 AM, and again in the afternoon at 4:15 for more testimony before the House Un-American Activities Committee now meeting in Washington.

This is the Mutual Broadcasting System.

The Gimbel Broadcasting Service, WIP, Philadelphia.

The correct time, 10:15.

ARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: NOVEMBER 3, 1947 ~~CONFIDENTIAL~~

FROM : SAC, PHILADELPHIA

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY INTERNAL SECURITY - C

CLASSIFIED AND EXTENDED BY 324 ZRM/ZLB REASON FOR EXTENSION FCIM, II, 1.2 DATE OF REVIEW FOR DECLASSIFICATION 8-11-90 8-11-80

On October 29, 1947 [redacted] advised as follows. (U) b7D

LUCILLE WALLACE, Office Secretary, Eastern Pennsylvania District of the IWO, was advised by SAM GORENZWIT, member of the IPFO Lodge #464, IWO, that his lodge had sent a telegram to the Committee for the Defense of the First Amendment. LUCILLE related that a wire had been received at the IWO Office in Philadelphia on October 29, 1947 from HUMPHREY BOGART indicating his TWA Constellation Plane would arrive in Philadelphia enroute to Hollywood at 9:30 on the 29th and he would welcome the opportunity of explaining to the IWO what he and his party were striving for and what they had accomplished in Washington. (U)

[redacted] confidentially advised agents of the Philadelphia Office as follows. b7D

A Mr. KING and a Mr. PHELPS, officials of the TWA, on October 28, 1947, had arranged with him for members of the staff of the WIP radio station in Philadelphia to use a lounge room at the airport for interviewing the Hollywood stars led by HUMPHREY BOGART and his wife, LAUREN BACALL, when they stopped at the Philadelphia Airport on October 29, 1947. The above TWA officials also requested police protection for the Hollywood stars. BOGART and his party, consisting of approximately twenty-five people, arrived at the Philadelphia Municipal Airport at 10:15 AM on October 29, 1947 aboard the TWA Constellation Plane bearing the number NC 90818. BOGART and the various members of his party were interviewed by an announcer of WIP and the entire interviews were transcribed. There was no sign of disorder during these interviews and it was not believed many outsiders were permitted to hear them. The above mentioned plane departed Philadelphia at 10:52 AM with BOGART and his party for New York City and then intended to proceed to Hollywood. (U)

~~DEFERRED RECORDING~~

The above mentioned interviews were broadcast over Radio Station WIP, Philadelphia, at 10:00 PM on October 29, 1947 as a part of a program reporting to the public what was transpiring in connection with the House Un-American Activities Committee hearings concerning Communism in Hollywood. The enclosed

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~~ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE~~

RECORDED & INDEXED 100-138 299

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CONFIDENTIAL

transcript was made by the Philadelphia Office of that portion of the broadcast which pertained to the interview of the Hollywood stars at Philadelphia. Copies of such are being furnished to the Bureau as well as to the Los Angeles Office. Enclosed also are Philadelphia Inquirer newspaper photographs made of the above mentioned party on October 29, 1947. (U)

The above is being forwarded to the Bureau and the Los Angeles Office for purposes of information. (U)

FFB:msf
100-33338

Encl.

cc: Los Angeles (Encl.)
Ph #100-22381 (AYD)
61-81 (IWO)
100-33206 (PCA)

~~CONFIDENTIAL~~

AL BUREAU OF INVEST
STATES DEPARTMENT O

CC

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To: COMMUNICATIONS SECTION.

NOVEMBER 12, 1947

Transmit the following message to:

SAC, LOS ANGELES URGENT

COMPIC, IS - C. REPLYING NOVEMBER TENTH REQUESTING VERIFICATION FROM YOUR FILES OF UNAMERICAN ACTIVITIES COMMITTEE TESTIMONY RE HANS EISLER. SUTELL ANSWER IMMEDIATELY.

HOOVER

APC:LM

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-19-95 BY SP12 TJ6m

RECORDED
&
INDEXED

100-
MN MS M

31 NOV 18 1947

300

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Room
Mr. Mease
Miss Gandy

NOV 17 3 40 PM '47

SENT VIA _____ M Per _____

RAL BUREAU OF INVESTIG
STATES DEPARTMENT OF J

CC-150

: Mr. Clark

To: COMMUNICATIONS SECTION.

NOVEMBER 10, 1947

Transmit the following message to:

SAC, LOS ANGELES - URGENT

COMPIC - INTERNAL SECURITY - C. IN RECENT TESTIMONY BEFORE UN-AMERICAN ACTIVITIES COMMITTEE, COMMITTEE INVESTIGATOR LOUIS RUSSELL TESTIFIED THAT ON TEN THIRTEEN FORTYTHREE, HANS EISLER AND WIFE, LOUISE, ATTENDED A GATHERING AT HOME OF PAUL JARRICO, [redacted] b6 b7C [redacted] WHICH WAS ADDRESSED BY JOSEPH NORTH; THAT THE HANS EISLERS ON ELEVEN NINE FORTYTHREE WERE INVITED TO AN AFFAIR GIVEN BY V. V. PASTOEV, RUSSIAN VICE CONSUL, LOSA; AND THAT ON ELEVEN SIXTEEN FORTYTHREE, THE EISLERS ENTERTAINED THE PASTOEVS AT A PARTY IN THE EISLER HOME. INFORMATION IN BUREAU FILES FAILS TO SUBSTANTIATE THESE STATEMENTS. REPORT OF SA FREDERICK J. OTT DATED TWELVE TWENTYSEVEN FORTYTHREE AT LOSA ENTITLED RUSSIAN CONSULATE, LOS ANGELES, LOSA FILE ONE HUNDRED DASH FIVE NINE FIVE FIVE, ON PAGE SIXTEEN, DOES HAVE REFERENCE TO AN AFFAIR PLANNED AT THE EISLER HOME FOR NOVEMBER SIX AT WHICH PASTOEV INTENDED TO BE PRESENT. SUTEL IMMEDIATELY IF RUSSELL'S THREE STATEMENTS CAN BE VERIFIED BY INFORMATION IN YOUR FILES.

HOOVER

APC:esb

DECLASSIFIED BY SSA S668 SLD/PAC ON 3-3-98 (CA 97-1715)

4-19-95 SP12 b7D 6n 377 27 per release

EX-129

RECORDED & INDEXED

301

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

COPIES DESTROYED

SENT VIA _____ M Per _____

Mr. Tolson ✓
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd ✓
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

November 4, 1947

MEMORANDUM FOR MR. TOLSON

Jim Walter of the Times-Herald informed me he had talked to J. Parnell Thomas. Thomas told him new hearings will not be resumed until December 1st. They then plan on taking up the Dr. Condon situation and calling Frank Oppenheimer. He did say they thought they would wait to resume the Hollywood hearings until there had been a court ruling on the contempt charges.

Respectfully,

L. B. Nichols

LBN:MP

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 7-19-85 SP12B TJ6UM

RECORDED & INDEXED

100-358754-3802

EX-27

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

DECODED COPY

FBI LOS ANGELES 1 11-8-47 11:18 PM

DIRECTOR ROUTINE

b7D

COMPIC. [redacted] STATES THAT HE WAS TOLD BY BILLY WILKERSON, EDITOR OF HOLLYWOOD REPORTER, THAT NEXT TUESDAY NOVEMBER 11, L.B. MAYER WILL CALL ENTIRE PERSONNEL OF MGM TOGETHER ON A SOUND STAGE. HE WILL READ THE AIMS AND OBJECTIVES OF THE COMMUNIST PARTY AS WELL AS THE BILL OF RIGHTS TO THE GROUP. THEN HE WILL ASK THE PEOPLE WHICH DOCUMENT THEY PREFER. HE WILL ALSO SAY THAT IF THERE ARE ANY COMMUNISTS PRESENT THEY SHOULD STAND AND RESIGN IMMEDIATELY BECAUSE THE STUDIO INTENDS TO DISCHARGE THEM AS SOON AS POSSIBLE. THE SAME PERFORMANCE WILL BE REPEATED THE NEXT DAY ON THE FOX LOT BY DARYL ZANUCK. [redacted] SAID THAT IT IS ABSOLUTELY NECESSARY THAT THIS BE KEPT CONFIDENTIAL BECAUSE MAYER HOPES THAT LESTER COLE AND DALTON TRUMBO WILL NOT LEARN OF THIS AND BE IN THE AUDIENCE. IT IS KNOWN THAT CARDINAL SPELLMAN IS IN LOS ANGELES TODAY. IN A CONVERSATION WITH JAMES MCGUINNESS, EXECUTIVE OF MGM, HE STATED THAT MAYER IS HAVING HIM AND SPELLMAN OVER TO DINNER TONIGHT. LATTER HAS BEEN A CLOSE FRIEND OF MAYER FOR YEARS.

HOOD

RECEIVED 11-8-47 8:13 AM EST MG
CORRECTED 11-8-47 12:45 PM EST

RECORDED & INDEXED

100-13775-303

34 NOV 13 1947

EX-124

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

NOV 19 1947

TELETYPE

WASH FROM LOSA 5 12 2-40 PM

DIRECTOR URGENT

COMPIC, IS DASH C. REBUTEL NOV. TEN. SEE RPT. SA RICHARD C. THOMPSON DATED DEC. THIRTY, FORTY THREE, LA, ENTITLED OTTO KATZ, WAS, SECURITY MATTER DASH R, PAGE THIRTEEN, RE EISLERS BEING INVITED TO HOME OF PAUL JARRICO, [redacted] b6 b7C [redacted] ON OCT. THIRTEENTH, FORTY THREE WHERE JOE NORTH WOULD SPEAK. SEE PAGE FOURTEEN, SAME RPT., RE INVITATION FROM MRS. V.V. PASTOEV, WIFE OF SOVIET VICE CONSUL, LA, ON OCT TWENTY, FORTY THREE, TO ATTEND AN AFFAIR ON NOV. SEVEN, FORTY ~~FOUR~~ THREE AT CONSULATE. PAGE SEVENTEEN RE INVITATION FROM LOUISE EISLER TO THE PASTOEVS INVITING THEM TO A PARTY SHE WAS HAVING ON NOV. SIX, FORTY THREE AT HER RESIDENCE. SURVEILLANCE OF EISLERS RESIDENCE NOV. SIX, FORTY THREE, REFLECTED SOVIET CONSULATE CAR DISCHARGED PASSENGERS THERE. PASTOEV IN ATTENDANCE AT MEETING HELD AT SHRINE AUDITORIUM LA, ON NIGHT OF NOV. SIXTEENTH, FORTY THREE. SEE PAGE NINE, RPT. SA FREDERICK J. OTT REFERRED TO REBUTEL.

RECORDED 100-138754-304

HOOD

ACK PLS

STANDARD FC ..64

# Office Memorandum • UNITED STATES GOVERNMENT

TO Mr. D. M. Ladd

DATE: October 28, 1947

FROM : Mr. J. P. Coyne

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

At the hearings of the Un-American Activities Committee this afternoon Albert Maltz and Alvah Bessie, writers, were held in contempt as a result of their failure to answer the questions, Are you now or have you ever been a member of the Communist Party; and, Are you a member of the Screen Writers Guild?

Both of these individuals, according to the information contained in our files, obtained through a highly confidential source, have been identified as Communists.

As a result of the press quoting Robert Kenney as stating that he had advised his clients not to answer questions of the type indicated above, he was called to the stand by the Un-American Activities Committee. On this occasion Kenney claimed that the press misquoted him and then claimed counsel to client privileges with regard to the other questions propounded to him.

This information was furnished by Special Agent William Ryan of the Washington Field Office.

JJC:mjp

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-9-84 BY SP2 TAP/STC
4-19-95
HANDLED BY JT. UNIT
RECORDED & INDEXED
100-135754-305
OCT 28 1947

A

WASH FROM LOSA 10 10 -52 P

DIRECTOR, FBI ROUTINE

ATTENTION - IDENTIFICATION DIVISION

RE COMPIC, IS - C. SUTEL ANY CRIMINAL RECORD ON JIMMIE TARANTINO, AGE ABOUT THIRTYFIVE, ITALIAN, DARK COMPLEXION, CURLY HAIR, LARGE NOSE, PRESENTLY EDITOR AND PUBLISHER OF MAGAZINE, QUOTE HOLLYWOOD NITE-LIFE UNQUOTE AND PROTEGE OF FRANKIE SINATRA. POSSIBLY ORIGINALLY CAME FROM NEW YORK.

HOOD

ACK PLS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95

100-138754-306

31 NOV 13 1947

FBI# 1682051

BEST COPY AVAILABLE

NOVEMBER 11, 1947

306 SAC LOS ANGELES

IN CONFIC, IS - C. REFERRAL NOVEMBER TENTH INSTANT. BASIS INVESTIGATION PERFORMED, SUBJECT JULIE TADANTILO PROBABLY IDENTICAL JULIE TADANTILO, FBI CRS STA ANGELES TWO EIGHT FIVE ONE SIXTEEN RECORD AS FOLLOWS—— COUNTY BUREAU OF IDENTIFICATION, NUMBER ONE JULY NOVEMBER EIGHTEEN THIRTY-EIGHT, NUMBER A FIVE NINE EIGHT TWO THREE, FALSE PRETENSES, DISPOSITION UNKNOWN. PD CHARGE MAY JEREMY DECEMBER THIRTY-ONE THIRTY-EIGHT, FALSE TOKEN OR CHECK FOUR, FALSE PRETENSES, CONTAINS VARIOUS AND MINOR TRAFFIC VIOLATIONS OR CONTEMPT OF COURT. COUNTY BUREAU OF IDENTIFICATION NUMBER ONE JANUARY FEBRUARY FIVE FORTY-TWO, NUMBER A FIVE THREE FOUR SIX FOUR, DISMISSED, DISPOSITION UNKNOWN. FINGERPRINTED JANUARY SIXTEENTH FORTY-SIX BY LOS ANGELES CALIFORNIA PD AS APPLICANT FOR GUN PERMIT, NAME OF COMPANY——HOLLYWOOD RIFLE CLUB QUOTED ADDRESS AS SEVEN TWO SIX FOUR SUNSET BLVD., HOLLYWOOD. HAS QUOTED PERSONAL CHARGE MAY JANUARY DECEMBER THIRTEEN NINETEEN EIGHT OR NINETEEN TWO. CONFIRMING.

HOOVER

TELETYPE
ROUTINE
PD 3:13

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-19-95 SP12 BTJ6 cm

FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
RECEIVED SAN JOSE

NOV 11 1947

TELETYPE 1121 pm JCE

COM-4

# F.B.I. TELETYPE

Mr
Mr
Mr
Mr
Mr
Mr
Mr
Mr
Mr. Eg
Mr. Gurn
Mr. Harbo
Mr. Hendon
Mr. Penning
Mr. Quinn T
Mr. Nease
Miss Gandy

## DECODED COPY

WASH FROM LOSA 4 10 3-23 PM
DIRECTOR URGENT

COMPIC. REMYTEL NOVEMBER 7. [redacted] SAYS PLANS HAVE CHANGED AND L. B. MAYER IS CALLING ALL ACTORS AND ACTRESSES, DIRECTORS, PRODUCERS AND WRITERS EMPLOYED BY MGM TO A STUDIO DINNER TO BE HELD WEDNESDAY NOVEMBER 12, AT WHICH TIME THE ACTION EXPLAINED IN REFERENCE TELETYPE WILL BE TAKEN. [redacted] OF PERSONAL OPINION THAT BOX OFFICE IS BEGINNING TO FEEL THE EFFECT OF PUBLIC OPINION AND THAT TOP EXECUTIVES IN THE INDUSTRY ARE TAKING THIS ACTION BECAUSE OF THIS FACT.

b7D

HOOD

RECEIVED: 11-10-47 7:06 PM EST MET

INDEXED

EX-7 156

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-17-91 BY SP12B76

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If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

DECLASSIFICATION AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 10-30-2019 BY [redacted]

b6
b7C

# FEDERAL BUREAU OF INVESTIGATION

THIS CASE ORIGINATED AT: LOS ANGELES — FILE NO. 100-10990

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| WASHINGTON, D. C. | 11-8-47 | 9/16,25,26,29;10/3,4,6,9,11,17,18,20—28/47 | CHARLES G. CLEVELAND jm sjm ekt |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

SYNOPSIS OF FACTS:

Numerous individuals in Hollywood, California, banded together in early October 1947 to plot a line of attack upon the House Un-American Activities Committee in order to defend those people subpoenaed to testify on their Communist affiliation. A testimonial rally was held on October 15, 1947, at the Shrine Auditorium in Los Angeles, California, in honor of the nineteen subpoenaed who were leaving on the following day for Washington, D. C., to testify. The rally was sponsored by the Progressive Citizens of America. Several read prepared papers which bitterly assailed the motives of the House Committee and conveyed the general theme that the current Congressional Committee inquiry is an attack upon the motion picture industry and an attempt to control and censor motion pictures. A total of $6,100 was realized from a collection taken at this rally which was to be used for publicity on behalf of the "nineteen witnesses" and against the House Committee. A reception was arranged in Chicago on October 17, 1947, for the witnesses while enroute to Washington, D. C. It was anticipated that approximately five hundred to seven hundred people would attend this reception. On the evening of October 20, 1947, a "publicity rally" was held at the National Press Club Auditorium, Washington, D. C., sponsored by the National Lawyers' Guild and the Southern Conference for Human Welfare. Several of the "nineteen witnesses" read prepared papers which were defiant in their remarks toward the Committee and stated that it was their intention to "break up" the Thomas Committee so that there would be no censorship of thought in connection with the production of motion pictures

APPROVED AND FORWARDED: — SPECIAL AGENT IN CHARGE — DO NOT WRITE IN THESE SPACES

CLASS. & EXT. BY [illegible]
REASON FCIM II, 1-2,4.c
DATE OF REVIEW 11-12-98

5 - Bureau
2 - Los Angeles
2 - New York
3 - Washington Field

U. S. GOVERNMENT PRINTING OFFICE: 1946 O - 679340

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reviewed 35, 45, 46
21, 24, 64, 65, 79
38, 56, 75, 76, 86, 87
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[illegible]

DECLASSIFICATION AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
DATE 09-13-2019 BY: [redacted]

b6
b7C

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WFO 100-18990

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74

CONFIDENTIAL

in the United States. A collection was also taken at the meeting but the amount received is unknown. Summaries of the testimony offered by the various witnesses appearing before the House Un-American Activities Committee hearings are being set out.

- P -

REFERENCE: Bureau File 100-138754.
Bureau letter dated October 14, 1947.

DETAILS: At Washington, D. C.

The Los Angeles Division by letter dated October 7, 1947, to the Bureau reported that WALDO SALT and GEORGE PEPPER had instigated a movement along with others to complete arrangements for a meeting to be held at the home of EDWARD G. ROBINSON on October 2, 1947. This office also reported that other meetings were in the process of being planned and among these meetings indicated was to be a mass meeting staged in Washington, D. C., either the day before the hearings commenced or possibly the night before the individuals subpoenaed from the Hollywood motion picture industry are to appear to testify. It was also reported by the Los Angeles Division that PEPPER, who is Executive Secretary of the Arts, Sciences, and Professions Council of the Progressive Citizens of America, indicated to JOHN HOWARD LAWSON, a prominent writer for the industry, that he, PEPPER, was conferring with New York by telephone on the matter of this mass meeting. JOHN HOWARD LAWSON, while talking to PEPPER, mentioned that HERBERT BIBERMAN and BEN MARGOLIS were quite insistent upon having the meeting prior to the commencement of the hearings and felt it would lessen its effect to have it after the hearings started. LAWSON stated that since they felt so keenly about it, they had agreed to their proposed date of October 19th; however, he LAWSON could not see why it would not be just as effective to have the demonstration the night before he and the others were scheduled to testify. PEPPER indicated that it might not be possible to arrange it by the 19th anyway so the later date, which would probably be the 21st, might actually be the one set. LAWSON commented that the speakers to be used should be people involved in the case. It should be pointed out here that BEN MARGOLIS is an attorney in Los Angeles whose Communist Party membership has been established by Los Angeles Confidential Informant [redacted] Also, BEN MARGOLIS is representing HANS EISLER, brother of GERHARD EISLER, who has been indicted by the Immigration and Naturalization Service and is scheduled to appear in Washington for a

b7D

CONFIDENTIAL

hearing as to whether or not he should be deported. GEORGE PEPPER indicated to LAWSON that it was contemplated that the following individuals would speak at the scheduled meeting: CHARLES CHAPLIN, RING LARDNER, JR., PAUL HENREID, BARTLEY CRUM. BARTLEY CRUM is an attorney from San Francisco who has represented LOUISE ROSENBERG BRANSTEN. PEPPER indicated CRUM's topic would be "Literature" and that RING LARDNER's topic would be "Mass Media of Communication and Why Reaction Attacks The Artists". PEPPER and LAWSON discussed the best places for holding this meeting in Washington and PEPPER remarked that a theater was available but that it was more probable it would be held at the Press Club. LAWSON and PEPPER mentioned that similar demonstrations contemplated by San Francisco and Chicago had not yet materialized. (U)

Information received by this office through Confidential Informant [redacted] regarding the proposed hearings before the House Committee on Un-American Activities in the motion picture industry reflected that on October 15, 1947, MARTIN POPPER, Vice-President of the National Lawyers' Guild, was contacted by ROBERT W. KENNY, Director of the National Lawyers' Guild, who furnished POPPER with a press release which is entitled, "An Open Letter to the Motion Picture Industry on the Issue of Freedom of the Screen From Political Intimidation and Censorship." Following the conversation mentioned above wherein KENNY furnished the press release, there was a long conversation between BARTLEY CRUM, BEN MARGOLIS, AND MARTIN POPPER. Inasmuch as it is considered that this conversation is of pertinent value to this investigation, it is being set out hereinafter as received from Confidential Informant [redacted] (U) b7D b7D

The press release as furnished by ROBERT W. KENNY is as follows:

In 1941 WENDELL WILKIE, as council for the motion picture industry, submitted a letter to the WHEELER-NYE Committee investigating "war propaganda disseminated by the motion picture industry." WILKIE said: "The motion picture screen is an instrument of entertainment, education and information -- the impression has now arisen, and very naturally, that one of the hoped for results of the pressure of your investigation will be to influence the industry to alter its policies, so that they may accord more directly with the views of such of its critics as Senator NYE. The industry is prepared to resist such pressure with all of the strength at its command."

And Mr. WILKIE wrote further:

"I cannot let pass this opportunity to warn of the very genuine danger involved in the type of investigation which you are now proposing to start. The radio business is already included in the original resolution. From the motion picture and radio industries, it is just a small step to the newspapers, magazines, and other periodicals And from the freedom of the press it is just a small step to the freedom of the individual to say what he believes."

We honor Mr. WILKIE for the clarity and cogency of his statement. The WHEELER-NYE investigation was not successful. For six years the screen remained free of further harrassment. But now there is a new investigation of the film industry, this time by the THOMAS-RANKIN Committee on un-American Activities. What will the result be? Will the screen remain free--or, at least, as free as it is at present? To our minds the issue is in grave doubt.

We remind our colleagues in the film industry that the screen already suffers partial censorship. This censorship is the direct result of an earlier witch-hunt also allegedly directed at radicals and the "red menace." In the years 1917 to 1922, in an atmosphere of manipulated hysteria, laws were passed against criminal syndicalism, loyalty oaths were exacted, elected legislators were illegally removed from office because they were Socialists, thousands of Americans were illegally arrested. And during this period, film censorship laws were passed to keep the screen free of "subversive influences."

Today the names of PALMER and LUSK are forgotten. The nation protested their witch-hunt activities, the American people repudiated them. The hysteria passed, and the arrested ones were set free--but the film censorship laws passed during that period were never repealed.

PALMER and LUSK tried it and succeeded.

WHEELER and NYE tried it, but they faced such united fighting opposition that they failed.

RANKIN and THOMAS are trying it today. If there is any doubt about this, let me quote RANKIN directly. From the Congressional Record, July 9, 1945, "but I want to say to the gentlemen from California that these appeals are coming to us from the best people in California, some of the best producers in California are very much disturbed because they are having to take responsibility for some of the loathesome, filthy, insinuating, un-American undercurrents that are running through various pictures sent throughout the country to be shown to the children of this nation."

Which films, we ask? MARGIE, PRIDE OF THE MARINES, THE BEST YEARS OF OUR LIVES?

Let us be clear. The issue is not the historically phony one of subversion of the screen by communists--but whether the screens will remain free. The issue is not the "radicalism" of nineteen writers, directors, actors who are to be singled out, if possible, as the fall guys. They don't count. No one of them has ever been in control of the films produced in Hollywood. The goal is control of the industry through intimidation of the executive heads of the industry--and through further legislation. The

goal is a lifeless and reactionary screen that will be artistically, culturally, and financially bankrupt.

In 1941, before the WHEELER-NYE Committee, HARRY WARNER said: "I have no apology to make to the Committee for the fact that for twenty years Warner Brothers has been attempting to record history in the making. We discovered early in our career that our patrons wanted to see accurate stories of the world in which they lived." In 1941 WILKIE said: "The industry is prepared to resist such pressure with all of the strength at its command."

What will the industry say in October, 1947, to RANKIN and THOMAS? Who will decide what stories are to be bought, what artists hired, what films released? Who will hold the veto? Who will be in control?

Who?

(Signatures:) ALVAH BESSIE, HERBERT BEIDERMAN, LESTER COLE, RICHARD COLLINS, EDWARD DMYTRYK, GORDON KAHN, HOWARD KOCH, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, LOUIS MILESTONE, SAMUEL ORNITZ, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN, ADRIAN SCOTT, WALDO SALT, GOLVIN TRUMBO (last name phonetic).

After the above press release was dictated by ROBERT W. KENNY to KATHERINE POPPER, wife of MARTIN POPPER, BARTLEY C. CRUM and MARTIN POPPER had the following conversation:

BART: Hello.
MARTY: Who is this?
B: BART.
M: Hy-a kid.
B: Say MARTY, just wondering if KATIE has the whole damn thing and wanted to read it back or not. Did she get the names of the signers?
M: Well, she's not on, I'll take it. Hold it. — Go ahead, roll them off.
B: Did she get the names?
M: No she didn't, they weren't given to her.
B: ALVAH BESSIE, HERBERT BEIDERMAN, BERTEL WREN (ph), take his name off.
M: Take BERTEL's name off?
B: LESTER COLE, RICHARD COLLINS, EDWARD DMYTRYK, GORDON KAHN, HOWARD KOCH, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, LOUIS MILESTONE, SAMUEL ORNITZ, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN, ADRIAN SCOTT, WALDO SALT, GOLVIN TRUMBO. Now the head of this is, "An Open Letter to the Motion Picture Industry on the Issue of Freedom of the Screen from Political Intimidation and Censorship". Now MARTY, do you know what kind of work (JIM) PROCTOR (ph) is doing?

M: I spoke to him in Chicago, yesterday (by phone). He is taking up with his employer the possibility of working straight thru on this and will call me tomorrow.

B: Well that isn't time enough, MARTY.

M: You want this released, is that the point?

B: Absolutely.

M: I'll take of this.

B: Now listen, MARTY, number one, you ought to get hold of LARRY RESNOR (PH) at the New York (Post?).

M: I already spoke to him yesterday.

B: OK, but I mean on this one. Here's the way we would like to handle it, if possible. Not only a news release for tomorrow, but you can change the head and said to the editor of the New York Times and have a Sunday letter of the whole thing. Now I think you can do that with JAMES. Now, number two, get hold of JOE BARNES (ph) of the New York Herald Trib(Tribune) just tell him I would like this to really get the splash and I think he will do it. Now, number three, will you call up PAUL TIERNEY (ph) of the New York Post, give him the whole thing. Now it ought to be done individually, MARTY to get the coverage. Then it ought to be taken to the Associated Press Offices in the Rockefeller Center and hand it to the AP guys there and it ought to be given to the UP people.

M: Now do I understand you that you want this released in New York?

B: We do want it released in New York, yes, for A.M. release tomorrow morning.

M: Now its too late for that BART, if you want to get the full value of it.

B: Well, let's see, it's four now.

M: It's 4:30 here, by the time you get this up, I mean in duplicate copies and so forth and get it up to —

B: All right, do it for Friday (10-17-47) if you can.

M: That's better, that's better.

B: Do it for Friday AM. Now here is the problem, no just mailing the crap.

MARTY: No, we'd never do that anyway.

BART: Now there is a fellow who will help you —

M: I'll get JIM PROCTOR to do this tomorrow, whether he is on the whole thing or not. He's up in New York, now, see.

B: All right. Now if you need any help today, call up BILLIE FRIEDBERG, F-R-I-E-D-B-E-R-G at Circule 6-6070 and tell him that it comes from Mr. BLOUIETT (ph), who is handling the public relations business out here in Hollywood.

M: What is his name?

B: BLOUIETT, BILL BLOUIETT (ph), is that clear?

M: Right.

B: Now, it ought to be gotten to BERT ELLISON (ph) at the Washington Post. How if you are talking to PROCTOR today, he ought to drop in and see MARSHALL FIELDS (ph) and tell him that it comes from me and there ought to be an editorial in the Chicago Sun. He also ought to see KNIGHT (ph) of the News, it ought to go in there. He ought to call the St. Louis Post Dispatch and tell them that is coming and he thinks it deserves editorial attention. No on the Washington Post angle, I think its awfully important that they take an editorial position and I think the Herald Trib oughta, too.

M: I spoke to FRANK KELLY about it yesterday and I'll call him again.
B: Now I hate to give you all these chores —
M: That's all right, fellow.
B: It's very important that we get the jump, MARTY, on a lot of these guys that are not so hot.
M: It will be done.
B: Wait a second. BOB KENNY suggested both the Washington Post and the Herald Tribune, use it as a letter to the editor. Now on the Herald Tribune MARTY, as you probably know, PAUL PORTER's firm represents its staff.
M: You mean the Times Herald?
B: The Tribune in Washington.
M: Times Herald.
B: Times Herald, and he won't be too bad on this issue, MARTY. You know PAUL (PORTER) pretty well, don't you?
M: Yep.
B: Well, I think we are going to do a lot of work with a lot of people, maybe we don't like to. Now MARTY, BEN (MARGOLIS) wants to talk to you about the motion to (garbled).
M: Now look, BART, what we'd rather do is to get a helluva good news story on it, - if we do that, they probably will not carry it in a letter to the editor.
B: Get your news story out first, MARTY, and then and then explain it to LARRY and LARRY will get it over to JAMES, and also to JOE BARNES that the newspapers and _____ (garbled) are next on the list and I know JOE will go right to hell and _____ (garbled) and we want to line up those papers particularly. All ready talked to the Post and the Herald Trib people and I know the Post will go all the hell out, but it has to be handed to them MARTY, it has to be a physical, a manual G-- D-- thing. It can't be trusted to the Postal Authorities. All right BEN wants to talk to you about the motion to _____ (garbled).
BEN MARGOLIS: First of all, MARTY, on that debate that we talked about, they decided here, that we'll participate with BART CRUM and instead of the agent SCOTT, whom I talked to you about, EDWARD DMYTRYK, who is the director of "Cross Fire" and who is himself a Catholic.
MARTY POPPER: I got it.
MARGOLIS: Now on the motion to CLARK, we think that it is absolutely necessary that that be ready for presentation Monday morning.
POPPER: Well it is - it's on that way for that purpose.
M: It is on its way for that purpose?
P: I think that you get here early enough Saturday so we can go over the draft.
M: I see. All right, now what will we have on Monday, do we have set-ups to mimeograph it and so forth?
P: Yah, everything is being set up.
M: Will you see to it that we get up a letter or a notice of some sort to the committee that we are going to make this motion —

P: Yah, that's going to be sent for Monday's press.
M: Monday's Press? No, let's make that for Sunday's press because --
P: That's all right.
M: All right?
P: It will tend to get killed in Sunday's paper, but that's O'Kay. Well listen, are you bringing a press guy with you?
M: No we are not.
P: You're not bringing him here at all, all right.
M: No, we are relying on you to get somebody else. --
P: I'm trying to get JIM PROCTOR.
M: And you are authorized to get someone else. Now look, on this thing, the discussion has been along these lines, so you can keep it mind when you are drafting the motion, that in effect we want to be able to say, we have gone in from the beginning to fight these things and the producers are running; that we are the ones who are making the fight and the producers are surrendering and running and its gotta to more than just simple a legal document.
P: Yah, I understand.
M: All right then, MARTY, we'll get in as early Saturday as we can.
P: Okay, kid. Let me know when you are arriving.
M: By the way, did you get us reservations?
P: Yah, at the Shoreham.
M: Shoreham, it's definitely the Shoreham.
P: Yep, mostly double, BEN, can't get singles.

There is set forth hereinafter a summary of conversations containing plans and suggestions to obstruct and embarrass the House Committee on un-American Activities in its hearings pertaining to Communist action in Hollywood. (X) U

The identity of the persons involved (including individuals under current investigation) and the pattern of activities are believed to be of interest to the Bureau. A considerable portion of the material is concerning political matters involving HENRY WALLACE and CLAUDE PEPPER. Confidential sources and the page references (logs) are set forth. (X) U

As a matter of interest having possible bearing on later conversations, it is noted on the evening of September 16, 1947, a conference was held in the apartment residence of Senator CLAUDE PEPPER, 1661 Crescent Place, N. W., from approximately 8:30 p.m. until 3:07 a.m. In attendance were observed subject CHARLES KRAMER; MARTIN POPPER, vice-president, National Lawyers' Guild; HERBERT SCHIMMEL, presently with Congressman GEORGE BENDER's Subcommittee on per diem basis; and HERMAN EDELSBERG, now with Anti-Defamation League of B'nai B'rith. (X) U

INFT [redacted] (C) On September 25, 1947, LUKE WILSON, local representative, Pro- b7D
INFT (U) gressive citizens of America, and Communist Party sympathizer and "angel", contacted C. B. BALDWIN to present an idea for BALDWIN or some other organization in Washington. WILSON suggested a super duper mass meeting in Washington about the time of the Hollywood hearings which start October 20, 1947, with (CHARLES) CHAPLIN and other Hollywood celebrities especially invited to rally around. BALDWIN stated they were already working on this. WILSON inquired whether BALDWIN could get H. A. (HENRY WALLACE ?) but BALDWIN stated he would be in Palestine. BALDWIN asked if MARTY POPPER had discussed the matter with WILSON who answered in the negative. (C)(U)

BALDWIN stated he planned talking with CLAUDE PEPPER about the matter Sunday and that POPPER had already talked with PEPPER. BALDWIN said the affair should not be sponsored by PCA but PCA would probably do all the work. He wanted PEPPER to hold a hearing with HELEN DOUGLAS, GLEN H. TAYLOR, and someone else he can get and let them sit as an informal committee against the un-American Activities Committee. Such hearing would be held in one of the caucus rooms of the Senate or House office buildings. BALDWIN said PEPPER is interested but he BALDWIN had not talked with him personally. (C)(U)

WILSON inquired what BALDWIN thought of the mass meeting idea, and BALDWIN said it was wonderful suggesting it be held at the Watergate. However, WILSON said it was too late, and it would be better to hold it at Turner's Arena which accommodates six or seven thousand people. WILSON mentioned CHAPLIN and GENE KELLY or people like that could make a special appearance, and they could have a collossal thing with all the trimmings. BALDWIN agreed they could put on something like that if they get the thing rolling. BALDWIN further mentioned CLAUDE PEPPER is going to the West Coast for the United Jewish Appeal organization. He stated he attempted to call GEORGE (PEPPER?) and ascertain if Senator PEPPER could stay at EDDIE ROBINSON's and whether EDDIE would have a bunch of people in and get them steamed up about the affair. In that way they might be able to gather an entire group at an informal meeting or dinner party. They further agreed perhaps Congressman SABATH could be used in connection with the idea. WILSON raised the question whether BALDWIN's idea might conflict with Congressional courtesy. (C)(U)

INFT [redacted] (C) On the afternoon of September 26, 1947, MARTIN POPPER contacted b7D
INFT (U) BEANIE BALDWIN, New York City, asking whether BALDWIN had received any word on this appointment for the 29th. BALDWIN stated he had been unable to reach CLAUDE (PEPPER) until 9 p.m. last night, and CLAUDE is to wire whether BALDWIN should meet him in Stamford, Connecticut, at 4 p.m., Sunday afternoon, and drive him over to see WALLACE. BALDWIN told POPPER he had talked with their California committee, GEORGE PEPPER, and had asked him to talk with the Robin (?) about having a meeting (U)

at EDDIE ROBINSON's house and to see if they could get a dozen or fifteen or twenty of the most prominent people in the Hollywood group, particularly those who have been subpoenaed, and then put the heat on CLAUDE there to have this meeting. (X) U

BALDWIN indicated he would be in the office tomorrow and then go to Boston for three or four days on the WALLACE trip. BALDWIN inquired if POPPER knew BOB KENNEY is coming in and said he would take BOB up there. MARTIN inquired if KENNEY would make that whole tour, and BALDWIN said he would certainly make the first part of it. BALDWIN said he would be in Boston Tuesday and Wednesday, in Pittsfield Thursday, and then thought he would leave them and spend Friday in his office. BALDWIN mentioned BOB (KENNEY) had canceled out all the loafing (phonetic) in Minneapolis and decided to go to a PCA meeting in Portland instead. (X) U

POPPER indicated because of this appointment he hoped to have with CLAUDE PEPPER, he would have to be in Washington Monday. However, from what BALDWIN said, that is out. BALDWIN said they should know by noon tomorrow (Friday) whether PEPPER would stop off to see WALLACE as he BALDWIN was to meet him in Stamford and drive over there, and then BALDWIN said he would get in touch with POPPER. BALDWIN added he thought it extremely important that he and POPPER sit down with KENNEY on this political thing and believed it extremely important that POPPER and BALDWIN get together even before talking with KENNEY. (X) U

BALDWIN suggested POPPER arrive MONDAY and have dinner with him. BALDWIN said KENNEY is very confused about this whole independent candidacy thing, and POPPER commented they would have to get the picture from him and determine what is happening out there. BALDWIN said BOB's tendency and the tendency of all these guys from California is they are inclined to view these things in terms of the situation in California and not nationally. (X) U

Martin POPPER said it would be a good idea if they could persuade Henry WALLACE and PEPPER to let BOB be a sort of informal campaign manager within the Democratic Party. POPPER said that is the sort of thing HAROLD (YOUNG?) was supposed to do but is not doing, and PEPPER believes KENNEY is the only Democrat around the country who could do that. BALDWIN said he thought that is all right as long as "We have a firm understanding with him about what has to follow," with which POPPER agreed. POPPER added he thought in that context KENNEY would understand that and go for it a whole lot better because he will see a practical effort made along the lines he believes are sound, and at the same time see the ultimate goal which is the result of at least the effort he wants to make, and WALLACE publicly indicates he is going to make. (X) U

POPPER stated after all what we say we have got to show the people we mean seriously, and he feels the more they come into that conven- (X) U

tion with strength, the more likely they are to get guys like KENNEY and CLAUDE PEPPER and others to see the ultimate solution. BALDWIN stated he had talked for forty minutes with PEPPER on the phone and it is obvious he regrets the thing. POPPER stated he had stayed with PEPPER until 3 o'clock in the morning last week, and PEPPER tried in forty different ways to tell POPPER how unhappy he is. POPPER guessed the idea now is to get PEPPER and WALLACE together publicly in some form. (X) U

BALDWIN mentioned he had arranged this meeting yesterday and today went over to see WALLACE, that CLAUDE is all for it and it is just a matter of when he can get down here. POPPER inquired how GEORGE PEPPER reacted to the idea and BALDWIN stated terrific. POPPER said the hearing should take three or four days and should involve three or four people beside CLAUDE. BALDWIN said they should try and get HELEN DOUGLAS and GLEN TAYLOR and POPPER suggested SABATH. (X) U

[redacted] (X) (U) On September 26, 1947, CHARLES KRAMER conversed with WAHL who stated the only thing he had on his mind was he had been planning to tell KRAMER that he had spoken with Mr. WALLACE on the phone a couple of weeks ago and later had about an hour's talk with HAROLD YOUNG up at PCA. During the course of this YOUNG told WAHL that HENRY (WALLACE) is going to Palestine during October which has not yet been announced, and he wanted WAHL to make some introductions for him, etc. WAHL said he asked who would go with HENRY, and HAROLD said maybe MIKE STRAIGHT. WAHL said he told YOUNG he did not believe that was the right combination for that kind of trip adding WALLACE is going straight out there, spend eight days, and come right back. WAHL said he was wondering whether KRAMER could go instead of STRAIGHT, and KRAMER said, "Oh boy, I'd love it." WAHL asked if KRAMER was not having rather intimate relations with those people. WAHL stated he was supposed to call YOUNG back last week but had been putting it off until he could discuss it with KRAMER. They agreed to get together in WAHL's office that afternoon. (X) (U) b7D

[redacted] (X) U Subsequent to the above two conversations, BEN MARGOLIS, Los Angeles, contacted POPPER concerning a legal case. POPPER inquired of MARGOLIS concerning who is handling the people subpoenaed by the House un-American Activities Committee, and BEN said he is handling it locally and present plans are not to have anyone come east. POPPER said he would look forward to their arranging counsel in the east through him. BEN requested POPPER to dictate a brief of any ideas he has adding they should not discuss it at that time. POPPER informed MARGOLIS GEORGE PEPPER has been told about one of his ideas, and BEN can talk to him right away and should request PEPPER to tell him about the discussion BEANIE (BALDWIN) had with him. (X) U b7D

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[redacted] (X) U

On the morning of September 29, 1947, BEANIE BALDWIN, New York City, contacted POPPER stating their plans were greatly upset, that BOB (KENNEY) could not get to New York and is flying to Boston. BALDWIN continued he is flying to Boston and requested POPPER to fly there also. POPPER inquired if BALDWIN thought it worthwhile for him to do this, and BALDWIN stated he did. BALDWIN said the present plan is for KENNEY and BALDWIN to leave WALLACE and this group Thursday at midnight, arrive in New York Friday, and go on to Philadelphia Friday afternoon. POPPER asked what BALDWIN had in mind which would make it useful for POPPER to go to Boston, and BALDWIN replied to be sure they have no conflict on this independent ticket business. (X) U b7D

BALDWIN continued that he (BOB) would be with WALLACE for the next three days. POPPER inquired whether BOB would talk at any of the meetings, and BALDWIN said we have put him on at this big meeting in Boston tomorrow night. (X) U

BALDWIN said on this thing with CLAUDE (PEPPER) we met CLAUDE yesterday at 5 o'clock and we had dinner with H. A. (WALLACE), with him for five hours, and he put him on the train at 1 o'clock this morning. He declared the guy is unresponsive on this un-American campaign thing and right now his mind is on this book and the general political situation but they are not giving up. BALDWIN suggested POPPER should try and see him today as he would be in his office all day, and POPPER stated he had this in mind which was one of the reasons he did not wish to come to Boston. BALDWIN stated he did not think there was much POPPER could do with CLAUDE and it might be just as well if he handled it by phone. (X) U

BALDWIN stated he was shifting this thing to Hollywood because ——— (garbled) is excited about it. BALDWIN stated he had not mentioned the project to H. A. at all. POPPER then stated he thought BALDWIN was right in shifting it to Hollywood and thought BALDWIN should let GEORGE PEPPER know that he (CLAUDE PEPPER) is willing to meet him for dinner. BALDWIN said he had to get in touch with CLAUDE tonight and CLAUDE wants to talk with KENNEY which is very important. BALDWIN said he thought CLAUDE is pretty well straightened out on what he would do in California and POPPER remarked he hoped CLAUDE does not get himself in the middle between KENNEY and JIMMY ROOSEVELT (X) U

[redacted] (X) U

Following conversation with BALDWIN, MARTIN POPPER contacted BENJAMIN DREYFUS, [redacted] thanking DREYFUS for sending him that thing (letter concerning political matters) and stating that the second thing he asked DREYFUS, namely, what to do about our friend, had not been done. DREYFUS said he did not know what the solution is. POPPER related BEANIE BALDWIN had called urging him to go to Boston, and that he is willing to go but does not know what to do about ironing out the differences between JIMMY ROOSEVELT and BOB KENNEY. POPPER said BALDWIN thinks BOB needs straightening out and POPPER wants DREYFUS' advice. (X) U b6 b7C b7D

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DREYFUS said he thought it would be useful for POPPER to go. DREYFUS mentioned that he had attended a Democrats for Wallace meeting on the peninsula and he (KENNEY ?) had spoken but never mentioned the third party anywhere and POPPER commented he understood KENNEY's position is that it is unmentionable as far as he is concerned. DREYFUS said he counted it a lucky break that nobody asked him any questions (on the subject). POPPER said BALDWIN seems of the opinion KENNEY has to be sold on the fact he should cooperate with the third party movement. DREYFUS stated he thought KENNEY's attitude is still that he thinks it is a dead duck and is not going to work. He thinks it is a failure before it starts. POPPER accused DREYFUS of becoming a lousy politician and said he could not tell from the letter whether DREYFUS thought it would work either. DREYFUS stated, "I'll be damned if I'm going to put anything in writing like that, POPPER." (X)U

POPPER then inquired what he was supposed to say (to KENNEY) and asked what does DREYFUS say to him as he wants to say the same thing. DREYFUS stated the main thing he said to him is that we are very serious about this Democrats for Wallace and we are not going to leave it out on a limb and let it die in favor of this more attractive possibility, that there is a genuine worthwhile objective to seek the Democratic nomination and we think we can help him get it. POPPER then stated it gets down to this to say the Democrats for Wallace Movement cannot be harmed by having a friendly relationship with these people and in fact it can be helpful. (X)U

DREYFUS said right after the third party thing was launched he (KENNEY) wanted to put the Democrats for Wallace on ice and not do anything about it which DREYFUS thinks is not a good idea. POPPER said he wanted to make sure it is all right to tell KENNEY it is very imperative and they were going to give him all the support in the world and have him go ahead on the Democrats for Wallace. POPPER inquired if the Democratic Party was still fighting and if DREYFUS saw any immediate prospect of KENNEY and JIMMY ROOSEVELT getting together. DREYFUS related the statements of ROOSEVELT on Meet the Press radio program in which he stated he would prefer TRUMAN to WALLACE in the White House. DREYFUS stated however there was the possibility of their working together on issues and matters such as Congressional candidates. (X)U

[redacted] (X)U On the same afternoon, September 29, 1947, POPPER contacted BEN MARGOLIS, [redacted] talking with one JOHN ----. JOHN mentioned they represent a number of people in Hollywood who have been subpoenaed to appear before the un-American Committee and they would like a place where these people could stay in Washington outside of a hotel. JOHN mentioned there would be twelve or fifteen and suggested renting a house. POPPER said this could be done although it would be rather difficult. (X)U

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JOHN inquired whether POPPER knew what their objective is and stated he would not discuss his legal theory on this because POPPER knows what it is. JOHN requested POPPER to give some thought to whether the Guild could arrange the thing and POPPER asked him to call GEORGE PEPPER and discuss the thought which POPPER advanced and has been generally approved as a method for taking the offensive. He explained this involved a Senator who is going to be out there tomorrow and the day after who is supposed to get together with a group of people. POPPER said GEORGE (PEPPER) is supposed to be helping to arrange it. The plan was a simultaneous hearing by a group of senators and representatives in the Capitol where these people could really say what they wanted to say. JOHN said he thought this was discussed last night and did not hit because they felt this type of hearing can't attract much interest. PEPPER explained he is talking about a hearing at the Capitol by a group of Congressmen and Senators including the senator who is going out there and also MARGOLIS' Congresswoman which could be a terrific forum. (X) U

CONF. INF [redacted] (X) U Subsequently on the same afternoon, September 29, 1947, Senator CLAUDE PEPPER contacted MARTIN POPPER mentioning he had a very pleasant week with CHARLES (possibly CHARLES MARSH, publisher) and then had gone up to see ANGUS (CAMERON of Little Brown Company) who was pleased with the book idea and thought they had the right thing to tie up domestic and foreign policy. He quoted ANGUS as saying, "I believe you have got the right slant on it now," so that PEPPER should go ahead with it and ANGUS is working on it there with the company. POPPER remarked he saw CHARLIE (KRAMER) and HERBERT (SCHIMMEL) in New York yesterday and he had a talk with Mr. WALLACE. PEPPER continued about his book stating anything in the form of ideas which would fit in POPPER should put down adding they were just following the general thesis that war is impossible as it costs too much and is too deadly and destructive, and that we must find peace; further that the ideal course is to aid and side with the democratic forces throughout the world in building peace and democracy. (X) U

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The way to do this is to realize that foreign policy is the reflection of the domestic policy and to put in power those people and philosophies of democracy, and this is the best way to start untangling this complicated web. POPPER agreed and said he would do all he can. POPPER said MARTIN has helped a great deal and suggested he dictate a note or memo which would fit in adding "Let us enrich as much as we can." POPPER inquired whether CLAUDE had gotten the information he had given the boys about the discussions POPPER had with ----- ----- ----- and PEPPER stated he had but there were no developments, and if it turns out they are very anxious for PEPPER to be in Florida on October 6 to deal with the flood situation. (X) U

POPPER asked if PEPPER had decided to call GREEN directly, and PEPPER said he thought he would not. Apparently this conversation concerns (X) U

efforts to have PEPPER speak before the annual convention of the American Federation of Labor on the West Coast. POPPER stated the impression he had gotten in talking to SATCHER (phonetic) is that it would not be a bad idea for PEPPER to call GREEN and indicate he was going to be in California and felt as he did about the possibility of speaking on the Taft-Hartley Bill. POPPER indicated STACHER and FENTON had spoken to GREEN and on the basis of their discussion he thought GREEN's reaction might be good, if PEPPER approached him. (X)U

PEPPER again urged that he had to be in Florida for the flood meeting on October 6, and POPPER suggested PEPPER arrive in San Francisco on October 4 or 5 when all the leaders would be there and sort of get together in some sort of press conference where the press would see him with them and demand some kind of statement on the Taft-Hartley Bill. POPPER added "Just so long as everybody saw you together with them the day before the convention, that you talked with them about the coming session of Congress in relation to the repeal of the Taft-Hartley Bill. That would be just as great an effect on the country." PEPPER agreed with this. (X)U

[redacted] (X) On the afternoon of October 3, 1947, CHARLES KRAMER contacted WAHL who related he had talked with CLAUDE (PEPPER) last week about CLAUDE's getting together with a number of others and holding a kind of informal hearing at the same time this (un-American Activities Committee hearings) was being held at which these guys could come forward and really put on a good show. WAHL mentioned CLAUDE is out there at present in Los Angeles and is going up to San Francisco, and that if BART (CRUM) is going to take this over or decides to do so BART should have a talk with him about combining their efforts to really do a job, and there is a terrific opportunity. (X)U b7D

WAHL stated as a matter of fact CLAUDE last week talked with him (?) in New York and CLAUDE was going out there to have a talk with some of the people in the industry about putting on a real fight. WAHL stated with BART as the front man they could really outdo HOWARD HUGHES all over. CHARLIE said the best way to get to CLAUDE in Los Angeles is through EDDIE ROBINSON and through a guy by the name of JAMES SHEPPARD who is a big lawyer in Los Angeles. KRAMER thought it terribly important to get BART in on the thing and WAHL said BART is disposed. WAHL mentioned he had been contacted by BART while WAHL was in New York and checked with a couple friends and both decided BART should get in with both feet. (X)U

WAHL mentioned the job required a lot of cooperation and he had asked HERMAN (EDELSBERG) to do something but HERMAN does not seem to be following through. CHARLIE said he gave HERMAN a number of suggestions the principal one to see BUCK who has a considerable file but more important the personality of a good guy like that could do more with less material (X)U

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than ———. It is believed EDELSBERG is presently employed by Anti-Defamation League. KRAMER remarked he knew a lot of writers and his own feeling is this is closely related to WAHL's work and he is very much impressed with the Jewish angle here. KRAMER said he knew GOLDWYN's feeling about this whole business; that a lot of the big time, particularly Republican producers, are driving a wedge between the producers and the workers in the industry, but a guy like CRUM can do the job of presenting a united front for all of them. He said the Jewish angle is terribly important for GOLDWYN, for WALTER WANGER, Warner Brothers, and so on. WAHL agreed CRUM has a terrific press appeal and anything he had to say would be lapped up. KRAMER said he wished DAVE would call CRUM and have him grab hold of PEPPER and have a long talk with him and it might be a good idea to bring BARNEY DREYFUS into the talk. (X)U

CONF. INFT. [redacted] U On the same afternoon, October 3, 1947, BARTLEY CRUM, San Francisco, contacted WAHL who asked if BART is going through with that thing in Washington, and CRUM stated he assumed so but has not definitely made up his mind. DAVE said there is a good body of organizations ready to work with BART here, and that WAHL heard PEPPER is in Los Angeles. CRUM stated he saw PEPPER yesterday and CLAUDE thinks they should make an affirmative fight but CRUM does not think the industry is prepared to make such a fight. CRUM does not know about GOLDWYN. (X)U b7D

WAHL said a couple of his boys spoke with him about this thing the other night and felt he was interested in returning to Washington while this was going on on the House side and set up an informal committee of liberal senators and congressmen and hold some informal hearings for these people where they could really speak openly and correctly and have that as a sort of press conference forum for the real facts and real answers to this committee. CRUM thinks that's the way it should be done. CRUM said PEPPER was leaving Los Angeles today but added he would help in any way he can and that is already arranged for. (X)U

WAHL urged that people around here feel CRUM is the guy to handle it and CRUM stated there is a basic weakenss, not on his part, in the position which he could not go into at this time but said WAHL could guess. CRUM stated therefore he was very eager to find out from WEISMAN (phonetic) if he was going ahead--if they wanted to go ahead with the pictures deal because then they might make representations to the committee to get these two fellows on their way to Germany lining up shots. BART said the first thing to find out is whether WEISMAN and WILT are going ahead with the financing of it, certainly the film will be needed. Further conversation concerned the majority UN report on Palestine and whether the government would support this report. (X)U



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[redacted] (C)(U) On the morning of October 4, 1947, BOB SILBERSTEIN, secretary, National Lawyers Guild, contacted attorney DAVE REIN who was co-counsel for GERHART EISLER, stating they are thinking seriously of organizing a meeting under the auspices of the Guild's National Committee on Civil Rights at which they will discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies with an address by CHARLES HUSTON (local colored attorney) on the significance of the Committee's attitude toward minority groups. This would be followed by a spokesman of the subpoenaed movie people, the idea being that CHARLES CHAPLIN, RING LARDNER and one other person would speak at a tentative date, October 17, with ROGGE presiding. SILBERSTEIN said his problem is to get a committee to carry on the necessary work and they would have to obtain a professional publicity man. He said his wife had volunteered to give her entire time to the project to contact various organizations. (C)(U) b7D

REIN stated he thought PCA was going to have a meeting in this regard and SILBERSTEIN advised PCA was considering such a meeting but the people in California had indicated preference for a non-political forum and PCA now understands the Guild is considering the meeting and though reluctant will give up its plans. They are reluctant because they have already scheduled a two-day conference on October 25 and 26 in New York which he described as a thought control conference. REIN inquired about the size of the meeting contemplated, and SILBERSTEIN stated MARTIN POPPER had said unless CHAPLIN and some other key people would speak they would not undertake the project, and if they did they expected a thousand or more people. REIN suggested they have someone sing, and when SILBERSTEIN stated there was no one in the group in that category, REIN suggested they obtain someone. (C)(U)

REIN stated he had discussed this project briefly with LUKE WILSON and understood from WILSON the Congressional Committee had deliberately avoided issuing a subpoena for anyone with a real reputation other than CHAPLIN for fear of such persons' getting favorable public reaction although they were just as subversive as some of the other people subpoenaed. REIN suggested to counter this they get KATERINE HEPBURN and GENE KELLY on the ground it is as much a threat to them as the others. (C)(U)

[redacted] (C)(U) On the night of October 4, 1947, HERB SCHIMMEL talked with CHARLES KRAMER referring to a small news item reflecting a statement by PEPPER on the west coast. SCHIMMEL stated it was an interesting statement in which PEPPER lashed out against this whole loyalty business and was very similar to the one he had made to KRAMER and SCHIMMEL that day discussing the same subject. SCHIMMEL quoted PEPPER as saying if he were asked about his loyalty he would say, "I am an American citizen and I have certain opinions and I have committed no crimes." KRAMER commented PEPPER must have had a session with those guys out there. SCHIMMEL (C)(U) b7D



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replied they were his own thoughts from way back. They agreed he must have had a meeting with the producers. KRAMER said ROBINSON must have gotten him around to WANGER. SCHIMMEL mentioned PEPPER had made a rather funny statement which came from the heart that he thinks we are going to have peace and he is not willing to be one of those who are joining the attack against Russia in order to get votes. KRAMER mentioned to SCHIMMEL he thought BOB KENNEY was going to be there too (Philadelphia--PCA meeting ?) and suggested discussing these terms with BOB KENNEY. KRAMER suggested if possible he should try and have KENNEY nail CLAUDE PEPPER out there and have a little session with him. (C)(U)

CONF. INFT [redacted] (C)(U) On the night of October 6, 1947, BOB KENNEY at MARTIN POPPER's contacted KRAMER and asked if CLAUDE (PEPPER) is coming back and what's the story. KRAMER indicated PEPPER is in Florida and may be back late tomorrow or the next morning. KENNEY stated he had a reservation to return to Washington on the 19th on that Thomas Committee thing. At least he was told he had an assignment back here. KENNEY stated he talked with HERB SCHIMMEL in Philadelphia with reference to their plans in Washington. KENNEY added it looked as if they would have quite a show. KRAMER said it was too bad KENNEY and PEPPER had missed each other and KENNEY stated they would be able to pick up the pieces when he returned here on the 19th. KRAMER inquired if KENNEY saw the newspaper account of CLAUDE's advice to the people out there. No. CHARLIE said they should make a very simple statement: (1) We are American citizens; (2) We have committed no crime; (3) Our opinions are our own. BOB thought the last could be established as a matter of law but the other two are matters of opinion at which both laughed. (C)(U) b7D

CONF. INFT [redacted] (C)(U) On the morning of October 6, 1947, DAVID REIN conferred with BOB SILBERSTEIN who stated he had the Press Club tied up tentatively which has a seating capacity of 700. REIN commented the Press Club would be small. REIN suggested that PAUL PORTER of Arnold Fortas and Porter should be invited to participate, adding PORTER is heavily involved in the State Department cases, and that people have said PORTER is outraged. SILBERSTEIN stated he had read about those cases which are very mysterious to him. REIN explained the people were fired from the State Department and have no reason why except for being disloyal. SILBERSTEIN corrected this stating the people were fired because they were considered poor risks. (C)(U) b7D

On the afternoon of October 6, 1947, BOB KENNEY advised MARTIN POPPER he was going to the Press Club to listen to the ball game and would return by 6 p.m. to the University Club and wanted POPPER and his wife to join him for dinner. (C)(U)

CONF. INFT [redacted] (C)(U) On the afternoon of October 6, 1947, MARTIN POPPER contacted BEN MARGOLIS, Los Angeles, stating he wanted to discuss the book problem about which MARGOLIS called BOB (KENNEY). POPPER mentioned speaking with BOB last week and said BOB wants to have a meeting (C)(U) b7D

here before the opening day. POPPER continued the only available place is the Press Club which will enable them to get a lot of publicity. POPPER further stated the meeting would be under the auspices of the National Civil Rights Committee (Lawyers Guild ?) with the emphasis on civil rights, and they will get BOB to preside and BART (CRUM) to be one of the speakers, and will also try and secure EARL HARRISON, Dean of the Pennsylvania Law School, and two guys out there (Los Angeles). POPPER stated the two they would need from out there are the actor and RING LARDNER, and POPPER will also contact DONALD OGDEN STEWART who is in New York. (X) U

They discussed the most opportune date and POPPER said it should be on October 20 or 21 because the 19th is on Sunday and would be bad from a publicity standpoint. POPPER said MARGOLIS' guy don't go on until the 23rd. (X) U

Thereafter POPPER was contacted by GEORGE PEPPER (Los Angeles ?) who stated in order to arrange transportation his people would have to know the date of the meeting in Washington. PEPPER informed him they had decided on the Press Club. He stated they had to have two guarantees. One was that they get LARRY PARKS and RING LARDNER, Jr. He continued they would have to have enough money to run the thing. POPPER stated the Guild could not put up the money and PEPPER said PCA in Southern California is broke and cannot put up the money. POPPER suggested PEPPER contact MARGOLIS about money and get it straightened out. PEPPER said as far as personalities are concerned they will have the whole nineteen here. POPPER said all cannot speak but they can advertise that LARRY PARKS will speak. They again discussed the date, and PEPPER said some of his people would like to have it on the 19th, the night before the opening of the general hearing, on October 20. (X) U

With reference to the meetings in New York involving WALLACE and PEPPER, confidential sources indicate HERBERT SCHIMMEL and CHARLES KRAMER drove to New York on the morning of September 28, 1947, and returned to Washington around 4 p.m., October 1, 1947. During this time KRAMER indicated on September 29, 1947, they accomplished as much as could be done and it was not too bad. He told his wife they had spent a very pleasant late afternoon and evening with the two gentlement and really in many respects it was quite wonderful but he did not know how much practical will come out of it. (X) U

On September 30, 1947, KRAMER indicated to his wife he would probably be at BEANIE BALDWIN's and stated they had a piece of work to do. (X) U

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A review of the information received in this office from various confidential informants reveals that the information set out hereinafter and appropriately designated to the proper informant is of pertinent interest in connection with the Hollywood hearings of the House Un-American Activities Committee. (X) u

The most significant is a conversation at 5:10 P. M., October 16, 1947, between BARTLEY CRUM in San Francisco, California, and MAX LOWENTHAL, Advisor to the American Jewish Conference with offices in New York City, DAVID WAHL and CHARLES KRAMER in Washington, D. C. LOWENTHAL apparently is in Washington for the additional purpose of attending a conference or conferences with General CLAY and various Jewish organizations. This conversation is being summarized below: (X) u

CONF. INF. [redacted] u (X) MAX (LOWENTHAL) first contacted CRUM and began by stating he understood when CRUM arrived in Washington there is going to be so much going on they would wish to God they never heard of this committee, still less of CRUM. MAX inquired whether JOHN (DIERKES ?) had sent CRUM something, and BART said it had not arrived yet. CRUM indicated he was flying east tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday arriving about noon. LOWENTHAL inquired specifically concerning CRUM's program upon arrival. (X) u b7D

CRUM explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no ---- (?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag. (X) u

CRUM continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. WAHL interrupted to inquire if CRUM desired to be met by the press at the plane, and CRUM indicated he did. (X) u

LOWENTHAL then volunteered his personal views declaring CRUM could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side WENDELL WILKIE had scared the life out of Committee members without doing a really good job. LOWENTHAL declared this committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties. (X) u



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LOWENTHAL stated they are so weak and open to attack on grounds which will appeal to the public that if CRUM chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. LOWENTHAL argued CRUM's big fight is not at the time of the hearings at all but must be before the hearings. He stated CRUM will have to make the issue for the press and should take the offensive before the hearings begin. (X) U

LOWENTHAL told CRUM he should get off the plane and WAHL would have a few people to meet him. He suggested that CRUM would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. MAX said CRUM should take the gloves off and say these guys should be removed from Congress, and this is one of CRUM's principal purposes in coming to Washington to present the facts on that. (X) U

LOWENTHAL continued on Monday at a press interview CRUM should present some of the movies in which the witnesses participate, not the whole list, but three or four. CRUM commented they have the whole list of everything. LOWENTHAL observed they are completely American in the American tradition and what the committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise. (X) U

LOWENTHAL continued CRUM should consider a further pressinterview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for CRUM now. LOWENTHAL said two members of that committee are on the Veterans Affairs Committee and have bottled up necessary veterans' bills. Further, a couple of men on the committee are on the House Committee on Education and Labor which has to do with housing and they haven't done a damn thing about that. Instead they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed. (X) U

LOWENTHAL mentioned he had a lot of stuff for CRUM, and that JOHN (DIERKES) had sent him some stuff. LOWENTHAL said he was meeting JOHN tonight and also meeting another guy in New York tonight who may have to come down here. LOWENTHAL said he would be back Sunday night or Monday. (X) U

LOWENTHAL again referred to the legal motions CRUM had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked. (X) U

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At this time LOWENTHAL had ELLA SHALIT read to CRUM a statement (press release) to be given to the press Friday, October 17, a copy of which was furnished to the Bureau on October 17, 1947, and is not being set forth at this time. (X)u

Thereafter LOWENTHAL continued with his suggestions. He observed the Committee may be unwilling to allow CRUM to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tone, cameras, etc. He urged CRUM not to ask for a damn thing but have them there and produce them and be able to show all the facilities for getting the facts to the public are proper and if any are excluded the newspaper boys will write the necessary stories. CRUM remarked the camera men are already on their way. LOWENTHAL said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb. (X)u

LOWENTHAL further suggested at the second or third press conference prior to the hearings CRUM should have present a committee of actors and actresses. CRUM advised LOWENTHAL that DAVID SELZNICK, KATHERINE HEPBURN, and a group of about ten others of similar stature are going east and want to know why they have not been subpoenaed. LOWENTHAL indicated they should be at his press conference after CRUM said they would be working with him. LOWENTHAL said they want some beautiful girls for the press boys to see. (X)u

In concluding, LOWENTHAL admonished CRUM he was going to help him all he could but wanted CRUM to bear in mind that in his talks with CRUM only one other person was present and that is DAVE (WAHL) and he does not want anyone else to learn about it. (X)u

DAVE WAHL conversed with CRUM briefly concerning clearing a matter in DAVE NILES' shop, presumably Palestine matter at the White House. Then DAVE again referred to the hearings stating CRUM and LOWENTHAL should get together Sunday and from then on alone with very few other people, only people in whom they have confidence. WAHL mentioned how touchy MAX is about other people. (X)u

CHARLIE KRAMER then spoke with CRUM suggesting having the mobilization people send BOB SHAW along although he is not on the list of those subpoenaed. KRAMER said he is an old experienced newsman who would possess excellent contacts here and be very valuable in correlating a lot of things. KRAMER also suggested CRUM should deputize three or four of them to act as their own publicity agents here. He specifically recommended for this SAM MOORE, president of the Radio Writers Guild. (X)u



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CRUM concluded by stating he would wire WAHL about the time of arrival and if WAHL could have the pressmeet him at the plane he would have this statement to release to them. CRUM requested WAHL to get him a suite at the Hay-Adams or similar hotel as he did not wish to stay at the Shoreham, which WAHL thought a good idea. CRUM inquired about DIERKES and WAHL said he was coming down from New York tomorrow. CRUM mentioned last night the meeting went off wonderfully. Everyone in Hollywood is united on this deal including very conservative forces. In reply to WAHL's question, he said the producers are split on this thing. WAHL asked if CRUM could not get them excited about the anti-Semitic implications of this thing, and CRUM stated he was bringing that into the picture. (X)U

Other conversations of interest in this matter are summarized hereafter arranged according to date of conversation. (X)U

[redacted] (X)U On October 7, 1947, BEN (MARGOLIS), Los Angeles, contacted POPPER advising he plans to come east some time this weekend and inquired whether POPPER would be in New York Saturday and Sunday. POPPER stated he would be in New York Saturday but would like to avoid being there Sunday. POPPER mentioned there is a meeting Saturday of the National Executive Committee of the Guild and "Most of us" will probably be tied up with that meeting, so POPPER suggested making it definite "to spend Sunday at this." (X) U b7D

[redacted] (X)(U) On October 8, 1947, DAVID REIN contacted BOB SILBERSTEIN, National Lawyers Guild. BOB inquired if REIN had made a start on the meeting. REIN said he did not know what to do unless they have a meeting set up to let people know about it. SILBERSTEIN stated as soon as they can get clearance from CRUM they can proceed. REIN mentioned he had a thought, that when they get all of the collective talent together from Hollywood, they could put on a little skit or something of the sort rather than merely have speeches but he did not know how the Hollywood people would react to this suggestion. BOB commented all of the Hollywood people are writers except one person. REIN insisted after all this is Hollywood, and they should be able to do something more than mrerly have someone say the Committee stinks. (X)(U) b7D

[redacted] (X)U On the same date POPPER contacted ABE UNGER, New York City. UNGER said he had been up to see JAVITS (Representative JACOB K. JAVITS) but JAVITS has a meeting that night. UNGER still thinks the idea of a congressman is good. POPPER remarked he had thought of JAVITS or (ADOLPH) SABATH. UNGER wondered whether there was anyone outside New York City, and POPPER said the only one he could think of was (RICHARD J.) WELCH of California. POPPER also thought of GEORGE H. BENDER but said he would have to check on BENDER. UNGER also mentioned ENGEL (phonetic) and added maybe CIO from the record could advise POPPER whom they considered a good man. (X)U b7D



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UNGER said it was too bad they did not have a woman. POPPER advised him no woman had been subpoenaed but they do have HELEN DOUGLAS, but it was difficult to get her unless they could persuade the people in California to put pressure on her. UNGER suggested KATHERINE HEPBURN's mother, and POPPER stated they had thought of that, not only her mother but KATHERINE HEPBURN herself, and observed she had attended a meeting in California the other day. UNGER mentioned HOPPER SIBLEY who, he said, is from Russia and a very classy person. (C) U

POPPER stated in conclusion thus far the plans seem to be on the hearing itself and that BEN MARGOLIS, CRUM, KENNEY, and POPPER will be working on it. He said MARGOLIS is coming east and POPPER thought they could work together on this Sunday. (C) U

[redacted] (C) U On the same date POPPER contacted BEN MARGOLIS, Los Angeles, advising the Washington meeting is set for October 20, and he is calling BOB (KENNEY?) to agree to get him to speak, and he wanted to make sure CRUM is coming. He said they would like to have a couple congressmen speak and asked MARGOLIS to put the heat on HELEN DOUGLAS to speak and to get some glamorous women. MARGOLIS stated he would arrive in New York Saturday morning. POPPER requested him to attend the National Executive Committee meeting Saturday (October 11) at 10 a.m. at 36 West 44th Street. POPPER stated he is getting out a release and asked if it was all right to use the names of LARRY PARKS and RING LARDNER, Jr. BEN stated it was o.k. but POPPER would have to check for use of DONALD STEWART's name. (C) U b7D

CONF. INF [redacted] (C) U On October 12, 1947, SELMA REIN talked with KATHRYN POPPER who advised there was going to be a dinner for defendants who will testify before the un-American Activities Committee, a lot of movie people. KATHRYN said she is trying to get people who might be interested in helping. SELMA suggested BETTY HAYES and her husband BILL HAYES. KATHRYN stated the Civil Rights Congress is running the affair. She recalled GERTRUDE RODMAN and THERESA LISS had done this many times before but SELMA expressed doubt whether RODMAN or LISS would handle this. (C) U b7D

CONF. INF [redacted] (C) (U) On October 13, 1947, BOB EHRLICH, AVC, contacted DAVE REIN and inquired who is handling arrangements for the big affair Monday. BOB stated REIN's chapter and his chapter and a couple other AVC chapters would be interested in arranging some kind of affair around one of these Hollywood guys in addition to REIN's meeting. REIN stated he had no direct contacts excepting a west coast lawyer but when they all arrive, POPPER, SILBERSTEIN or REIN will talk with them and REIN will advise EHRLICH. EHRLICH stated AVC has organized a student lawyers' guild on George Washington University campus, and that LEON KAHN (phonetic) had done most of the organizing on the campus. ERHLICH indicated he wanted KENNEY, CRUM, or PARKS to appear before the student guild on the campus along with a movie star. REIN asked about possible friction with the University administration, and EHRLICH stated if the student guild of AVC could not hold the meeting it would get another student organization to do so. (C) (U) b7D



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[redacted] (C) (U) REIN immediately advised BOB SILBERSTEIN, National Lawyers Guild, some GWU students were anxious to have CRUM or KENNEY with some movie star and preferred PARKS claiming he would draw a full house. (C) (U) b7D

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On the same date BOB EHRLICH informed REIN the student council of GWU can use Lisner Auditorium for a debate between CRUM or KENNEY and PARKS against FRANK WALDROP, Times Herald, or Congressman PORKONSKI for Wednesday or Thursday, October 22 or 23, 1947, and EHRLICH said he can get radio time with WINX. REIN immediately relayed this information to BOB SILBERSTEIN. (C) (U)

[redacted] (C) (U) On the following day, October 14, 1947, BOB (SILBERSTEIN or possibly EHRLICH) advised REIN he had gotten the auditorium but had been unable to line up a speaker. BOB inquired whether REIN knew FRANCIS HENSON who had been recommended by (BEN) MANDEL, research director for the un-American Activities Committee. BOB explained he had been directed to MANDEL by Dr. SCHMIDT (phonetic), director of research for Chamber of Commerce. They discussed the opposition witnesses and REIN stated the names of ROBERT TAYLOR, GARY COOPER, ADOLPH MENJOU, and Mrs. ROGERS had appeared in the paper, but he did not think BOB would want them. BOB stated none of the members of the committee would speak. They discussed a number of individuals, the apparent purpose being to select some individuals to oppose their speakers in debate which individuals would have publicity appeal without possessing any debating ability. (C) (U) b7D

[redacted] (C) U On October 14, 1947, MARTIN POPPER in New York City conversed with RUTH RIFKIN advising he would arrive in Washington about 11 p.m. that night. He instructed RUTH to have KATHRYN POPPER secure a full time secretary to begin work Monday morning on the Hollywood deal and preferred she hire someone known to KATHRYN or RUTH. He told RUTH to obtain supplies and a mimeograph machine to be delivered to the Shoreham Hotel which will apparently be the location for the group and secretary. (C) U b7D

[redacted] (C) U On the morning of October 16, 1947, KATHRYN POPPER contacted DICK SASULY to inquire if he knew any excellent stenographer who would accept a temporary position with BOB KENNEY and BARTLEY CRUM at the Shoreham Hotel. KATHRYN stated they need two girls, one to start Saturday, and she will be working with them practically all the time. (C) U b7D

[redacted] (C) U On the same date KATHRYN POPPER conversed with an unknown woman (believed to be GERTRUDE LEEDS, Leeds Employment Agency, 914 G Place) advising of the need for two crack stenographers for a temporary job to last about three weeks which will include a lot of night work as well as Saturdays and Sundays. The unidentified woman inquired whether KATHRYN wanted just good stenographers or the right kind of people. She inquired about their political thinking and said it would be more difficult if KATHRYN wanted her to be careful about that. KATHRYN supposed that would be the thing to do. (C) U b7D



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[redacted] (X) U On the afternoon of October 15, 1947, BOB KENNEY, Los Angeles, contacted POPPER stating he was sitting with BART (CRUM), BEN (MARGOLIS), and CHARLIE ----. He stated they had decided the motion to quash could be presented Monday, October 20, 1947, and they assumed the stuff will be ready Saturday night or Sunday. KENNEY inquired whether they could get the notice of motion over there before that, and POPPER stated they could not because they would merely deny it in advance and they would not have the chance to even go up there. (X) U b7D

At this time KENNEY stated he wanted to read a statement (press release) to POPPER and gave this statement to KATHRYN POPPER described as an open letter to the motion picture industry on the issue of freedom of the screen from political intimidation and censorship. This is the press release previously furnished the Bureau mentioned on page 3 of instant letter. It is noted this statement originated on the west coast. (X) U

[redacted] (X) U Thereafter POPPER contacted HELEN FULLER, New Republic Magazine, advising her of the open letter from the Hollywood people to be ready for press Friday, October 17, 1947. FULLER requested a copy for a preliminary story. POPPER explained the people would be at the Shoreham Hotel beginning Saturday and invited FULLER to attend. (X) U b7D

Thereafter POPPER contacted HANNAH DORNER, New York City, advising her of the release and mentioning that JIM PROCTOR is a press agent and POPPER wanted it released to the New York papers Friday morning. DORNER informed him the release must come from some office so the newspapers could call and ask questions. She suggested it would get a bigger play if released from Washington and asked him to call CARRY EVIN, a Herald Tribune correspondent, in Washington. (X) U

[redacted] (X) U POPPER also contacted IDA BOGAN (phonetic) at the office of POPPER's law firm in New York and dictated the statement received from BOB KENNEY. He instructed her to deliver copies to RITA VAN DOREN and FRANK KELLY of the Herald Tribune, LAWRENCE REISNER (phonetic), New York Times, and make arrangements for HANNAH DORNER to obtain four or five copies. He also requested SAM ROSENWEIN, attorney, get one or two copies. (X) U b7D

[redacted] (X) U POPPER thereafter conversed with (HERBERT) ELLISTON, editor, Washington Post, stating he is associated with BARTLEY CRUM and BOB KENNEY representing directors and writers from Hollywood and would like to come in and acquaint ELLISTON with the background and their general approach and inform him of an open letter to the motion picture industry being released tomorrow morning. ELLISTON inquired if he would like to see the newsmen too and said he would be in all afternoon. (X) U b7D



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CONF. INFT. [redacted] POPPER next informed WILLARD SHELTON of PM explaining he is one of the attorneys representing the Hollywood group, and that BARTLEY CRUM, BOB KENNEY, BEN MARGOLIS and SAM ROSENWEIN in New York are also attorneys. He explained to SHELTON the open letter was the first release outlining their fundamental viewpoint and declared fundamentally they think the purpose of the investigation is to attack and control the motion picture industry. POPPER stated he wanted to suggest the names of the signers are very important, and PM might let the desk know that it is coming in order to set aside space for it. SHELTON inquired why only 18 of the 19 people summoned had signed the letter, and POPPER stated he did not know but did not think there was anything significant in that. (X) U b7D

CONF. INFT. [redacted] On the evening of October 15, 1947, MARTIN POPPER contacted BEN MARGOLIS, Los Angeles, advising the public relations people believed their release would get bigger play if released from Washington. MARTIN talked with CRUM who stated KENNEY had arranged to hire CHARLES MICHIE as public relations man mentioning MICHIE used to work with PM and that MICHIE would get in touch with POPPER that night or the following day and POPPER is to put him to work. MARGOLIS inquired if POPPER had made arrangements with JIM PROCTOR, also apparently in public relations capacity. However, POPPER did not reply to this question. (X) U b7D

[redacted] On October 16, 1947, POPPER again contacted MARGOLIS discussing the proposed GWU debate. He stated presumably the other side will get FRANCIS HENSON, supposed to be known as a public relations man in Hollywood and a leader of ADA who was also associated with ROBERT MONTGOMERY. He also mentioned Congressman McDOWELL of the Committee may be the other speaker. POPPER stated the question had arisen as to whether it might be sound policy to provide a forum where the other side can debate the issues and that MICHIE is of the opinion it is not a good idea from a press relations standpoint. POPPER continued that Congressman McDOWELL is one of the worst reactionaries in Congress and will undoubtedly use the forum for the usual thing and is doubtful why they should provide that forum. (X) U b7D

MARGOLIS argued usually these guys make fools of themselves and their people handle themselves better, and he is in favor of debate. He said out there in the past these people have made themselves ridiculous and "our people have come out with increased prestige." He admitted HENSON and McDOWELL may be smarter adding they had never debated against them. POPPER requested MARGOLIS to obtain any background on HENSON and advise him. (X) U

Later that night MARGOLIS stated he could obtain no information concerning HENSON and that apparently he was never connected with MONTGOMERY. He said no one in Hollywood knew anything about it. They again (X) U



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discussed Congressman McDOWELL and POPPER stated perhaps they could obtain FRANK WALDROP as an opponent. However, MARGOLIS questioned the advisability of tangling with a newspaperman and suggested they should get a politician and a member of the committee would be most desirable. (X) U

CONF. INFT [redacted] (C) (U) On the morning of October 16, 1947, DAVE REIN advised BOB SILBERSTEIN that they had the auditorium and the debate had been approved. BOB stated (BOB) KENNEY and DMYTRYK will speak at GWU. SILBERSTEIN indicated he was with POPPER and made arrangements for all three of them to get together at 5 p.m. (C) (U) b7D

CONF. INFT [redacted] (C) (U) On the morning of this date DAVE WAHL endeavored to locate CHARLES KRAMER and told MILDRED KRAMER he wanted to see CHARLIE today. At 5:48 p.m., KRAMER informed his wife he was "still down here and is on tap to be around this evening." It is recalled KRAMER was with WAHL when they and MAX LOWENTHAL conversed at great length with BART CRUM. (C) (U) b7D

CONF. INFT [redacted] U At noon, October 16, 1947, JOHN DIERKES, New York City, advised WAHL about the contact with BART CRUM set forth above in this report. DIERKES indicated he would probably remain in New York today and tomorrow stating he had to see ED MURROW. He mentioned he had seen RITA VAN DOREN (phonetic) and she is definitely on their side. WAHL stated she had better damn well be. (X) U b7D

DAVE WAHL contacted MARTIN POPPER requesting him to make extra room for JOHN DIERKES at the Shoreham Hotel. (X) U

CONF. INFT. [redacted] U On the afternoon of October 16, 1947, WAHL again conversed with POPPER stating he understands BIRKHEAD (phonetic) in New York has the most definitive file on some of the people—staff and Congressman—involved in this situation, adding he wondered if perhaps BEANIE's (BALDWIN) office could assist. He mentioned EDITH PRATT is up there these days, and he wonders whether someone could go over and secure the significant material for their use in Washington. POPPER stated he thought JIM PROCTOR may possibly be working on this. (X) U b7D

POPPER inquired about PHIL (DUNAWAY) and WAHL stated he hoped to talk with him this afternoon. POPPER asked if WAHL thought BIRKHEAD had more stuff than PHIL and WAHL stated he did not know but knew someone down here other than PHIL had amassed a great deal of material out of the Committee files and it wound up in BIRKHEAD's office. POPPER stated (garbled) "—— the friends of democracy?" and WAHL replied "Yeah." (X) U

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[redacted] (X)U

On this same afternoon WAHL located PHIL DUNAWAY and inquired if PHIL would come to Washington to do some public relations work on the conference. DUNAWAY stated he had a moving problem and WAHL suggested that PHIL meet his friend (MAX LOWENTHAL) at the train in New York and they could talk about the job to be done in Washington. (X)U

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[redacted] (X)U

On the following morning PHIL DUNAWAY informed WAHL he had talked with his friend (LOWENTHAL) and PHIL decided not to come for personal and business reasons. He stated he was going to help from here (New York City) though and had some excellent ideas which he is writing up and would send in a letter to LOWENTHAL care of WAHL. PHIL mentioned the Washington and New York papers had some rather startling news (concerning alleged forthcoming indictment in Gregory Case) and that the fellow he was talking with (LOWENTHAL) knows all about what happened in New York and can tell or show WAHL. (X)U

CONF. INFT. b7D

[redacted] (X)U

On the afternoon of October 16, 1947, DAVID WAHL tried to contact CHAT PATTERSON, AVC, but spoke with one NEWMAN asking if he had any specific gripes against Congressman RANKIN with respect to any specific legislation they wanted to get through. NEWMAN stated RANKIN and VAIL were opposed to AVC on matters and between them AVC has a personal battle with RANKIN who hates them and the feeling is mutual. He mentioned they were for FEPC, poll tax, lynch legislation. (X)U

CONF. INFT. b7D

[redacted] (X)U

On the afternoon of October 17, 1947, WAHL conversed with BART CRUM, Ambassador Hotel, Chicago, who advised the material had not arrived. WAHL stated this was due to bad flying weather and added he had talked with MARTY (POPPER) and they had some rather correlated stuff worked on. CRUM indicated he would be arriving with a small group, just BOB KENNEY, BEN MARGOLIS, and himself. WAHL mentioned he had obtained a room for JOHN (DIERKES). (X)U

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Information has been received from the Los Angeles Office that a reception had been arranged in Chicago for the group, which was enroute to testify at the hearings, which it was anticipated would be attended by five-hundred to seven-hundred people. HERBERT BIBERMAN has expressed disappointment that a mass meeting was not arranged but feels that the reception was better than having nothing at all. According to SALT, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." BIBERMAN expressed high praise for the Chicago Sun which paper he states intends to give them the fullest coverage and present their case in the "right light". (X)U

On the evening of October 20, 1947, at the publicity rally held at the Press Club Auditorium in Washington, D. C., BARTLEY C. CRUM confirmed the above information, stating that they had stopped in Chicago



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enroute to Washington, D. C., and had attended a reception where those individuals subpoenaed before the un-American Activities Committee had presented their case before the people of Chicago and had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon October 18, 1947, BARTLEY C. CRUM, ROBERT W. KENNY and BEN MARGOLIS arrived at the Washington National Airport from San Francisco, California, by way of Chicago. They were met at the airport by DAVID WAHL, JOHN DIERKES, MARTIN POPPER, and POPPER's wife KATHERINE. It is to be noted that JOHN DIERKES arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for BARTLEY C. CRUM who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. JOHN DIERKES, according to information received by this office, appears to be one of the "steerers" for the legal staff representing the nineteen subpoenaed witnesses from Hollywood and is doing the majority of the contact work for them with various individuals in Washington. It is further to be noted that JOHN DIERKES was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an official in connection with the preparation of a moving picture short concerning the Internal Revenue Department. It is believed that he is currently connected with a law firm in Los Angeles either closely associated with or a part of the firm of Margolis, Katz, & Gallagher. While in Washington DIERKES has been observed to be in close association with CHARLES KRAMER, who is employed in the offices of Senator CLAUDE PEPPER in an advisory capacity, and DAVID WAHL, the local representative of the American Jewish Congress, a well-known Communist Party sympathizer and believed to be a Communist Party member. Upon arriving in Washington, the three attorneys mentioned above were escorted immediately to the offices of MARTIN POPPER where they remained a few moments and then proceeded to Room 100C of the Shoreham Hotel, which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding press conferences, and to prepare and counsel each of the witnesses whom they represent.

Confidential Informant [redacted] advised on October 23, 1947, that CHARLOTTE YOUNG is presently employed at Room 100C of the Shoreham Hotel, working during the hours from one to five p.m., daily and in addition to this, does some work for this group during her evening hours at home. CHARLOTTE YOUNG engages in general stenographic and clerical work for this group and made the statement to the informant that she hopes she will at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. The informant stated further that CHARLOTTE YOUNG would have to have considerable pull to obtain this job and in the informant's opinion, ELIZABETH SASULY, Washington Legislative Representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably

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had a large part to play in this connection. The informant stated that LARRY PARKS, (star of "The Jolson Story") is very much in evidence in Suite 100C of the Shoreham Hotel. It is to be noted that CHARLOTTE YOUNG is presently acting as Membership Director of the Communist Party of the District of Columbia according to Confidential Informant [redacted] b7D

The publicity rally which has been previously referred to in this report was held on the evening of October 20, 1947, at the National Press Club Auditorium, Washington, D. C., in opposition to the hearings as schedule by the House un-American Activities Committee which were scheduled to start on Monday morning October 23, 1947. MARTIN POPPER, Vice-President of the National Lawyers Guild, acted as chairman at the rally and after introducing each of the nineteen witnesses subpoenaed from Hollywood by the Committee, introduced ROBERT W. KENNY, Attorney for the group. Mr. KENNY, who is President of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethean Master of the Revels passed on the plays" is the objective of the House Committee on un-American Activities in its current investigation of the motion picture industry. KENNY in his statements continued by saying that the Committee is "engaged in a conspiracy to control communication and destroy free speech." KENNY in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, the former Attorney General of California, KENNY, called it "a blatant and undisguised attempt to exercise a dictatorship over a medium of expression." According to a newspaper account in the Washington Evening Star for October 21, 1947, more than six-hundred persons, who filled the auditorium, also heard attacks on the inquiry by BARTLEY C. CRUM and MARTIN POPPER, associated with Mr. KENNY as counsel for the so-called "hostile" witnesses: actor, LARRY PARKS; producers, EDWARD DMYTRYK and LEWIS MILESTONE; screen writers, DALTON TRUMBO and RING LARDNER, JR.; and others. LARRY PARKS, calling himself a "Wilson, Roosevelt, Wallace Democrat" declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on which we must all base our answers. Mr. DMYTRYK, Director of "Crossfire", a current mystery with an anti-Semiticism angle, in his remarks stated that a small energetic group of reactionaries in Hollywood are bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought), or of a politician who is less than pure in heart. BARTLEY C. CRUM, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. PARNELL THOMAS, Chairman of the House Committee on un-American Activities, and other



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members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. THOMAS and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. CRUM stated that money received from this collection was to be sent to PAUL DRAPER, well-known dancer in New York City who was the treasurer selected by the Lawyers Guild and this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. Agents of this office who were in attendance observed that very few individuals present contributed when the collection boxes were passed. In concluding his remarks, BARTLEY CRUM stated that he had never appeared before such a nauseating-appearing individual as Mr. THOMAS and as the day went on, he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any F. B. I. Agents present in the auditorium, he wanted them to go and tell THOMAS what he said and then both THOMAS and the Agents could go to hell.

Confidential Informant [redacted] reported on the afternoon of October 20, 1947, that at the conclusion of the rally that evening, there would be a cocktail party held at BELFRED LAWSON's place under the auspices of the Southern Conference For Human Welfare. In connection with BELFRED LAWSON, the records of this office reveal that he is a prominent attorney in Washington, D. C., and on numerous occasions has appeared to be a Communist sympathizer and active in the affairs of the Southern Conference For Human Welfare. b7D

Confidential Informant [redacted] furnished a report regarding a party held in the home of BOYAN ATHANASSOV, [redacted] on the evening of October 21, 1947. At this party a number of Hollywood celebrities now under subpoena by the House Committee on un-American Activities were included among those invited. It will be noted that among other information furnished by the informant, he advises that photographs were taken of guests arriving at the ATHANASSOV's home which was the cause of considerable disturbance among the guests at the part. It is also noted that those present were of the opinion that the photographs were being taken by F. B. I. Agents and that the headquarters of these Agents was the house next to the ATHANASSOV's home at which place an F. B. I. Agent allegedly resides. It is to be further noted that this party was not covered in any fashion by Agents of this office and further, that the records of this office do not reflect that there is any Special Agent of this office residing next to the ATHANASSOV's nor has any Agent ever resided there. No coverage was made of this party in view of the fact that the informant had assured this office he would be present at the party and furnish full information concerning it to this office. The informant stated that the above incident naturally wrecked the festive spirits of the guests, some of whom, for example, the Press Secretary of the Roumanian Legation, VOGEL and his wife, decided to leave the party sooner than was actually permissible from the point of view of etiquette and good graces. In the

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informant's report he stated that at about 10:15 P. M., to 10:30 P.M., DOROTHY TODD arrived alone and stated that her husband could not attend because he had been sick for several days and that this had been his first day at work which had tired him and he had gone to bed. It is to be noted that DOROTHY TODD is the wife of LAWRENCE TODD who is a writer with the Tass News Agency. A few minutes later, according to the informant, DAVID WAHL and BARTLEY CRUM arrived together and it was the informant's impression that they had been notified of the above incident before they arrived at the ATHANASSOV's home. Both made ridiculing statement on the incident and CRUM distinctly stated that he loved to have his picture taken at any time. CRUM, who had apparently made a speech the night before at the National Lawyers Guild, which meeting had been attended by a number of the people present, was heartily congratulated on the excellence of his speech and for a few minutes general conversation was centered on the events of the previous night. In the meantime, and in informant's opinion entirely due to the fact that NISSIM MEVORAH does not speak English, DAVID WAHL sat with her and for a period of at least two hours carried on a conversation in German. The remaining guests without exception centered their attention on CRUM who held the floor until almost 1:15 A. M., and did most of the talking himself. As one of the attorneys of the Hollywood celebrities now in Washington, he was asked a number of questions regarding the said interrogations. His attitude to the investiation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation and for that matter the Congressional Committee for un-American Activities, was a ridiculous affair and a procedure not unlike the methods used in the past by HITLER and MUSSOLINI. Of the investigations themselves, CRUM spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition the informant reported that in referring to a certain picture which had evidently been considered as un-American, CRUM made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters. Gradually conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. BARTLEY CRUM startled several of those present by stating that he considered the Soviet attitude as reported by ANDREI VISHINSKY at the United Nations is, in particular with regard to his vicious attack on war-mongers, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American. CRUM admitted



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whereas war-mongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for VISHINSKY to include in his list a person like Governor EARLE for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of CRUM is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of war-mongers along with AUSTIN and the rest of them. CRUM maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on war-mongers, they had chosen the wrong approach. (X)U

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Confidential Informant [redacted] further reported that while (X)U b7D discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of Democracy, CRUM expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to CRUM, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, CRUM maintained that in spite of the idealogical differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace. At this point CRUM was vehemently attacked by several members of the party, notably Mrs. GERTRUDE EVANS and an unknown woman who came to the party with Dr. ALPER and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictiation of the United States' foreign policy. The informant reported that BARTLEY CRUM again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other. Reverting temporarily to the investigation of the House Committee on un-American Activities, CRUM expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by DOROTHY TODD who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. CRUM said in effect he would say, if challenged, "Why gentlemen I am a Communist — so what"; but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. (X)U



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Informant pointed out that this statement was outstanding because on several occasions during the evening, he emphasized that point. The informant's report contained no further information of pertinent interest to the current investigation. Another interesting side-light event in connection with the un-American Activities Hearings occurred on October 23, 1947, after the official adjournment of the Congressional Committee Hearings for that day. JOHN GARFIELD, motion picture actor from Hollywood, after grouping numerous people around him and signing autographs, announced that they all follow him into the corridor where he would hold a press conference. He left the Caucus Room of the old House Office Building and proceeded to the elevator well immediately outside of the Caucus Room where he climbed halfway up the stairs and began to read a resolution which denounced the THOMAS Committee and indicated that the hearings held by this committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the nineteen witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying GARFIELD were his wife, JULIUS EPSTEIN, WILLIAM EPSTEIN, BERNICE PARKS, CANDIDA LEE (colored), IRWIN SHAW, PAUL STEWART, PAUL DRAPER, UTA HAGAN, and OSCAR SENLIN; all of these names are spelled phonetically. At this point in the gathering, the crowd became boisterous and unruly and GARFIELD was asked to adjourn to the Caucus Room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the Caucus Room from which the general public was excluded. Several members of the press still remained in the Caucus Room and they proceeded to question GARFIELD and the EPSTEIN brothers concerning this newly formed organization and they denied vigorously that it was Communistic or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for Constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question GARFIELD and the EPSTEIN brothers concerning their newly formed group. PAUL DRAPER made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes' duration. J(X)U

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Information has come to the attention of this office that certain groups in this area are making efforts to raise funds for the purpose of combatting the House Committee on un-American Activities which is presently conducting hearings into the Communist infiltration into the motion picture industry. On October 22, 1947, Confidential Informant [redacted] whose identity is known to the Bureau, advised that MARGUERITE HENDERSON, a clerical employee in the offices of the C. I. O. Maritime Committee and a prominent member of the Washington Bookshop, contacted one BOB SILVERSTEIN and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. SILVERSTEIN indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. SILVERSTEIN stated he had heard that PAUL DRAPER in New York City was handling it but stated he was not sure of this and suggested that MARGUERITE call MARTIN POPPER of the National Lawyers Guild who could be reached at Room 1000 of the Shoreham Hotel. The informant learned that HENDERSON subsequently contacted a man whom the informant was unable to identify at Room 1000 of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised he did not know but would try to get POPPER to contact MARGUERITE. Later on the same date the informant advised that HENDERSON was contacted by DON ROTHENBERG, Organizational Director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that PAUL DRAPER was the treasurer and his offices were located at 131 East 66th Street, New York City.

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It was previously determined by this office that these funds were to be used for publicity purposes to defeat the aims and success of the House Committee on un-American Activities.

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, ROB HALL, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with MARTIN POPPER, Vice-President of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, ROB HALL was observed to converse with ROBERT W. KENNY, Attorney for the nineteen defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of KENNY's face by Agents in attendance, it seemed that KENNY was well acquainted with HALL. The above observations were made by Agents of this office who were in attendance at the hearings.



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On Tuesday, October 28, 1947, Mr. WILLIAM ROWELL, Executive Director of the House of Representatives Committee on Small Business, stated that a friend of his, Mr. FRED BAKER, a Republican Committeeman in the State of Washington, is presently in Washington, D. C., on business. Mr. BAKER is an acquaintance of Mr. BARTLEY C. CRUM, one of the defense lawyers for the nineteen writers, producers, and directors under subpoena and who is also a member of the Republican Party. CRUM on at least a half dozen occasions within a period of two days tried to contact FRED BAKER and eventually BAKER did see CRUM. CRUM told BAKER that he had been anxious to talk with him because he wanted BAKER to assist him in contacting Speaker JOE MARTIN, Majority Leader in the House of Representatives. BAKER asked why CRUM wanted to see MARTIN and CRUM replied "to stop these contempt charges." BAKER advised CRUM that it was not necessary for him BAKER to assist CRUM in seeing MARTIN because CRUM was already acquainted with MARTIN. CRUM nevertheless insisted that BAKER, a Republican Committeeman, accompany him to see JOE MARTIN. According to Mr. ROWELL, BAKER did not accompany CRUM and he does not know if MARTIN has been contacted. During the course of CRUM's conversations with BAKER, CRUM said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood). CRUM said, "We don't want to stoop to a low level in the course of our defense but we do have information that THOMAS is a former member of the Catholic Church which he has drifted away from and that in fact his true name is not THOMAS, but FINNY or FEENEY, and in addition to this, THOMAS was in some way connected with the Van Sweringin Railroad Fraud in 1932. CRUM indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that EUGENE DENNIS was subpoenaed before the Committee that THOMAS' true name is FEENEY.)

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At 10:30 A. M., on the morning of October 23, 1947, Representative J. PARNELL THOMAS, Republican of New Jersey and Chairman of the House Committee on un-American on un-American Activities, opened the hearings to determine the degree of penetration of Communism into the film colony. Beside the Sub-Committee present, the Committee's staff of technical experts headed by ROBERT E. STRIPLING, Clerk and Chief Investigator,, and who was assisted by LOUIS J. RUSSELL, former Agent of the F. B. I., H. A. SMITH, former Agent of the F. B. I., and Mr. GASTON, Investigator, were present. The Caucus Room of the old House Office Building is the scene of the hearings and is so arranged whereby numerous newsreel cameramen as well as radio and recording devices are set up. Seats were reserved for approximately one-hundred newspapermen and the Capitol Police were instructed to limit spectators to about four-hundred. During the course of the first day, JACK L. WARNER, First Vice-President of Warner Brothers Picture Corporation, confirmed testimony given the Committee at a secret hearing in Los Angeles last May in which he listed sixteen screen writers as having been dropped from his company's payroll as "un-American". SAM WOOD, independent producer-director, also testified and said that the trouble makers were "Communist Agents of a foreign power." He also stated that the Hollywood



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film industry today was being infiltrated by propaganda-spreading subversive elements. Mr. WOOD said the writers were the group most to be feared. He said that included a "clique" of followers of the party line which sought to get its propaganda past anti-Communist production executives and on to the screen. WOOD charged JOHN CROMWELL, IRVING PICKEL, EDWARD DMYTRYK, and others with trying to lead the Screen's Director Guild into the "Red River." He added he didn't think there was any doubt that DALTON TROMBO, DONALD OGDEN STEWART, and JOHN HOWARD LAWSON, writers, were Communists. Mr. TROMBO and Mr. LAWSON were among the writers named earlier in Mr. WARNER's testimony. Telling of the organization, the Anti-Communist Motion Picture Alliance, Mr. WOOD declared that Producer WALTER WANGER had attacked the organization as breeding "home grown Fascists." He suggested the Committee look up Mr. WANGER's background. Mr. WOOD was followed to the stand by LOUIS B. MAYER, Executive Head of Metro-Goldwyn-Mayer Film Corporation, who stated, "If, as has been alleged, Communists have attempted to use the screen for subversive purposes, I am proud of our success in circumventing them." As the hearings opened at the morning session, ROBERT W. KENNY, former Attorney General of the State of California and prominent attorney in Los Angeles, who is head of the staff of attorneys representing the nineteen witnesses subpoenaed from Hollywood, attempted to introduce a motion before the Committee to quash the subpoenaes so that his clients would not have to appear on the witness stand. This motion was presented to the Committee in mimeographed form and KENNY was advised that inasmuch as the individuals whom KENNY represented would not be called until the following Monday, he, THOMAS, would take the motion under advisement with the Sub-Committee and its legal staff and would issue a ruling concerning the motion when the first client was called to the stand. Mr. THOMAS agreed to accept the brief as mentioned above but refused to hear any arguement at that point. Concerning the testimony of Mr. WARNER, Mr. WARNER stated that in his Hollywood testimony which was read at the morning session on October 20, 1947, he estimated that ninety-five per cent of the Communism in Hollywood was among the writers. The names of the men WARNER said he fired as read out loud by Committee Counsel ROBERT E. STRIPLING, included: RING LARDNER, JR., CLIFFORD ODETS, EMMETT LAVERY, Mr. TRUMBO, ALVAH BESSIE, GORDON KAHN, GUY ENDORE, HOWARD KOCH, Mr. LAWSON (JOHN HOWARD LAWSON), ALBERT MALTZ, ROBERT ROSSEN, IRWIN SHAW, JOHN WEXLEY, JULIUS and PHILIP EPSTEIN, and SHERIDAN GIBNEY. Mr. WARNER said he didn't know whether they were Communists but, "I could tell from what they were putting in their scripts, they were un-American." Later, when asked whether he still stood by the list as given last spring, Mr. WARNER said he had been somewhat emotional when he testified this spring in Hollywood and named those men. He said he had made an investigation since of one or two men and they should come off the list. After being advised by Mr. THOMAS to name these men, Mr. WARNER listed Mr. ENDORE and Mr. GIBNEY. Mr. WARNER also said the EPSTEINS in portraying rich men

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as villians had only done something as "old as the world is itself." But outside of that, Mr. WARNER said he could say those he named have written un-American material. PAUL V. McNUTT, former Ambassador to the Phillippines, appeared as an attorney for Mr. JACK L. WARNER in the place of JAMES BYRNES, former Secretary of State, who had previously been obtained by the moving picture industry as their legal counsel. Later in the hearings, Mr. McNUTT was questioned as to why he appeared instead of Mr. BYRNES, and he stated that it was Mr. BYRNES' agreement with the industry that he would appear before no legislative bodies while employed by the industry and for that reason, Mr. McNUTT stated that his services were obtained. At one point during the hearings, Mr. McNUTT entered an opposition to the proceedings, stating they were harming the moving picture industry in that the Committee was putting the industry in a bad light before the public and desired that the Committee take appropriate steps to mend this erroneous conception of the motion picture industry. At this point Mr. McNUTT was asked specifically what organization of the motion picture industry he represented to which he stated there were some twenty-six companies and when asked to name them, he was only able to name three; namely, Metro-Goldwyn-Mayer, Warner Brothers, and Fox Film Corporation. He was then asked if those individuals whom he represented knew that he was making this motion before the Committee and he stated that the only one to his knowledge who knew of it was Mr. JACK L. WARNER of Warner Brothers Studios.

While questioning Mr. JACK L. WARNER, Mr. THOMAS and other members of the Sub-Committee, after explaining resolutions before that committee outlawing Communism, inquired whether Mr. WARNER would be in favor of their enactment. Mr. WARNER said he would "provided it did not take away the rights of a free citizen and a good American to make a livelihood." Pressed for his views on legally backing the Communist Party, Mr. WARNER said he would be in favor of "making it an illegal organization." The questioning then turned to the motion picture entitled "Mission To Moscow". Mr. WARNER was asked whether or not his organization was requested to make this film and Mr. WARNER answered he would say that they were to a degree but he was unable to say that the request was put in one form or another. Mr. WARNER then called attention to a later portion of his previous testimony in which he stated he was not sure whether the first overture was made to or by Mr. DAVIES. Then Mr. WARNER testified to having checked on the situation and finding out it was his brother, HARRY WARNER who had approached Mr. DAVIES, after reading Mr. DAVIES' book, in order to secure rights to producing it. The questioning then turned to the motion picture entitled "The Curtain Rises" based upon the book by Mr. REYNOLDS, written in 1944. Mr. WARNER stated, "It's the first time I've ever known that Mr. REYNOLDS had been in Russia or had written a book"; when asked by Mr. STRIPLING what he had to say of its disparagement. After Mr. WARNER had pointed out he was not qualified to appraise the picture's accuracy because he had not been in Russia, Mr. STRIPLING asked if he did not feel he was on "factually dangerous grounds in making the production." Mr. WARNER replied he did not



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consider that to be the case considering the war situation and added, "When you're in a fight, you don't ask who the fellow is who's helping you." Mr. STRIPLING then asked Mr. WARNER if he could defend a picture which is a fraud in fact. The witness answered there could be inaccuracies in anything but reiterated his company regarded the film as a national service.

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In connection with the testimony of Mr. JACK L. WARNER, he requested that he be allowed to read a prepared statement before the Committee. In his statement Mr. WARNER declared his firm belief that no Warner Brothers picture "can be fairly ~~Confidential~~ charged as being hostile to our country or Communistic in tone or purpose". He said he and his brothers would be "happy to subscribe generously to a pest removal fund" to ship to Russia "people who don't like our American system of government and prefer the Communistic system to ours". He recalled that in his Hollywood testimony he stated that "certain people whom we let go were subsequently hired by other studios", but he emphasized that "the producers who hired the men we discharged are good Americans". When Mr. WARNER finished his statement, Mr. STRIPLING repeated his question about Communist infiltration in Hollywood. Mr. WARNER replied, "I have never seen a Communist and I wouldn't know one if I saw him". At this point Mr. STRIPLING began to read testimony as given by Mr. WARNER in May of 1947 at the secret hearings held in Los Angeles, California. Several times Mr. WARNER interrupted to change the word Communist to un-American. Chairman THOMAS spoke up on several occasions and made the observation that there was little difference if the person is Communist or Fascist as long as he is un-American. Mr. WARNER said some of the writers he named had worked eight or ten months on a picture and had not produced anything. Mr. WARNER was then asked to name the pictures in which these writers attempted to inject Communist propaganda. Mr. WARNER listed the following pictures with the name of the writer preceeding:

| Name of writer | Picture |
|---|---|
| ALVAH BESSIE | "The Very Thought of You" |
| GORDON KAHN | "Her Kind of Man" |
| HOWARD KOCH | "In Our Time" |
| RING LARDNER, JR. | "The Kokomo Kid" |
| JOHN HOWARD LAWSON | "Action in the North Atlantic" |
| ALBERT MALTZ | "Pride of the Marines" |
| ROBERT ROSSEN | "They Won't Forget" and "Dust Be My Destiny" |

It was learned from the press that a telegram of protest from a group of Hollywood celebrities not under subpoena was released. The message read: "We the undersigned as American citizens who believe in Constitutional Democratic Government are shocked and outraged by the continuing attempts of the House Committee on un-American Activities to smear the motion picture industry. We hold that these hearings are un-Democratic because:

1. Any investigation into the political beliefs of the individual is contrary to the basic principles of our Democracy.

2. Any attempt to curb the freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constitution."



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The next witness called to the stand was JOHN CHARLES MOFFITT, screen writer and critic. At the early part of his testimony Mr. STRIPLING asked Mr. MOFFITT to name writers he considered Communists, and at this point CHARLES J. KATZ, who stated he represented the Screen Story Analysts Guild and is also associated with a battery of attorneys in the defense of nineteen actors and writers subpoenaed by the Committee, rose from his seat and marched toward the witness stand. Mr. Chairman rapped his gavel for order and advised KATZ that he was out of order. As this outbreak occurred the spectators rose from their seats for a better view, and at KATZ'S insistence to be heard he was escorted from the room by Chairman THOMAS. Several Capitol Police ushered Mr. KATZ from the caucus room and took him outside the office buildings where the hearings were being held. Immediately BARTLEY C. CRUM rose to his feet to protest the manner in which the chairman acted and was advised that he was also out of order and would be evicted in a similar manner if he did not follow the proceedings as outlined by the chairman. At this point CRUM again took his seat and it was observed by agents in attendance that MARTIN POPPER, vice president of the National Lawyers Guild; ROBERT W. KENNY, a member of the legal staff representing the witnesses; and DAVID WAHL, a full time employee of the American-Jewish Congress and believed to be a Communist Party member in Washington, D. C., gathered in a huddle and began to discuss the incident. Chairman THOMAS rapped his gavel and ordered the Capitol Police to break up that conference. It was observed at this point that DAVID WAHL immediately left the caucus room and a few minutes later BARTLEY CRUM left.

In continuing his testimony Mr. MOFFITT explained to the Committee that the Story Analysts Guild was a union of workers who read stories submitted to the movies and prepared the synopsis to guide producers in choosing scripts. He charged it was the experience of many non-Communists that the analysts damned stories not favorable to the Communists. MOFFITT stated he understood that FRANCES MILLINGTON, head of the story department at Paramount and head of the Story Analysts Guild, followed the Communist Party line. As did Mr. MENJOU, MOFFITT pointed out that Communists are active in Hollywood, and both named JOHN HOWARD LAWSON, the film writer, as a Communist. Mr. MENJOU had testified that he has heard on numerous occasions that LAWSON is a Communist but could not prove it himself. Continuing, Mr. MOFFITT said that "the leading departments of the publishing houses have been very very heavily infiltrated by Communists. Broadway is practically dominated by them. Hollywood, I believe, is the only place where they have been strongly resisted". MOFFITT then testified that 44 of 100 plays produced on Broadway between 1936 and the current season have contained material to further the Communist line, and 32 others favored Communism.

In connection with Mr. MENJOU'S testimony he told the Committee that the film, "Mission to Moscow", is a thoroughly dishonest picture. He called it an example of the sort of screen production he thought should not be made because of un-American implications. Mr. MENJOU also named "North Star" as an ill advised picture and added "fortunately both of these pictures were unsuccessful". Mr. MENJOU at thi



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The signers were listed as:

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PAULETTE GODDARD
HENRY FONDA
GREGORY PECK
VAN HEFLIN
MYRNA LOY
KATHERINE HEPBURN
BURGESS MERIDETH
AVA GARDNER
DOROTHY MCGUIRE
EDDIE CANTOR
NORMAN CORWIN
CORNEL WILDE
MARSHA HUNT
PAUL HENREID
BARRY SULLIVAN
SHEPPARD STRUDWICK
WILLIAM WYLER
ANATOLL LITVAK
JERRY WALD
NORMAN KASNA
JOHN HUSTON
PHILIP DUNNE
DORIS NOLAN
SHERIDAN GIBNEY
RICHARD CONTE
JULIUS EPSTEIN
JOHN HOUSEMAN
COLLIER YOUNG

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On the second day of the hearing, October 21, 1947, before the House Committee on Un-American Activities, Mr. ADOLPH MENJOU was called to the witness stand. Mr. MENJOU in his testimony stated that Hollywood is one of the main centers of Communist activities in America and it is the desire "of the masters in Moscow to use motion pictures with a propaganda medium to overthrow the American government". As Mr. JACK WARNER above, Mr. MENJOU had given the same testimony in a secret session of a committee in Los Angeles in May, 1947. This testimony was made public as Mr. MENJOU was rated an expert on subversive influences by Representative McDowell conducting the hearings. Mr. MENJOU appeared before the Committee to blame the long and disasterous Hollywood strike on Communist leadership and to call an outlawing of the Communist Party.



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point was asked by Mr. STRIPLING whether he knew of any actors of other industries who were Communists and Mr. MENJOU replied that he had not seen their Communist Party membership cards but he knows a great many people who act a great deal like Communists. When asked for other individuals with un-American leanings, Mr. MENJOU stated that "we have many many dangerous directors and actors. They made a picture called 'North Star' on orders from Washington I am told—I have no proof. It was a dreadful picture that drew Russian life as idyllic. The orders by JOHN HOWARD LAWSON to the Screen Actors Guild were 'in every picture put in key principles of propaganda, particularly in the expensive set so that it cannot be retaken', that was their orders". Mr. MOFFITT later testified that he had heard Mr. LAWSON advise others of his craft to try to get five minutes of Communist doctrine into each of their scripts, preferably in an expensive set. On another occasion the witness said Mr. LAWSON told a group of acting students it was their duty "to further the class struggle". The advice included hints to appear "decadent" if playing a person of wealth and "downtrodden" if a tenament dweller. Mr. MENJOU when asked whether or not he knew JOHN CROMWELL, a director, was a Communist or not Mr. MENJOU stated he did not know, but in his opinion acted a great deal like one. Continuing, Mr. MENJOU testified that in his own home he told him that Capitalism was through and that he would live to see the end of it in America. Mr. MENJOU stated that this was a very strange statement for a man who makes upwards of $200,000 a year under the Capitalist system, and owns a large amount of Los Angeles real estate. Mr. STRIPLING then asked who should be responsible for keeping un-American tinges out of films and MENJOU replied he felt that the manufacturer of any product is responsible for the quality of his product. Mr. MENJOU prefaced his testimony by stating he was not appearing before the Committee to smear the industry and reiterated this statement at the conclusion of his testimony.

Chairman THOMAS remarked that he also wanted to say that the Committee was not holding the hearings to smear the industry or the people in the industry, and further that the Committee has no intention to do anything or suggest that the Committee or the government censor the screen. Mr. MENJOU went on to tell the Committee of the Screen Actors Guild meeting he had attended to discuss the strike in Hollywood. He said that RONALD REAGAN, president of the Guild at the time of the strike, described for more than an hour and a half his efforts to get the strike settled, and his final conclusion was that the strike was a jurisdictional one which Mr. HERBERT SORRELL did not want to settle. Mr. MENJOU explained if SORRELL and his followers had gained control of the Guild it would have meant more trouble, more chaos, and that the union was under the domination of the Communists. Mr. MENJOU stated that fortunately sanity prevailed and Mr. REAGAN was upheld. Mr. MENJOU charged that the Communist Party has no intention of peace of any kind in Hollywood. When Chairman

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THOMAS referred to charges made by those opposing the investigation that the Committee was trying to censor the screen, Mr. MENJOU stated, "It is juvenile to say this Committee would try to control the motion picture industry..... I do not see how that statement could be made by any man with the intelligence of a louse". Mr. MENJOU described as "innocent dupes" the Hollywood celebrities who telegraphed a statement that they were shocked and outraged by the inquiry. Mr. MENJOU repeatedly called for legislation to outlaw the Communist Party in America. Because the Party is not outlawed, producers can't take action against the Communists. It was his theory that the Communists are underground now and that if the Party was outlawed it could be watched. An actor with Communist affiliations would not last long. Mr. MENJOU was then asked to give an example of behavior which might be considered Communistic. Mr. MENJOU stated the following: "Attending meetings at which PAUL ROBESON appeared, applauding him, and listening to him sing his Communist songs in America. I would be ashamed to be seen doing such a thing".

Mr. MENJOU concluded his testimony by stating that he first became interested in Communism during World War I when he was with the 5th Infantry and was stationed in "the birthplace of KARL MARX". Mr. MENJOU stated that he tried to read MARX'S "Das Kapital" and it was a tough job. Continuing, he stated that Hollywood became aware of Communism during the early 1930's when groups began to be formed and many of them have been labeled Communist fronts. One of these groups was the Independent Citizens Committee of the Arts, Sciences, and Professions. It was labeled a Communist front organization and when its directors at a board meeting refused to make an anti-Communist statement there were wholesale desertions from it. Among the first to go was its president JAMES ROOSEVELT, according to Mr. MENJOU. He concluded by saying that in his opinion the people remaining in it would be Communists. Mr. MENJOU received a strong ovation as he left the stand.

On the morning of October 22, 1947 the first witness appearing before the Committee was screen actor ROBERT TAYLOR. Mr. TAYLOR stated that he has seen more indications of Communist activities in Hollywood in the last four or five years than previously. He stated that if he had his way the Communists in the movie capital would all be sent back to Russia or some other unpleasant place. During the testimony Mr. TAYLOR was asked if he had been forced into making the film "Song of Russia", and Mr. TAYLOR stated that he would like to correct the impression, and that he was not forced because "they can't force you to make any picture". Mr. TAYLOR added that he had objected strenuously to appearing in the film "Song of Russia" because it seemed to foster ideologies with which he did not agree. Mr. TAYLOR said it was his opinion "Song of Russia" contained Communist propaganda and should not have been made. He added, however, that most of the features to which he objected in the script first shown him were eliminated later. The actor told of discussing films in the office of LOUIS B. MEYER, Metro Goldwyn Meyer Production Chief, with LOWELL MELLETT, then chief of the Bureau of Motion Pictures of the Office of War Information and now a columnist for the Washington



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Evening Star. It was at this point TAYLOR said he wanted to deny having been forced to act in the picture. Mr. TAYLOR said he thought "Hollywood would free itself of Communism quickly if it were given some sort of legislation or an attitude on the part of the government as such". TAYLOR named actress KAREN MORLEY and actor HOWARD DeSILVA as among members of the Screen Actors Guild he felt acted like Communists in meetings of the Guild. He added he had heard LESTER COLE, a screen writer, was a Communist but he had no personal knowledge of this.

The next witness to appear before the Committee was HOWARD RUSHMORE, New York Herald Tribune newspaper man, who said he once held a card in the Communist Party but resigned over the handling of a film review of "Gone With the Wind". RUSHMORE named JOHN HOWARD LAWSON, a former president of the Screen Writers Guild, as the "Commissar" of the propaganda in the industry. RUSHMORE stated that movie scripts were sent to New York to be examined in the Communist Party headquarters and if a proposed film was considered objectionable from the Communist point of view protests were organized and statements sent to various labor leaders for their use. Communist front organizations were similarly enlisted. RUSHMORE stated that he met LAWSON in Communist Party headquarters at a meeting in 1938 attended by CLARENCE HATHOWAY, then editor of the "Daily Worker", and V. J. JEROME whose real name was ISAAC ROMAINE, head of the Cultural Commission of the Communist Party. LAWSON asked at this meeting for new writers whom he could place in the studios. RUSHMORE stated that CHARLES CHAPLIN and EDWARD G. ROBINSON, actors, were "sacred cows" to the "Daily Worker", whose pictures always had to be placed whether good or bad by the "Daily Worker".

Continuing his testimony RUSHMORE stated that JOE NORTH, editor of the "New Masses", a Communist publication, complained that JOHN GARFIELD, another actor, had turned down an appeal for funds and remarked, "That's what happens when a comrade goes to Hollywood". NORTH boasted, however, that he had raised $20,000 in one week in Hollywood for the "Daily Worker", and the Communist officials told HATHOWAY and RUSHMORE that the film colony was their best source of revenue.

MORRIE RYSKIND, co-author of "Of Thee I Sing" and " Louisiana Purchase" told the Committee that he and his wife had been inveigled into joining anti-Fascist organizations in Hollywood which they discovered later to be Communist fronts. Continuing, RYSKIND said that the Communists got many innocent persons into such outfits, adding that President ROOSEVELT was induced into joining the League of American Writers, later pronounced a Communist front by the Attorney General. There was no publicity about it because a New York University Professor heard of it and called the White House and Mr. ROOSEVELT withdrew. RYSKIND also said that



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funds collected in Hollywood for the purpose of the defense of TOM MOONEY actually went to the Communist headquarters "which wanted to keep MOONEY in Jail for propaganda purposes".

JAMES K. McGUINESS, Metro Goldwyn Meyer executive in charge of script production, was the next witness. The films marked for attack, McGUINESS said, were "Tennessee Johnson", a portrayal of the life of President JOHNSON, and a production featuring the life of EDDIE RICKENBACKER, first World War flight ace and a noted foe of Communists. Both pictures described the rise of American youths to national eminence despite the handicap of poverty, and thus emphasized the merits of the American free enterprise system in a manner distastful to the superiors of the Soviet System. McGUINESS noted that the campaign against the Rickenbacker film was unsuccessful but the Johnson picture although distributed was not exploited in the usual manner. "Tennessee Johnson" was an American success story showing the rise of an illiterate backwoodsman to the White House who put his own career in jeopardy because of his devotion to the ideal of Abraham Lincoln. It did not portray in a favorable light THADDEUS STEVENS who has been adopted by American Communists as a heroic figure. Consistent followers of the Party line who campaigned to suppress the picture were named by McGUINESS as HYCRAFT, RICHARD COLLINS, JEWELS DASSEIN, and RING LARDNER, JR., all motion picture script writers receiving $1,000 and upwards per week. The campaign curbed showing of the Johnson picture to some extent. Then, according to McGUINESS, Pearl Harbor occurred and Metro Goldwyn Meyer decided against anything which would create any kind of a disturbance as detrimental to the War effort. McGUINESS said that Communists began penetrating the movie industry in the early 1930's, playing up the hatred of Hitler in the Colony. The Slavish following of the Communist line during the Stalin-Hitler Pact and the abrupt reverse following the invasion of Russia by Germany involved many people but the Pro-Soviets were by that time entrenched, he added. When asked how the industry could go about eliminating Communists, McGUINESS said, "Congress has an obligation to recognize that we have in our midst a fifth column, a group of quizzlings who intend to destroy our government and who are in the service of a foreign government. If they ever get control that will be the end of a free screen in America". McGUINESS said he agreed with LOUIS B. MEYER, president of the Metro Goldwyn Meyer, that legislation should be drafted permitting an employer to dismiss any employee whom he has reasonable grounds to conclude is acting in an attempt to overthrow the government.

On October 23, 1947 along with others, GARY COOPER, the screen star from Hollywood, advised the House Un-American Activities Committee he had turned down quite a few scripts because he thought they were tinged with Communism. Mr. COOPER agreed with other persons that appeared on the witness stand that only a small minority of screen actors followed the Communist Party line, estimating that possibly one per cent are Communists. Mr. COOPER branded as totally false two documents described as having been circulated in Italy and Yugoslovia this summer.



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These documents given by the State Department to the House Committee purported to show that Mr. COOPER was a Communist and had been imprisoned in the United States for holding Communist views. Communists, he said, have operated largely through social gatherings in Hollywood and by word of mouth. COOPER stated that he has heard people say that we would have a more efficient government without Congress, and added that he thought that was very un-American. The pamphlets said Mr. COOPER had addressed a crowd of ninety thousand in Philadelphia and told it, "In our day it is the greatest honer to be a Communist". Mr. COOPER said this pamphlet is not true and added that "you would have a hard time getting a crowd of ninety thousand out for anything in Philadelphia".

Another witness who appeared before the Committee was RONALD REAGAN, Hollywood motion picture actor. Mr. REAGAN is currently president of the Screen Actors Guild and told the Committee that as much as he detests Communist philosophy and tactics he did not want to see the United States compromise any of its Democratic principles in its fight against Communism. Mr. REAGAN declared the Screen Actors Guild has done a pretty good job in preventing Communism from making gains in the organization.

FRED NIBLO, JR., a member of the Screen Writers Guild and a writer, said he was convinced the Screen Writers Guild was the spark plug and spearhead of the Communist activities in Hollywood. He and fellow writers who joined the Motion Picture Alliance for the preservation of American ideals were virtually put on trial by the Guild in an atmosphere that suggested the Moscow Purge Trials.

Another veteran screen writer RICHARD MACAULAY told the Committee that anti-Communists who attempted to speak up at Guild meetings were subjected to a constant program of intimidation by a well organized clique. Mr. MACAULAY gave the Committee a list of twenty-eight screen writers who he said followed the Communist Party line, always voted as a block, indulged in a campaign of abuse against anti-Communist colleagues, and consistently joined Communist front organizations. The list included:

ALVAH BESSIE
GORDON KAHN
LESTER COLE
RING LARDNER, JR.
JOHN HOWARD LAWSON
MARIAN SPITZER
PAUL TRIVERS
MAURICE RAPF
JOHN WEXLEY



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WILLIAM POMERANCE
MELVIN LEVY
CLIFFORD ODETS
MICHAEL BLANKFORT
HOWARD KOCH
ALBERT MALTZ
DALTON TRUMBO
SAM ORNITZ
WALDO SALT
ROBERT ROSSEN
GUY ENDORE
RICHARD COLLINS
HUGO BUTLER
DONALD OGDEN STEWART
HENRY MEYERS
RONALD MACDOUGALL
JOHN COLLIER
ABRAHAM POLINSKY

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Another witness and former president of the Screen Actors Guild, ROBERT MONTGOMERY, also testified before the Committee. Mr. MONTGOMERY said that Communists have been operating in the Guild since 1933 and never under any circumstances were they successful in dominating the Guild. He went on to describe the efforts made by a Left Wing group within the Guild to prevent the Guild from issuing a statement last year announcing vigorously opposed to any real Fascists or Communists in the motion picture industry or in the ranks of labor. The resolution, MONTGOMERY said, was made public three months after he first offered it. During that period he recalled various compromise resolutions were offered, from all of which the flat statement of the Guild's opposition to Communism was strangely absent. When asked if he was aware of Communist influences in other Hollywood Guilds, he said he assumed they were small minorities. He added the fact that these minorities are tiny does not change the picture as far as their danger is concerned. They are well organized and well disciplined. They appear at meetings with a completed program for the evening. MONTGOMERY then told the Committee that in 1939 he gave up his job to fight a totalitarianism called Fascism and was quite willing to give up his job again to fight a totalitarianism called Communism.

Another witness appearing was GEORGE MURPHY, another actor and member of the Screen Actors Guild, told of his efforts in connection with the Hollywood strike and their attempts to settle the strike. It was then Mr. MURPHY said that he got an estimate of the number of Communists among the actors. After a mass meeting at which the strike was discussed he reported a secret ballot was distributed to members of the Actors Guild. He said 97.3 per cent of the actors voted not to join the strike. On the basis of that he placed the number of active Communists at below

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one per cent of the actors because he assumed "all of their people voted and some of ours may not have." Mr. MURPHY said he had definite evidence of Communist activity but he did not believe the motion picture industry had been propagandizing Communism. Mr. MURPHY stated that he would refuse to read Communist Party lines if asked to do so in a picture. He described the Communists as not being in a hurry and warned that the motion picture industry must always be on guard lest infiltration become saturation. In connection with being asked whether or not the Party should be outlawed he commented that if the government decides that the Communist Party is taking orders from a foreign government then the Communist Party and its agents in the United States should not be able to hide under the guise of a political party.

On October 24, 1947 Mrs. LELAE ROGERS, mother and manager of actress GINGER ROGERS, appeared before the Committee and said she had recommended against production of "None But The Lonely Heart", based on the novel by RICHARD LLEWLYN, while she was serving as reader at RKO Studios. She said she felt the story lent itself to propaganda. Mrs. ROGERS also testified that for years she had heard that CLIFFORD ODETS was a Communist. Mrs. ROGERS based her statement on a column written by O. O. MacINTYRE dated January 8, 1936 which stated that Mr. CLIFFORD ODETS, playwright, is a member of the Communist Party and that she never saw that article denied. Mrs. ROGERS explained to the Committee what she thought was the type of propaganda being injected into the movies and stated that she and her daughter had turned down many scripts because some of the lines were un-American.

Another witness appearing on the 24th of October was OLIVER CARLSON, author, teacher, amd one time Communist from Hollywood, California. He told the Committee that Hollywood Leftists had been apparently able to practice some measure of thought control by keeping from the screen, films presenting Soviet Russia unfavorably. Mr. CARLSON also supplied the Committee with a fresh list of names and told a story of a Communist leader whose job was to soften up the elite of the film colony to make them susceptible to front organizations, the names of which some have cracked up repeatedly during the Committee's hearings, including those who directed or taught at the Peoples Educational Center in Los Angeles, which Mr. CARLSON termed is the Communist School in Hollywood. Those names mentioned by Mr. CARLSON included:

Director FRANK TUTTLE
Writer JOHN HOWARD LAWSON
Actor Director IRVING PISCHEL
Writer HERBERT BIBERMAN
Actress KAREN MORLEY
Writer GUY ENDOR
Director EDWARD DYMTRYK

The Communist leader who Mr. CARLSON said came to him in fear of his life in 1938 was ELI JACOBSON, one time director of the Workers School in New York. Mr.



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JACOBSON had left Los Angeles and Mr. CARLSON stated he does not know if he is dead or alive. Mr. CARLSON also stated that the Los Angeles Local Chapter of the American Federation of Teachers has been dominated by Communists. Many teachers, he added, have refused to join the union because of its Communist leanings and have complained to the Parent Union. Mr. CARLSON related that a recent school board election in the City of Los Angeles brought out 24,543 votes for an unsuccessful Communist candidate which in itself is a small percentage but indicates the strength of the Party.

WALT DISNEY also appeared before the House Committee on Un-American Activities on October 24, 1947 and stated that the artists had been trapped by Communist labor leaders and that one Hollywood union leader once said he could use the National Labor Relations Board "as it served its purpose". Mr. DISNEY named Mr. HERBERT K. SORRELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studios and refused to agree to an election in the plant. At the insistance of his artists, Mr. DISNEY said he demanded a plant election to determine if Mr. SORRELL had the majority he claimed among the artists. Mr. DISNEY, the last witness before the Committee recessed its investigation of Communism in Hollywood for the weekend, said he believed Mr. SORRELL was a Communist and added that the first groups to smear him after the strike was called were the Communist front organizations throughout the world. Mr. DISNEY listed as Communist front organizations "The League of Women Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists were behind the labor movement and believed they should be smoked out so that true liberalism by real Americans can go on without the taint of Communism.

On the following day Mr. WALT DISNEY sent a telegram to the House Committee on un-American Activities and stated that he had erred the previous day in his testimony wherein he called the "League of Women Voters" a Communist front organization. He wanted to have this statement stricken from the record, stating that he was in error and that the "League of Women Voters" was not a Communist front organization as he had previously stated. This telegram was read into the record by Chairman THOMAS of the House Committee on Un-American Activities.

The Un-American Activities Committee of the House of Representatives conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ERIC JOHNSON, president of the Motion Picture Association of America testified as a witness. In charging Mr. JOHNSON had not lived up to the promises that the industry would cooperate fully with the inquiry, Chairman THOMAS told him that prominent persons had approached the Committee to lay off or postpone the hearings. Chairman THOMAS added that one man had given all the signs of an offer in an attempt to persuade the Committee to refrain from calling certain witnesses.



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Mr. JOHNSON denied any such overtures had originated in his organization and stated that it was his opinion that he had given the Committee every cooperation asked. Under questioning by Committee Counsel ROBERT STRIPLING, Mr. JOHNSON admitted the Association of Motion Picture Producers which he heads refused a resolution urged by him which would have had them agreeing not to hire proven Communists. Mr. JOHNSON explained he had agreed to drop the resolution after the local council had pointed out it might give rise to charges of conspiracy and had called attention to the problem of deciding how to prove anyone a Communist.

JOHN HOWARD LAWSON was called to the witness stand on the morning of October 27, 1947 and immediately began in an antagonistic voice to demand his civil rights and civil liberties. Mr. LAWSON'S brief but stormy appearance followed the Committee's denials to question subpoenaes against nineteen witnesses who have previously been outlined. Mr. LAWSON was the first of the nineteen witnesses represented by Attorneys KENNY, CRUM, HOPPER and MARGOLIS, which attorneys had signed motions to question subpoenaes on the opening day of the hearings. Chairman THOMAS, after consulting the Committee in sessions during the week concerning the motion, denied the motion and called LAWSON as the first witness. LAWSON requested of the Chairman that he be allowed to read a prepared statement, and after the Chairman and other members of the sub-committee refused the statement, denied LAWSON the right to read it stating it was not pertinent and was only an attempt to harass the Committee. As Mr. STRIPLING asked the first question, Mr. LAWSON started his answer by stating the Committee was invading his private rights in inquiring his membership and affiliations. Each time Chairman THOMAS rapped his gavel to stop LAWSON from these lengthy protests. The witness finally answered the question. Once LAWSON yelled, "I am not on trial here, the Committee is on trial before the American people--let's get that straightened". As Mr. LAWSON shouted that he was being treated differently from other witnesses, Chairman THOMAS stated this would have to stop. Mr. LAWSON shouted that THOMAS was trying to intimidate him and finally Mr. STRIPLING asked the question, "Are you now or have you ever been a member of the Communist Party?" Mr. LAWSON replied that the question was in no way related to the inquiry and attempted to continue into a lengthy tirade against the Committee. Chairman THOMAS again rapped the gavel attempting to stop LAWSON and LAWSON yelled it was unfortunate and tragic that he has to teach this Committee. At this point Chairman THOMAS rapped his gavel loudly and ordered the witness removed from the stand.

Chairman THOMAS announced that the sub-committee had unanimously voted to request that Congress cite JOHN HOWARD LAWSON in contempt for refusing to answer questions as propounded by the Committee. Mr. STRIPLING then requested permission from the Chairman to read into the record a summary of the information obtained during the investigation and after being given permission, Mr. STRIPLING read into the record a nine page single spaced summary revealing the affiliations and activities of JOHN HOWARD LAWSON in connection with Communist activities.

On Tuesday, October 28, 1947, the first witness appearing before the House Un-American Activities Committee was DALTON TRUMBO, a writer and member of the Screen Writers Guild. Mr. TRUMBO appeared before the Committee in answer to a subpena served on him by the Committee in the latter part of September, 1947, and immediately upon being sworn in as a witness, he began to make a speech berating the Committee for violating his constitutional rights and liberties, and it was with difficulty that Chairman J. PARNELL THOMAS quieted him so that Mr. STRIPLING could propound questions to him. Immediately after identifying himself, DALTON TRUMBO again attempted to make a statement and requested that he be allowed to read a prepared statement to the Committee. After review of the statement by Chairman THOMAS and other members of the Sub-Committee, they agreed unanimously that the statement was not pertinent to the inquiry and that it was nothing other than a blast against the Committee in an effort to discredit the efforts of the Committee to enlighten the public on the Communist activities of those involved. At this point, TRUMBO again attempted to blast derogatory statements toward the Committee, and then, after stopping this tirade, Mr. STRIPLING asked if TRUMBO was a member of the Screen Writers Guild, and at this time TRUMBO again attempted to make a long speech concerning the unjust practices of the Committee.



After numerous attempts to secure an answer from TRUMBO to this question, it was decided futile, and Mr. STRIPLING then asked if he was or had ever been a member of the Communist Party. Again Mr. TRUMBO attempted to go into a tirade against the Committee, and again, after numerous attempts to secure an answer to this question, Chairman THOMAS had the witness removed from the stand. Later in the morning, after consulting other members of the Sub-Committee, Chairman THOMAS stated that the Sub-Committee had reached a unanimous opinion that DALTON TRUMBO should be cited in contempt of Congress.

After TRUMBO had left the stand, Special Investigator LOUIS J. RUSSELL took the stand and presented to the Committee the registration card of DALTON TRUMBO, quoting from the card his Party registration number, as well as his Communist Party membership card for the years 1944 and 1945.

Following the testimony of Investigator RUSSELL, Mr. STRIPLING read into the record a voluminous summary report concerning the Communist activities on the part of DALTON TRUMBO and citing numerous specific instances where he has been engaged in Communist Party activities.

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The next witness to take the stand was Mr. ALBERT MALTZ, who also is a writer in Hollywood and conducted himself in a very similar manner to DALTON TRUMBO above. In fact, his attitude was identical, and he also refused to answer the two questions as mentioned above: namely, whether he was a member of the Screen Writers Guild, or whether he was or had ever been a member of the Communist Party. After many attempts to secure an answer to these two questions, he was removed from the witness stand and, as TRUMBO, was cited for contempt to Congress.

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A third witness, ALVAH BESSIE, upon being called to the stand on the same day, conducted himself in an identical manner. He likewise was cited for contempt of Congress by the members of the Sub-Committee present.

It is to be noted that the EVENING STAR newspaper stated that when DALTON TRUMBO left the witness stand, there was a large ovation attributed, according to the STAR, to Mr. TRUMBO. It is the opinion of the Agents who were in attendance, as well as others to whom the Agents talked, that the applause was not for TRUMBO but for the efficient manner in which Chairman THOMAS refused to allow this individual to dominate the hearings and to disrupt all order in connection therewith. It is observed that this is not the first occasion on which the press has made this mistake, although on several occasions there has been a small segregated group who did applaud the manner of these individuals who refused to testify, claiming a violation of their constitutional liberties.

After ALBERT MALTZ was removed from the stand, Mr. STRIPLING requested Chairman THOMAS to call ROBERT W. KENNY, attorney, to the stand. Mr. THOMAS, after swearing in Mr. KENNY, asked him about a newspaper article which quoted the lawyer as saying he had advised his clients, who include Messrs. LAWSON, TRUMBO, and MALTZ, to "invite prosecution and walk the plank." Mr. KENNY protested that Representative THOMAS was inquiring into the private relationship between attorney and client. When Mr. THOMAS pressed the point, however, after reading the Federal Conspiracy Statute to Mr. KENNY, Mr. KENNY stated the quotation was not quite accurate. He explained he had told his clients to "conduct themselves in a manner which would not invite successful prosecution." The lawyer, the former Attorney General of California, added that the "walk the plank" reference apparently was to his statement that his clients "probably would be invited to walk the plank." Mr. THOMAS then cautioned Mr. KENNY that he



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had squirmed out of this one and warned that the matter would be referred to the U. S. Attorney if the Committee found that Mr. KENNY was giving advice of that sort as asserted in the newspaper article.

Upon the removal of Mr. MALTZ from the witness stand, Mr. PAUL V. McNUTT requested to take the stand. He was afforded this opportunity and sworn in by Chairman THOMAS, and then stated to the Committee that the Committee had yesterday accused the organizations which he, Mr. McNUTT represents, of having tried to stifle the investigation. He said the charge was made without proof and on the basis of insinuation and innuendo. Continuing, Mr. McNUTT charged that the public was entitled to know if there were any proof of these "gratuitous insinuations." Mr. McNUTT, on behalf of his clients, denied that the industry had tried to stifle the inquiry, and stated that statements of this kind made by Mr. THOMAS to ERIC JOHNSTON, head of the Motion Picture Association, "hardly become a Committee of Congress which has expressed its intention to conduct a fair and impartial hearing." Chairman THOMAS promised to reply to Mr. McNUTT in full at a later time.

During the time that Mr. McNUTT was on the stand, he was asked by Mr. STRIPLING to name the organizations which he was representing as counsel, and after much stumbling he was able to name only three of 26 organizations that he claimed to represent. He was then asked why Mr. JAMES BYRNES, former Secretary of State, was not representing the clients, as he had been engaged to do, and Mr. McNUTT stated that he believed, although he was not sure, that Mr. BYRNES had agreed to represent them and counsel them only wherever there was no legislative body concerned. Mr. McNUTT was then asked if all those agencies that he represented were aware of the stand that Mr. McNUTT had taken concerning the insinuating remarks about the industry, and he stated that to his knowledge only one individual knew of it, and that was Mr. JACK L. WARNER, of Warner Brothers Studio.

Mr. LOUIS J. RUSSELL was called back to the stand, and he produced a photostatic copy of the registration card for both ALBERT MALTZ and ALVAH BESSIE, reading the registration Party number, as well as the membership card number, for the years 1944 and 1945, of these two individuals. Mr. STRIPLING also had read into the record a long summary memorandum concerning the Communist Party activities on the part of these two individuals, as he did DALTON TRUMBO.



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Another witness appearing before the Committee on October 28 was ROY M. BREWER, representative of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators. Mr. BREWER in his testimony blamed the four Hollywood strikes in the past three years on Communist domination of the Conference of Studio Unions, and expressed the belief that much of the violence accompanying the strikes was due to Communist influence. He gave the Committee a list of film personalities who he said alleged they were observers on the strike scene but actually assisted the strikers. The list included JOHN GARFIELD, JOHN WEXLEY, SIDNEY BUCHMAN, HOWARD KOCH, LARRY ADLER, LEWIS MILESTONE, DALTON TRUMBO, JOHN HOWARD LAWSON, CAREY McWILLIAMS, FRANK TUTTLE, ROBERT ROSSEN, and WILLIAM POMERANCE. He told the Committee that while the Communists' plan to control the Hollywood unions had been defeated thus far, the real American Federation of Labor unions in the studios have had to make tremendous sacrifices.

Continuing, Mr. BREWER stated that Hollywood workers have fought valiently to prevent their unions from becoming an adjunct of Soviet foreign policy. Hundreds have suffered personal injuries, homes have been bombed, automobiles destroyed, and children threatened. Intimidation and coercion have caused many to live for weeks in terror. Mr. BREWER contended that the Conference of Studio Unions, headed by HERBERT K. SORRELL, had tried to disrupt and destroy the AF of L unions in the studios and throw the working people into a Communist-controlled industrial union. The plan, he said, started with JEEP KIBRE, whom he described as a Communist agent sent to Hollywood in 1935, and was carried on by Mr. SORRELL, whom he identified as another Communist.

Mr. BREWER during his testimony listed the Painters Union--Local 644, Screen Cartoonists Guild, and the Screen Story Analysts Guild among Hollywood unions "completely dominated by Communists."

On Sunday, October 26, 1947, the Sunday STAR newspaper published an article bearing a New York, New York, deadline of October 25 by the Associated Press, entitled: "PEPPER and RANKIN Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator CLAUDE PEPPER, Democrat, of Florida,



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in New York City on Saturday evening, October 25, 1947. Senator PEPPER said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative RANKIN, Democrat, of Mississippi, member of the Committee, replied that the criticism "'comes with poor grace from a Senator.'" Continuing, the article stated that Senator PEPPER said: "'If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit.'" According to the article, this speech was made by Senator PEPPER in a Mutual Broadcasting System radio broadcast from New York. Senator PEPPER referred to the investigation as a "'witch hunt,'" and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "'attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor.'" He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "'Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out.'" Senator PEPPER said witnesses were permitted to testify to heresay and third hand information, unadmissible in any court of law, under the cloak of Congressional immunity, and some of those damaged may never get a chance to defend themselves. The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General O. JOHN ROGGE said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. ROGGE said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator PEPPER did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. ROGGE stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. ROGGE continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

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In the same article it was stated that Representative JOHN E. RANKIN, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman RANKIN spoke immediately after Senator PEPPER's broadcast, and on the same program. Mr. RANKIN said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. RANKIN said the Committee is rendering a great service "'by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee.'" Mr. RANKIN also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those who are later convicted. According to the article, Representative RANKIN concluded his remarks by stating: "'We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such.'"

There is being set out below a summary of all information obtained in the files of this Field Division as furnished by both confidential technical informants and confidential informants. It is believed that this information is self-explanatory, and is as follows:

October 17, 1947 (X) U

CONF. INF. [redacted] U On the morning of this date DAVID WAHL contacted ELEANOR LOWENTHAL for MAX, who was at the doctor's office. WAHL indicated he wished to advise MAX LOWENTHAL that IZZY (I. F. STONE of PM) was in New York and could be reached at his office. WAHL also requested MAX be advised there was a follow-up on that article in a Washington paper which is infinitely worse and today's article goes to greater length, mentioning 60 possible indictments and referring pretty specifically to a man in WAHL's New York office (MAURICE HALPERIN) with several mis-statements. WAHL added if MAX missed IZZY, WAHL planned to see him in Washington in the morning. (X) U

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[redacted] On the same afternoon PHILIP DUNAWAY, NYC, advised WAHL he talked with WAHL's friend (MAX LOWENTHAL ?) last night and for personal and business reasons PHIL decided not to come to Washington. However, he stated he would help from New York and had some excellent ideas which he was reducing to writing and would send by letter to WAHL's friend in care of WAHL. DAVE instructed they be sent to his office. PHIL suggested if his ideas were adopted and WAHL or his friends felt DUNAWAY entitled to compensation, that would be wonderful. However, if otherwise, it would be all right.

The ideas referred to appear to be suggestions in connection with the Hollywood hearings. DUNAWAY also referred to some rather startling news in one of the Washington papers and stated the fellow to whom he was talking (LOWENTHAL) knows all about what has happened in New York and can tell or show WAHL about it.

b7D

[redacted] On the afternoon of this date ELLA SHALIT, secretary of DAVE WAHL, made reservations for JOHN DIERKES at the Hay Adams House.

[redacted] POPPER and WAHL conversed in the evening of this date, at which time WAHL informed POPPER that BOB KENNY and BEN MARGOLIS would arrive in Washington at 11 a.m. They discussed a press conference with these lawyers, and POPPER stated the press was interested in the glamour guy (LARRY PARKS) rather than the lawyers. WAHL suggested it would be a good idea for the lawyers to get off a blast, and POPPER stated he would see if he could get hold of this guy (CHARLES) MICHIE regarding a press conference.

WAHL said he thought it would be a good idea if the press people met the plane and have them make a brief punchy statement setting the stage for a future press conference. WAHL mentioned contacting the Herald Tribune guys and FELIX BELAIR of the New York Times. POPPER indicated he would leave the matter to MICHIE, their press representative.

b7D

[redacted] On the morning of October 17, 1947, HELEN BRYAN, Joint Anti-Fascist Refugee Committee, New York City, advised MARTIN POPPER they were having a dinner on civil liberties on October 30 and asked if there was any possibility of having any of the Hollywood group as guests of honor. POPPER stated they would arrive Saturday, October 18, 1947, and he would be glad to discuss it with them although October 30 would be in the middle of the hearings. POPPER requested a copy of the invitation and said they would have a staff meeting Sunday or Monday.

[redacted] (X) U

b7D

On the same date JOE CARROLL in the office of RALPH SHIKE (phonetic), Progressive Citizens of America, New York City, inquired of POPPER as to the chance of getting any of the Hollywood group to New York for a press conference on Tuesday, October 21. CARROLL said he thought he could put out a lot of publicity prior to the conference. POPPER did not relish the idea but stated he would take the matter up with the Hollywood people when they arrived. (X) U

[redacted] (X) U

b7D

On the afternoon of this date POPPER conversed with BENJAMIN MARGOLIS, Ambassador Hotel, Chicago, stating the Washington News Service wanted to know about the arrival of LARRY PARKS in connection with the press release on the meeting Monday night. POPPER mentioned they could get fifteen minutes on a local radio station Sunday and should take advantage of this as a build-up for the Monday night meeting at the Press Club. He said tentatively DALTON TRUMBO, RING LARDNER, Jr., and BOB KENNY would be the speakers. He also mentioned after the Press Club meeting there would be a cocktail party where fifty or sixty wealthy people would be invited for the purpose of raising dough. (X) U

[redacted] (X) U

b7D

On the same afternoon POPPER and DAVID REIN discussed the debate referred to in previous letters. REIN indicated he had heard nothing from Congressman (JOHN) McDOWELL, who is a member of the Un-American Activities Committee. POPPER stated they had checked on the Hollywood guy (FRANCIS HENSON) and the general thought is that he is very important. They agreed if they could only get two unimportant guys they would not put on the debate. (X) U

[redacted] (X) U

b7D

On the same afternoon, JIM PROCTOR, NYC, advised POPPER that MAY REIS, a crack secretary, is available and should be down there in Washington and would come for $75 per week plus expenses. POPPER instructed that she be sent down and stated they would work it out here. POPPER stated they needed someone in addition (press agent ?) and PROCTOR suggested PETE (WEINSTEIN ?), and POPPER said bring him down also. POPPER further mentioned they need a research guy as well as a press agent. PROCTOR mentioned PETE would probably charge $250 plus expenses and stated he himself does not want to be paid. (X) U

[redacted] (X) (U)

b7D

On the evening of this date, CHARLES KRAMER contacted Senator CLAUDE PEPPER, who stated United Press had requested him to write a four or five hundred word commentary on the book by former Secretary JAMES BYRNES. PEPPER stated JIM thinks the best thing is not to do it, (X) (U)

and if anyone wants to read his comments on BYRNES' book, they could read them in "our book" if and when it is published, with which KRAMER agreed. (C) (U)

During a lengthy conversation, PEPPER told KRAMER he wanted to have a talk with him Monday on that other thing and asked if KRAMER had seen that Times Herald article (long article on Gregory Case). KRAMER said he had, and PEPPER stated he would have a chat with CHARLIE about that. (C) (U)

(C) (U) b7D

[redacted] On the afternoon of October 17, 1947, BETTY HAYS advised DAVID REIN that TERESA LISS had said there would not be any collection at the meeting. She said there would be a reception at the home of BELFORD LAWSON following the Monday night meeting. She also mentioned the Lawyers Guild and Southern Conference were supposed to split the proceeds. (C) (U)

Thereafter, REIN contacted POPPER, stating he had received a call from BETTY HAYS, whom he had got as captain of ushers for POPPER's collection. She explained that TERESA LISS of the Southern Conference for Human Welfare said there would be no collection at the meeting, but there would be a reception following the meeting at the home of BELFORD LAWSON (Southern Conference). POPPER stated there would be both, apparently meaning that a collection would be taken at both functions. He indicated that Southern Conference alone would handle the money but they would meet tomorrow and suggest sharing the proceeds, the money to be used by each organization for a specific campaign against the Committee. He stated the general feeling was there would not be much raised at the meeting but they expected a few thousand dollars at the reception afterwards. (C) (U)

Following the above conversation, REIN told BETTY HAYS there would be two collections and explained they were inviting fifty or sixty people with money, such as the GERBERS, to the reception. (C) (U)

October 18, 1947 (X) U b7D

[redacted] U On the morning of October 18, 1947, JOHN DIERKES was contacted by WAHL at the Hay Adams House. They discussed the fact that CRUM and KENNY were delayed because of plane trouble and DIERKES suggested WAHL put the arrival of KENNY and CRUM on the AP ticker when he gets a definite time. WAHL informed DIERKES that MARTY (POPPER) would like to talk with DIERKES, to which the latter commented, "He would." DIERKES, however, stated he wanted to talk with WAHL. (X) U

(X) U

b7D

[redacted] Shortly thereafter, WAHL contacted the Hay Adams House concerning a suite arranged for BARTLEY CRUM and requested that it be placed in the name of JOHN DIERKES. He explained they would like to have Mr. CRUM's incognito preserved for awhile and added Mr. DIERKES is here with Mr. CRUM. (X) U

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Shortly thereafter, CARL GREEN in the office of WAHL conversed with DIERKES, who stated he was acting as an errand boy again. GREEN inquired as to how long DIERKES would be in Washington, and DIERKES stated, "Long enough I trust." DIERKES told GREEN he was no longer living at [redacted] but is now at [redacted] They agreed to get together definitely. CARL GREEN is a close associate of most of the Gregory subjects and is believed to be a Communist Party member. (X) U

b6
b7C

On this date KIM SILBERSTEIN, speaking for the Lawyers Guild, invited WAHL to the meeting Monday night at the Press Club. She inquired if WAHL could contact some people in the Jewish groups, and WAHL suggested she approach PHILIP SCHIFF, Jewish Welfare Board, and JACOB KAMEN, head of the Jewish Community Council, indicating it would be all right to use WAHL's name. He also suggested the name of Rabbi METZ. WAHL stated unfortunately most of his contacts on the Jewish side are not in Washington, but said SCHIFF and KAMEN are key people in the local community. (X) U

Later WAHL also suggested MARCUS COHN of the American Jewish Committee. (X) U

b7D

[redacted] (X) U On the morning of October 18, 1947, MARTIN POPPER conferred with CHARLES (MICHIE), discussing press matters and the arrival of KENNY, CRUM, and MARGOLIS that morning by plane. MICHIE indicated he had talked with a lot of the guys and they were all against a Sunday press conference. MICHIE stated he could employ his time this morning by talking with CARL LEVIN, OLIVER PILOT, and HERMAN of Hollywood Reporter, just briefing them. He mentioned he was getting into difficulty with Variety, Hollywood Reporter, and Motion Picture Daily, because they always want something new, something not mentioned in press releases. (X) U

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[redacted] (X) U On this morning Mrs. KIM SILBERSTEIN contacted SELMA REIN for names of people to contact. SELMA stated she had extensive lists of people who would probably be interested but had not sent invitations to them. She said she just sent invitations to heads of important organizations, ministers, and people in church groups, etc. KIM stated she (X) U

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thought there would be some spot announcements on that radio station (WQQW). SELMA commented their listening public was small, not supposed to exceed about 10,000. SELMA stated she would give KIM the names later. (X) U

[redacted] U BOB SILBERSTEIN talked with one PETERSON (phonetic) explaining about the Monday night meeting at the Press Club auditorium where CHARLES HOUSTON (colored attorney), BOB KENNY, BART CRUM, and eight key people from Hollywood would speak. He mentioned in talking with BELFORD LAWSON (colored) the latter thought PETERSON's people might be interested and inquired if PETERSON could get some printed announcements out to his people. PETERSON thought he could and requested SILBERSTEIN send them to [redacted] (X) U

b7D

b6
b7C

[redacted] (X) U On the same morning, SILBERSTEIN talked with DAVID REIN, who said he was disturbed about the publicity and thought they really need an ad in the papers. POPPER talked him out of this theory, stating they were getting a man who would get them a lot of publicity. SILBERSTEIN stated it is very curious that they get a great deal of publicity in New York but in Washington they kill "us." They discussed having a man for the outside at the Monday night meeting and asking people to register. However, SILBERSTEIN stated it would take time and be somewhat out of order, as many people would not be lawyers. (It is believed this conversation concerns efforts to enlist membership in the Lawyers Guild, because REIN suggested one of the speakers could indicate that membership cards for the local chapter were available.) (X) U

b7D

At noon this date, MARTIN POPPER spoke with HELEN FULLER, New Republic Magazine, who inquired if it were true the Screen Writers Guild is not participating at the hearing. POPPER stated he had not heard but would learn when they get in tonight. FULLER stated she heard from Hollywood there was a big row and the Screen Writers Guild decided to duck the whole thing. FULLER also stated she had a peek at the testimony to be given by JACK WARNER, and he takes a more enlightened line than the rest and his position will be close to the position of WILLKIE. She said JACK WARNER would say there are probably some Communists around and some in his studio, etc., but he is the guy responsible for the pictures. She stated it is not a good forthright statement--that he skirts the nasty parts. (X) U

POPPER inquired what some of the other guys are going to say, and she said (LOUIS) MAYER is going to take a stand for the appeasement position (X) U

and no one seems to know what (SAM) GOLDWYN is going to do. POPPER inquired about ERIC JOHNSTON, and FULLER did not know. He asked about PAUL McNUTT and whether he would make an open statement, and she stated they were not sure, but the committee had made it clear they did not like it. (X) U

On the morning of this date, SELMA REIN informed KIM SILBERSTEIN she had the names ready for KIM and some of them may have received the announcement. She stated some might be contacted for the cocktail party but KIM would have to use her discretion. Thereafter, she furnished a lengthy list set forth hereafter at the end of this report. (X) U

October 19, 1947 (C)(U)(X) U

[redacted] On this date, HERMAN (GREENBERG) stated to DAVID REIN he heard that CRUM and KENNY issued a press release that afternoon and a telegram to THOMAS (Senator ELBERT ?) to quash the subpoena on five grounds, and that this was going to be a declaratory judgment in the District Court since apparently some of the nineteen persons summoned cannot afford to take this stand, adding as "we" were in the position with those CPA (?) guys. REIN commented he was the first to raise such a point, and HERMAN stated CRUM and KENNY may not understand the legal theory. HERMAN stated he did not know what lines of communication REIN had with KENNY and CRUM and thought perhaps he could make some suggestions to them. REIN stated POPPER could be a link between but that POPPER is probably trying to horn in and thus would be an obstacle. GREENBERG suggested SILBERSTEIN, and REIN stated he doubted whether BOB would want to interfere. (C)(U)(X) U b7D

Thereafter, REIN contacted SILBERSTEIN to inquire if he had heard anything about filing suit and BOB stated POPPER was one of their attorneys. REIN mentioned he would like to confer with them since he had done considerable work on this subject in connection with the threat at the time of the Henry Wallace address. (C)(U)(X) U

REIN then spoke with GREENBERG, stating SILBERSTEIN indicated POPPER has been retained as one of counsel and any work done by REIN would be on a voluntary basis. (C)(U)(X) U

[redacted] (X) U On the morning of this date, KATHRYN POPPER advised LIL _____ BART CRUM would do collecting at the reception. KATHRYN mentioned he had done it for CRC (Civil Rights Congress ?) or something in New York and was very good. KATHRYN stated a committee has been set up in (X) U b7D

New York and PAUL DRAPER, treasurer, should receive checks for funds collected at the meeting. She said JOHN GARFIELD is head of it, and KATHRYN doesn't know the name of it but supposes they are people in the theater and on the stage in New York. LIL stated she thought at their affair checks should be made out to Southern Conference. KATHRYN indicated she would settle this point and recontact LIL. KATHRYN stated apparently this group is very adamant about where the funds they raise will go. KATHRYN mentioned they had gotten a crackerjack girl from New York, one whom KATHRYN knew in Hollywood, and added one of the guys' secretary is coming in from the coast and that MARTIN's secretary will be there. (X) U

[redacted] On the same morning, FEO ATHANASSOV, wife of the official Bulgarian representative to this country, invited KATHRYN POPPER and MARTIN POPPER to her home Tuesday night, stating the Professor (NICCEM MEVORAH) and BOYAN (ATHANASSOV) would be there, as would the BEN APPELS (author). FEO mentioned she planned to attend the Press Club meeting on Monday night. (X) U b7D

Through another source [redacted] it was learned that Mrs. ATHANASSOV indicated that she was inviting some of the Hollywood people to her home on Tuesday night, and that she invited ELIZABETH and DICK SASULY. (X) U b7D

[redacted] On the afternoon of this date, FEO ATHANASSOV invited DICK SASULY to her party TUESDAY night, mentioning the APPELS, the Professor, and her husband BOYAN would be there; also, that Dr. (SERGIJE) MAKIEDO, Yugoslav counselor, would also be there. (X) U b7D

[redacted] On the evening of this date, MADELINE (DONNER), wife of FRANK DONNER, CIO official, invited the SASULYS to the Press Club meeting Monday and to BELFORD LAWSON's reception later. MADELINE stated the party was primarily for people with money but SASULY was invited so he could help induce the others. MADELINE said she heard GREG SILVERMASTER was in the housing business, which SASULY confirmed, adding he would tell MADELINE more about it tomorrow. (X) U b7D

October 20, 1947 (X) U

[redacted] On the morning of this date, WAHL contacted CARL GREEN to borrow sleeping pills for BART CRUM. GREEN indicated shortage and suggested WAHL contact IZZY (STONE) for pills. WAHL mentioned CRUM had put the pressure on WAHL, insisting he go up to New York, but only in (X) U b7D

order to make proper financial arrangements. He stated CRUM believed WAHL should get $20,000 a year. This conversation undoubtedly concerns WAHL's joining the Haganah organization. (X)(U)

In the afternoon, Mrs. (GERTRUDE) RODMAN contacted WAHL, mentioning the name of HYMAN GOLDMAN. WAHL suggested him as a good man to get there tonight. GERTRUDE remarked that back in the Spanish days that guy was good. GERTRUDE thought the BART CRUM angle should shove some of these kind of guys into "our" field. WAHL mentioned at one time GOLDMAN considered buying stock in WQQW but left for the Philippines without doing so. They discussed the broadcasts over WQQW yesterday, and it was mentioned LARRY PARKS wrote most of his own speech. GERTRUDE mentioned that they (Southern Conference for Human Welfare) were putting on the cocktail party and sharing proceeds with the Lawyers Guild but POPPER did not want them to mention the Southern Conference at any time because he felt it might be poor public relations.

[redacted] (U) Shortly thereafter, WAHL contacted JACK KAMEN, Jewish Community Council, first discussing mutual Jewish matter. WAHL then mentioned BART CRUM's being in town and the Lawyers Guild meeting and stated he had been asked if he would speak to some Jewish people and whether KAMEN or HYMAN GOLDMAN would like to go to the Guild meeting and cocktail party afterwards at BELFORD LAWSON's, [redacted] KAMEN inquired if this was the residence of a negro, and WAHL blandly suggested that since CRUM is a friend of the negroes, it might be. KAMEN inquired who was running the party, and WAHL stated a group of women, some of whom may be connected with the Southern Conference. KAMEN stated it looked like a Southern Conference affair to him and mentioned it is not too popular these days. WAHL asked KAMEN if he thought that was so. (X)(U) b7D b6 b7C

[redacted] (U) On the morning of this date, ELIZABETH SASULY informed KRAMER that NAT WITT had called, advising WITT would arrive by plane the following evening, and she had made reservations for him at the Raleigh Hotel. (X)(U) b7D

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On the same morning, Mr. BAYER (TED B. ?), NYC, endeavored to locate KRAMER and requested KRAMER's wife to have KRAMER get in touch with the National Council of American-Soviet Friendship, Murray Hill 3-2080. BAYER stated he had an urgent matter to take up with CHARLIE. (X)(U)

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October 21, 1947 (X) U

[redacted] U In the morning, JOHN DIERKES talked with WAHL, making reference to the thing they were working on Sunday. DIERKES said they would like to get a list of the best Protestant ministers and any supplementary lists, such as instruments. DIERKES said what they want is an endorsement of the position taken by these people to supplement the position taken by the group in Hollywood headed by SELZNICK. WAHL stated he did not have such a list but thought such a list would be in the hands of a citizens' group. WAHL mentioned he had talked with MAX (LOWENTHAL) and MAX would be coming down today. He asked if it might be possible for them to have a couple of quiet hours with MAX and BART CRUM, also. DIERKES stated CRUM has got all of these notions already and recognizes the situation, but the problem is selling it to these guys. (X) U b7D

[redacted] U On the same morning, WAHL contacted JACK WATSMAN (phonetic), Citizens Committee (on Displaced Persons), advising him a group of highly placed people in Hollywood had gotten out a statement about the Thomas Committee and would like to have some leading Protestant clergymen join them. WAHL thought JACK might know some people who have expressed themselves in support of the Stratton Bill. Thereafter, they discussed a number of liberal churchmen not set forth herein. (X) U b7D

[redacted] U WAHL then contacted DIERKES, stating two people from the Federal Council of Churches worth getting would be CHARLIE TAFT and ALLEN T. BURNS, both in New York. WAHL stated he was told FRANK ADELOT of Princeton is an important name involving Quaker side. WAHL also mentioned LAWRENCE PICKET, which DIERKES corrected as CLARENCE PICKETT. WAHL mentioned Mrs. HARPER SIBLEY. (X) U b7D

The same morning, WAHL contacted the office of Congressman (JACOB) K. JAVITS of New York, stating he would like to use the facilities of the Congressman's office to have BART CRUM, ADRIAN SCOTT, and ED DMYTRYK interviewed together with a couple of selected people from the press to take their pictures and interview them about the movie "Crossfire." WAHL indicated SAM ROSENBERG (WAHL's nephew), who is one of the best photographers in the country, would need clearance to get into the office building. After some discussion, the woman answering the phone stated they assume it will be all right for WAHL to use the office, indicating the room number is 312. The woman stated CRUM is a personal friend of Mr. JAVITS, and she is anxious to see him herself. (X) U

[redacted] Immediately thereafter, DIERKES and CRUM spoke with WAHL. DIERKES inquired if WAHL had a list of newspapers to which the editorial (X) U b7D

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in the Washington Post could be wired. WAHL did not have such a list, but thought it comparatively easy to obtain a list from the classified phone book. CRUM stated he knew a lot of these people personally and thought it might be effective to wire directly MARSHALL FIELD, JOHN KNIGHT, GARDNER COLES, JAMES of New York Times, ED THACKERY (phonetic), and PAUL SMITH of the Chronicle. (X) u

WAHL also told CRUM he is working on a list of Protestants, and CRUM indicated he was also interested in Rabbis. CRUM inquired if there were any liberal Catholics, and WAHL stated, "Are you asking me?" CRUM stated Bishop SHIELD of Chicago, if he could do it. (X) u

[redacted] u On the afternoon of this date, ELLA SHALIT informed WAHL he (MAX LOWENTHAL) had arrived and was going to be at the Capitol, extension 100, until 4:30 p.m. DAVE indicated he was at the office of Senator PEPPER and would contact him at the Capitol. (X) u b7D

CONF. INFT. (X)

[redacted] (C)(u) On the morning of this date, HERBERT BIBERMAN, one of the subpoenaed witnesses, endeavored to locate KRAMER, stating he had seen him on the previous night (at National Press Club ?) and KRAMER had asked him to get in touch with him. (C)(u) b7D

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[redacted] (C)(u) At 9:40 p.m., on this date, KRAMER advised his wife he was going to LEE PRESSMAN's place and then would come home from there. KRAMER also mentioned he had met NAT (WITT) at the hotel. (C)(u) b7D

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[redacted] (X) u On the afternoon of this date, BETTY HAYS endeavored to locate MARTIN POPPER, stating she had a letter for him to sign which he knew about. RUTH RIFKIN (Gregory subject), secretary of POPPER, suggested BETTY leave the letter with KATHRYN POPPER at the Shoreham Hotel. BETTY stated she could not, as it is a letter with a lot of big-shot signatures which is going to the President tomorrow and she has to get other signatures on it. (X) u b7D

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[redacted] (X) u On the afternoon of this date, DAVID REIN conferred with BOB SILBERSTEIN. He inquired if BOB had gotten an opportunity to talk with KENNY and CRUM about their reaction to a reception by the local Lawyers Guild in their honor. They stated KENNY could give a talk on the Guild to the members and agreed tentatively on the date as Saturday, November 1. They discussed speakers, and REIN said they had considered a big dinner with ELEANOR ROOSEVELT, but MARTIN POPPER would not let them have it. He said when they can get speakers who will draw a crowd, the question arises as to whether they want them. SILBERSTEIN (X) u b7D

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[redacted] In this connection, a few minutes earlier, CHARLOTTE YOUNG had contacted KATHRYN POPPER, stating she had gotten over here about ten minutes late and BIBERMAN was out and apparently no one else knew what she is supposed to do. b7D

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KATHRYN then spoke with MAY REIS, inquiring about several Hollywood individuals. She spoke with WALDO SALT, advising him the girl there is CHARLOTTE YOUNG, and she is the one who is going to do the breakdown on the transcript. KATHRYN requested SALT to start her on it rather than have her wait for HERB (BIBERMAN) to return. It is again noted CHARLOTTE YOUNG is membership director of the local Communist Party.

[redacted] Later, the same afternoon, KATHRYN POPPER conferred with EDNA STARK concerning POLLY SHERMAN. EDNA explained why she could not do any work for POPPER--first, because she is endeavoring to get a full-time job, as they are terribly broke, and, second, with JOHNNY (husband ?) working for the Government she must take it easy as she has a rotten record anyway and "just for the time being, you know." EDNA explained that POLLY SHERMAN is a swell person, very capable, and that her husband is or was public relations guy for the Joint Anti-Fascist Committee when they had their trouble about a year and a half ago. She added POLLY is very interested, very sympathetic, and a good secretary and stenographer. b7D

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[redacted] On the same afternoon, an unidentified man talked with KATHRYN POPPER, who said MARTIN wanted to talk with this man. The man indicated he had talked with BART (CRUM), who said (CHARLES) KATZ, MARTIN (POPPER), and LEE (PRESSMAN ?) were having lunch together. The man stated he was going to drop in on the committee and see what was cooking and was leaving at 6 p.m. (for New York). KATHRYN indicated everybody was going up except MARTIN and requested the man to see how NAT (WITT ?) feels about leaving right away. b7D

[redacted] On the morning of October 22, 1947, RUTH RIFKIN (Gregory subject) contacted JUDY GOLDSTEIN at the Shoreham Hotel, discussing electric mimeograph machine. JUDY stated they were going to send out a re-print of an editorial to 500 newspapers that afternoon and would need envelopes. She stated they were then making up the list of names. RUTH inquired what became of the girl who was to come from Hollywood to assist in the work, and JUDY said one girl came but she is not working and she assumed she just came to work with the man for whom she usually works. b7D

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[redacted] On the same afternoon, RUTH RIFKIN called Mr. DENNETT, Columbia Press Clipping Service, stating she wanted clipping service on all New York and Washington papers, beginning yesterday, on the Un-American Activities Committee hearings. She requested him to send the clippings to PETE WEINSTEIN, [redacted] b7D b6 b7C

October 23, 1947

[redacted] In the morning, DAVID WAHL contacted CARL GREEN, Pall Mall Apartments. CARL inquired whether WAHL had conveyed the idea to his friend in New York that the whole thought that they come into this was GREEN's idea. WAHL stated not to worry about that. He would talk with him later. WAHL stated what concerned him at the moment was how to reach HAROLD, and there was some discussion as to whether there are two "s's" in HAROLD's last name. b7D

[redacted] Shortly thereafter, WAHL contacted HAROLD (WEISBERG), GLebe 7380, and stated he wondered if someone might have information concerning the chairman of the Un-American Activities Committee--something that was worthwhile. HAROLD stated it is quite possible and they agreed to meet at Group Health at 12:30. b7D

HAROLD WEISBERG is one of the ten State Department employees recently dismissed for reasons of security.

[redacted] Later the same afternoon, CHARLIE (KRAMER) contacted WAHL, who stated he had seen HAROLD, that fellow who used to work _____ _____, and he would gather he has some very rich possibilities but it would require someone going out to his house and helping him with his carpentry work. WAHL stated he had not been able to get hold of any of his friends but understood one of the lawyers has talked about it but has not done anything about it. KRAMER stated he did not really know because they had shied off him for one reason or another, possibly referring to HAROLD WEISBERG. WAHL stated it was not a case of him but a case of what he has got. b7D

KRAMER complained he began to make some demands, and WAHL stated why shouldn't he as far as remuneration is concerned. After some conversation, KRAMER indicated he would see what he could do. WAHL added he would probably want some help by way of copying the thing, and KRAMER indicated he would explore into that.

[redacted] On the same date, WAHL talked with ADRIAN SCOTT at the Mayflower Hotel concerning a piece by SCOTT about "some of my worst friends." WAHL indicated there are some friends of his in New York, a nice young couple who are doing some educational films. WAHL identified this friend as MAYNARD GERTLER who works with (JOHN) GRIERSON, and said he told him about SCOTT's plan and GERTLER seemed interested in looking into it and talking about it with SCOTT. SCOTT stated he could be reached in New York at BENNETT CERF's. WAHL explained Mrs. GERTLER is of the STRAUS family, and they try to do some decent educational things with some of their money. (X) U b7D

[redacted] On the late afternoon of October 23, 1947, WAHL contacted JOHN DIERKES. They discussed the whereabouts of BART CRUM and WAHL indicated the last he knew about him was a 3 o'clock appointment with WAYNE MORSE (phonetic). DIERKES related an interesting story to WAHL involving a friend who is an old friend of ERIC JOHNSTON. DIERKES stated he went around to see him and when he got there this friend walked into JOHNSTON's office with McNUTT, JOHNSTON, CHAYFITZ, and a public relations man, and McNUTT said, "We are up a creek without an oar. Have you got an oar?" Thereafter, DIERKES indicated this show was nobody's game except that of TAYLOR, MENJOU, GARY COOPER, and a variety of people and the really important characters have been really screwed, and he believes it time for BART or some reasonable person to go around and put the heat on these _____, and he does not feel the kids in his place are prepared to let him do it. (X) U b7D

Apparently DIERKES' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. DIERKES continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page. (X) U

[redacted] HERBERT SCHIMMEL talked with MILDRED KRAMER, asking if CHARLIE told her about the Hollywood celebrities they met last night. MILDRED stated the party the other night after the meeting (Press Club meeting) seemed like old home week to CHARLIE, as there were so many California people there. (X) (U) b7D

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[redacted] (X) U

At noon on this date, confidential informant advised CHARLES KRAMER was at the office of MARTIN POPPER, at which time he advised FRITZIE MANUEL he had been up until 3 a.m. and that SCHIMMEL had driven him home. (X) U b7D

(C) (U)

CONF. INF [redacted] In the evening, DAVE WAHL endeavored to locate KRAMER, ascertaining that he would be in the office of HERB SCHIMMEL during that evening. WAHL indicated CHARLIE KATZ would like to have CHARLIE contact him as soon as possible at 1000, Shoreham Hotel, which is headquarters for the Hollywood group. (C) (U) b7D

October 24, 1947 (X) U

CONF. INF [redacted] U In the morning, ARTHUR WEBB, London Daily Herald, contacted WAHL, advising he had been asked to write an article about any anti-Semitic propaganda in this country which "Crossfire" and "Gentlemen's Agreement" are endeavoring to combat. WEBB mentioned they had a lot of this growing in England and wanted to hit back at it quickly. WAHL referred him to the Anti-Defamation League and the Law and Social Action Committee of American-Jewish Congress, and then suggested WEBB talk with people who have made studies of this matter, suggesting HERMAN EDELSBERG as one to see. He said the director and producer of "Crossfire," namely DMYTRYK and SCOTT, are in the Mayflower Hotel and WEBB should contact them. (X) U b7D

CONF. INF [redacted] U At noon, WAHL talked with ~~ELLIE~~ (ELEANOR LOWENTHAL), NYC, inquiring whether MAX LOWENTHAL had made connection with WAHL's friend (BART CRUM). (X) ELLIE indicated as far as she knew they had not. She indicated some displeasure, stating when he (CRUM) had called he seemed a bit surly and indicated he was supposed to call LOWENTHAL. She explained at least it was her impression. WAHL apologized for CRUM, saying he was very tired and tense. WAHL stated he was most anxious for them to get together and remarked his friend (CRUM) was having dinner in Washington tonight with FELIX (FRANKFURTER). (X) U b7D

CONF. INF [redacted] U In the afternoon, ELLA SHALIT, secretary of DAVID WAHL, informed Western Union she had a straight wire to be sent to about 20 important people, which begins like this: "You together with _____ _____," and then lists the other names in the body of the wire. ELLA inquired whether she could furnish the names, addresses, and one copy of the message, and the operator thought it could be handled that way. (X) U b7D

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Shortly thereafter, JOHN (DIERKES) inquired of WAHL and SHALIT if the kids had printed their memoranda referring to the above telegram. DIERKES stated the telegram is awful, and WAHL commented he is ashamed of it. DIERKES indicated CRUM had not seen it and stated if they were trying to get people to the cocktail party it is silly, and they agreed no one will come. DIERKES suggested DAVE might call CHARLIE K. (KRAMER). DAVE mentioned no one had even checked to find out whether these men are here (in Washington), and DIERKES said most of them are not. DIERKES stated that telegram commits a man, and that it would make it possible to send that telegram to the press, committing a man to a point of view. He stated the recipient would be confronted with two problems: one, whether he wanted to go; and, two, if he would commit himself to anything if he appeared, and if he were a Congressman he would say, "Hell, I can't have any part of this." Also, it would automatically break the rules of Congressional courtesy. (X)U

DAVE inquired what time DIERKES expects the boy (BART CRUM), and DIERKES stated he is still up there (New York) talking, and he has an appointment at FRANKFURTER's at 7:30 p.m., so if he gets a plane he can just make it. WAHL commented the boy is wasting a lot of valuable time with unnecessary people, to which DIERKES agreed. They agreed to hold the telegrams until later that day but continued to deplore the wire prepared by "those two sillies" over there (at the hotel). (X)U

DIERKES stated if one didn't know they were so stupid, you would think this was a planned piece of damaging stuff. WAHL asked if they made it up themselves, and DIERKES stated, "Yeah, they dreamed that up." WAHL stated, "Well, to hell with that. I veto it. I believe in dictatorship." DIERKES added, "Yeah, so do I believe if it was ever necessary, here it is." (X)U

(X)U

[redacted] Later the same afternoon, DIERKES contacted WAHL, who inquired if DAVID (SILVER) was with DIERKES. WAHL stated SILVER had called a few minutes ago to ascertain whether the telegram had been sent. WAHL stated he would have to tell him he had talked with some people and the question of propriety was raised; and WAHL also wondered what had happened in connection with PEPPER's idea of doing this, and WAHL thought it had better be held up, particularly since at least ten of the people on the list are not going to be here Monday. (X)U b7D

DIERKES agreed and also stated a press conference that day was a flop. DIERKES stated KENNY had said, "What the hell was that conference for?" and he had asked if KENNY did not know it was coming off. KENNY stated he did not. DIERKES declared he then asked KENNY if he did not think it high time someone figured out who is running this thing or what goes on. DIERKES mentioned MAL HOBBS had called him and complained about a press conference to which he was not invited. (X)U

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WAHL then spoke with DAVID SILVER, Hay Adams House, stating he had found practically all the Congressmen, especially Senators, would not be around Monday and also thought the wording of the telegram a little difficult. SILVER suggested WAHL get the views of LESTER COLE or HERBERT BIBERMAN or CHARLIE KATZ, mentioning there were two drafts of the telegram, two different ideas, and they selected this one. (X)U

[redacted] Thereafter, WAHL talked with HERB BIBERMAN, Shoreham Hotel, relating DAVE SILVER and CHAUNCEY McKEEVER (phonetic) came in earlier with a draft of a telegram to some Senators and Congressmen. WAHL mentioned the wording of the telegram and also suggested deleting one sentence, namely: "We feel that this inquiry is in effect a trial under guise of investigation devoid of any semblance of due process and constitutes an attempt by the Committee to censor the screen." BIBERMAN rejected these suggestions and WAHL indicated he would send the telegram as given. (X)U b7D

During the same afternoon, DIERKES talked with WAHL about the hearings, mentioning before the war his business was public opinion testing, which he had been doing the past several days, and he has it from various people throughout the country that thanks to a variety of editorial and columnist opinion this thing is going better than they had reason to expect. WAHL also said they had a wonderful press and much better than expected. However, WAHL stated that is not what they are there for. They are there to see that the gentlemen accused get a fair hearing, that their names are straightened out and their reputations saved, and this depends upon winning the case before the committee rather than upon press and public opinion. (X)U

[redacted] In the afternoon, MARCUS COHN spoke with WAHL about Jewish matters. Then WAHL inquired if MARCUS' people are interested in the Un-American hearings. COHN stated they are having an administrative committee meeting a week from Tuesday, and he thinks this will be on the agenda. COHN stated he wants them to take more steps than merely going on record. WAHL said he happens to know ADRIAN SCOTT, who did "Crossfire" and the guy is a prince and so honestly and sincerely interested in the question of anti-Semitism. WAHL mentioned the director, EDDIE DMYTRYK and stated they are both Catholics, by the way--wonderful. (X)U b7D

[redacted] In the afternoon, JOHN DIERKES contacted WAHL, who informed him of the arrival of BART CRUM from New York. DIERKES stated he had just talked to WAHL's friend (LOWENTHAL or WITT) in New York, who said he had talked to their friend at length and that two of their other friends who (X)U b7D

have recently been incarcerated in an establishment north are having a little meeting with him this afternoon once they arrive. WAHL inquired if the meeting was up there, and DIERKES stated it was. DIERKES asked if WAHL knew about that and the latter stated he had a suspicion but was not able to put everything together. DIERKES inquired as to who they were and WAHL said he thinks one is LEE (PRESSMAN ?), adding, "I wonder if he is referring to NAT WITT." DIERKES inquired to whom and WAHL stated "NAT," adding, "Oh well, I'll see you." This reference is obviously to the Gregory case. (C) (U)

[redacted] (C) (U) In the morning, an individual believed NAT WITT, NYC, contacted KRAMER, referring to his friend (JOHN ABT), who went there the other day. WITT stated this is Friday and he was there Wednesday (before Grand Jury in New York) and yesterday he received a call from reporter WALTERS of the Times Herald. WITT further mentioned Mr. X (possibly VICTOR PERLO) has stated he had received a call from the Herald Tribune bureau in Washington, asking the same question. (C) (U) b7D

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WITT then made reference to their friend who was in Washington early this week (MAX LOWENTHAL), and stated he had gotten hold of WITT and had a lot of stuff along the same lines and is quite worked up (apparently referring to material of damaging character concerning Chairman THOMAS and Committee). WITT indicated he only wants to work through BOB (KENNY) and wants him to run the show. WITT indicated he had discussed it with his other friend (BART CRUM), who protested that BOB is the top guy but the stuff should go to him so he could give it to BOB. (C) (U)

WITT indicated he spent the whole evening with his friend, who would not agree, so he called back and his guy there (DIERKES ?) said o.k., if that's the way it's going to be, and when he again talked with a friend he was angry at even the suggestion that he would consider that. WITT continued his friend there is very worked up about it especially against MARTY (POPPER), claiming he is over his head on this stuff and he would not have anything to do with POPPER. (C) (U)

In the afternoon, KRAMER was in the office of WAHL and unsuccessfully endeavored to locate CHARLES KATZ, inquiring of GAIL (McDONALD) at the Shoreham Hotel whether JULIE DAVIS had typed the thing he left at her typewriter. KRAMER endeavored to reach HENRY COLLINS, I. F. STONE of PM, PALMER WEBER, CIO, (WILLIAM) POMERANCE, AU 3-7330, NYC. (C) (U)

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[redacted] (C) (U) On October 25, 1947, IRVING KAPLAN (Gregory subject) invited JOHN DIERKES to breakfast the following morning. Accepted. (C) (U) b7D

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October 26, 1947 (U)

[redacted] DIERKES at KAPLAN residence contacted HERBERT BIBERMAN to advise DAVID KARR (reporter for DREW PEARSON) wanted BIBERMAN, DALTON TRUMBO, MILEY (LEWIS MILESTONE ?), and whomever else HERBERT suggests, to come to KARR's place that afternoon. BIBERMAN indicated it would be impossible for everyone, as they plan a meeting at 4 p.m., and DIERKES suggested they go to KARR's at 6. Agreed. (U) b7D

October 27, 1947 (U)

[redacted] WAHL conversed with KRAMER, indicating they would have to drop this matter because his friend (CRUM) had not worked the thing out and does not feel he can do so on the basis which WAHL's friend (LOWENTHAL) in New York outlined rather clearly. WAHL added it might be that the New York end may be willing to give in a little. WAHL stated his friend here indicated there is nothing to do except see how things go today (at hearing). KRAMER said this was obvious and he wants to see this thing done so it is up to JOHN (DIERKES) and others of them to see that it is, and that he is protected in this way, apparently referring to CRUM. KRAMER stated the question is whether JOHN can do it, and WAHL said DIERKES says he can. DAVE then inquired whether he should give any definite word about KRAMER's movements, and KRAMER indicated tomorrow morning, although he was not sure he could leave in the morning. This conversation apparently concerns KRAMER's going to New York to discuss material and methods with MAX LOWENTHAL. (U) b7D

[redacted] (U) Later the same afternoon, WAHL told KRAMER the idea he wished KRAMER would pass on to their friend (LOWENTHAL) is that anything done will be turned over to JOHN (DIERKES). WAHL said the main thing is that our friend down here (CRUM) is so touchy about being in the position of doing anything that he is keeping from his colleagues. WAHL said he wants this thing done and it is up to JOHN and the others to see that he is protected. KRAMER agreed. WAHL inquired if KRAMER got the picture and CHARLIE said he did. (U) b7D

[redacted] (U) Shortly thereafter, WAHL contacted LOWENTHAL, NYC, advising this fellow (KRAMER) is leaving Washington this evening and will see MAX sometime tomorrow. LOWENTHAL inquired whether WAHL's friend (CRUM) had been apprised of this or whether he had made any objection, and WAHL stated JOHN (DIERKES) had authorized it. LOWENTHAL explained any suggestions (U) b7D

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made would simply be available to WAHL's friend (CRUM) if and when he wanted to use them; that is, the research and so on would have been done. (X) u

On the same afternoon, DIERKES talked with WAHL, who inquired if EMMETT LAVERY (?) was in town. DIERKES did not know. DIERKES stated he had called the Tribune, which would run an editorial tomorrow letting go a real blast at this guy (Chairman THOMAS ?). (X) u

[redacted] u On this date, KRAMER conversed with HERBERT SCHIMMEL, discussing the committee developments. SCHIMMEL asked if KRAMER heard that 8 o'clock broadcast, which he described as wonderful. He indicated that HARLEY (phonetic) did fine, possibly referring to Senator HARLEY KILGORE. KRAMER said he thought he did very well and what he said seemed very much in keeping. KRAMER inquired if SCHIMMEL had gotten him, and HERB stated he did not, that he guessed BOB KENNY or someone else got him, that he thought he was "getable" but it had to be from somebody else. KRAMER mentioned ELBERT (Senator ELBERT THOMAS ?) had delivered, too. SCHIMMEL asked if KRAMER saw CLAUDE (PEPPER) in New York. KRAMER stated he got there so late, but HANNAH (DORNER ?) told him there was a party somewhere; however, KRAMER could not find the address so he did not see PEPPER. (X) (u) b7D

[redacted] (X) (u) On the afternoon of October 27, 1947, HERBERT SCHIMMEL informed KRAMER of a message from LEE PRESSMAN to call NAT WITT in New York. (X) (u) b7D

On the same evening, KRAMER talked with WITT, who stated their mutual friend had gotten hold of WITT and WITT wanted to know what LOWENTHAL had discussed with KRAMER. KRAMER stated all he wanted to know was whether MAX wanted him to stay, and MAX indicated everything was in a mix-up, and he was retiring, so KRAMER thought the best thing to do was to come back to Washington, and he informed MAX he would be perfectly willing to return. WITT stated that is the point, he wants KRAMER to come back but refuses to find out what happened to the other guy down there, and he doesn't want KRAMER back unless the other guy gives his o.k. with no conditions. KRAMER stated he had been talking with WAHL every half hour and apparently he does not want to make any commitments but wants KRAMER to go up to New York and get what he can and then they will introduce it through one of his assistants. KRAMER said he thought that is all right, otherwise he would not go. KRAMER indicated he would come to New York tomorrow if possible and get in touch with NAT after he talks with the guy (LOWENTHAL). (X) (u)

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[redacted] (X) In the afternoon, BOB SILBERSTEIN talked with ABE UNGER, NYC, who said JOHN ROGGE agreed he would attend an all-day conference at the State Department on the proposed international bill of rights, and that MARIAN PERRY would go down with him. SILBERSTEIN stated he is very anxious for them to have their meeting on the 22nd and adopt a report on the current activities of the Thomas Committee and the general question of power to investigate, as to which the Guild has never taken a lead, and it should be in such a character as to be distributed. SILBERSTEIN stated he has some funds earmarked for that purpose. (X) U b7D

[redacted] (X) During this morning, VIRGINIA DURR, wife of CLIFFORD DURR, Federal Communications Commissioner, talked with KATHRYN POPPER, who stated the Lawyers Guild is giving a cocktail party Saturday at the house for BOB KENNY and BART CRUM, to which VIRGINIA is invited. VIRGINIA mentioned being on the board of Progressive Citizens of America. (X) U b7D

[redacted] (X) (U) On the evening of October 27, 1947, MADELINE DONNER advised SELMA REIN the Southern Conference is working on a mass meeting with the Hollywood group to be held at the new National Guard Armory Friday. Apparently this did not materialize as no information has been received of such a meeting. (X) (U) b7D

[redacted] (X) CAROL KING advised DAVID REIN she is coming to Washington for the hearing Thursday as a visitor but thought she should warn REIN she won't do anything and spare him the shock. Presumably this reference is to hearing in the case of GERHARD EISLER, rather than Un-American Activities hearings. (X) U b7D

[redacted] U WAHL contacted MARCUS COHN, indicating the Committee is going to have this discussion on the whole question of our police state down here, Communist business, question of firings, and all that. COHN indicated he was trying to compile some factual stuff and inquired about sources, such as what happened at the State Department and Central Intelligence. WAHL indicated one of the people who would have such information would be PAUL PORTER, and COHN agreed as far as State Department matters are concerned. (X) U b7D

WAHL also stated ALIX GINSBERG has a good deal of information if he will talk about it, because he has handled a number of cases involved in this Grand Jury hearing up in New York. COHN was surprised at this, and WAHL stated it happens to be true but he does not know if he talks about it. (X) U

They also discussed the possibility of PM files containing material, and COHN stated he talked with IZZY STONE this morning, and he will make his files available--the press files. COHN also stated he is calling a fellow by the name of JAFFE (phonetic) at the Lawyers Guild, who is head of their civil liberties thing, and he may have some material. WAHL inquired if IRVING ENGEL (phonetic) will be involved, and COHN said "Yes." WAHL stated it would be a good idea if IRVING ENGEL would speak to MAX LOWENTHAL in New York on this subject, because he has a great deal of material at his fingertips, and if IRVING is sufficiently interested, MAX could probably hand him a great deal. (X) U

October 28, 1947 (X) U

[redacted] U JOHN DIERKES endeavored to locate WAHL, who had gone to see BART CRUM. ELLA SHALIT informed DIERKES that CHARLIE KRAMER had gotten away to New York fifteen minutes earlier. DIERKES said for WAHL to call our friend (MAX LOWENTHAL). (X) U b7D

Later, JOHN DIERKES requested ELLA SHALIT to send a wire to LEONARD LYON, New York Post, as follows: "WYNN NATHANSON suggested I give this information to you. Yesterday when Congressman THOMAS said to ERIC JOHNSTON that the motion picture industry was not cooperating with the government, it so happened that the Association of Motion Picture Exhibitors under the direction of TED GAMBLE was being briefed by CHIP BOHLAN, JOHN JAY McCLOY, Secretary of State MARSHALL, and Mr. LOVETT at State Department in regard to the Marshall Plan. (X) U

[redacted] U At noon, DAVID WAHL contacted LOWENTHAL, NYC, advising him that fellow (KRAMER) would arrive in New York about 2 o'clock. LOWENTHAL inquired if WAHL got this letter he sent from ENGEL. WAHL stated he had and sent it back to MAX with a note yesterday and added he is going to speak to that fellow and have someone else speak to him. (X) U b7D

[redacted] U In the afternoon, WAHL talked at length with JOHN DIERKES. WAHL mentioned the statement by HERBERT MALTZ as the most beautiful piece of prose--a Gettysburg address--and said it was terrific. DIERKES said he hoped all nineteen were cited and mentioned ED MURROW said if they will indict all nineteen, then without further ado the case is won. He said MURROW made a speech on the air last night that is being quoted all over the press. He said there has never been a crack that lit up the boards the way this one did. He indicated MURROW said many people have compared this with the Palmer business but that it is not, that this has the smell of Reichstag fire in it. (X) U b7D

DIERKES said the (Pittsburgh) Courier, Afro-American, and Defender came out tonight and are going to let go a blast with 76-point type, the like of which you have never seen. (X)(U)

WAHL asked if DIERKES is going to the Chairman, and DIERKES said he is very hesitant about that place these days. They spoke about BART CRUM's returning to the hotel and DIERKES said he thought he would, because of GERTRUDE (CRUM). WAHL stated ELLA SHALIT was taking BART's boy on a tour of the FBI, and JOHN said, "Oh, good, that's wonderful. That is really wonderful," which amused WAHL. DIERKES said he thought now that they are being successful the community should know that "we ran this publicity." WAHL said they certainly will know who was in there pitching. They agreed it could not possibly have been done without a guy like CRUM, and WAHL said this thing would not have gotten anywhere without him. "It would have been a horrible thing. I hate to think of it." (X)(U)

JOHN asked WAHL if he could imagine CHARLIE running this, and WAHL said he couldn't have stood it, possibly referring to CHARLES MICHIE. WAHL congratulated DIERKES, stating he was terrific and had really delivered and they should learn something from this. DIERKES said he is confident they have but believes it too bad they did not do the "other things we suggested to them." (X)(U)

[redacted] (C)(U) CHARLES KRAMER, NYC, advised his wife he would return in the morning. He stated the trip has by no means been wasted, because steps are being taken to correct a lot of things and in that sense he believes it was extremely valuable. He said even on the narrower one the reason he first came up on his ____ ah ____ it was worthwhile. This double reference may concern the Gregory case, as well as the Hollywood thing. (C)(U) b7D

Later this evening, Senator CLAUDE PEPPER spoke with MILDRED KRAMER, stating he is leaving for Florida and will return November 5. He indicated (ANGUS) CAMERON stated publicly in New York that PEPPER is going to write a book which indicated CAMERON decided to go ahead with it. PEPPER instructed that CHARLIE show the outline they had prepared and work as far as he can getting up the records on people who have to do with our foreign policy and summarize them and to work on the theory that whenever you find a liberal administration which puts emphasis upon democracy in a country you seldom find that country taking an imperialistic attitude abroad. (U)(C)

Any further information from confidential sources will be furnished to the Bureau. (C)(U)

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WFO 100-18990

From the several confidential sources listed in this letter, it appears that the following persons assisted JOHN DIERKES and the other leading figures, apparently working from headquarters in Suite 1000, Shoreham Hotel:

[redacted]

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As indicated, the list c ns suggested by SELMA REIN to Mrs. BOB SILBERSTEIN in connection with a reception to raise funds is set out as follows:

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[redacted] worth contacting
well-known social worker
sociology teacher at Howard
prominent in negro affairs
famous churchman
wife of man who owns the Post
wealthy real estate man who considers himself a liberal

[redacted] wealthy liberal people
[redacted] husband was a negro judge, [redacted] runs the Citizens' Committee for Community Planning

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[redacted] rich old lady
[redacted] former chief of Women's Bureau, Department of Labor, [redacted]

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Honorable [redacted], Westchester Apartments
[redacted] member of Lawyers Guild
[redacted] helps run CIO-PAC
[redacted] N. W.
[redacted], N. W.
[redacted] S. E., negro newspaperman
[redacted], N. W.
[redacted], N. W.
[redacted] N. W.
[redacted] N. W.
[redacted]
[redacted] a columnist
[redacted] N. W.
[redacted]
[redacted] Chevy.Chase
[redacted] N. W.
[redacted] N. W., runs an art gallery
[redacted] N. W., head of ADA in town
[redacted] Alexandria, radio commentator
[redacted] N.W., leader in Physician's Forum, a group of negro and white doctors
[redacted] Kensington, Maryland"

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- PENDING -

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At Washington, D. C.

Will continue to follow and report all developments in connection with the Communist infiltration of the motion picture industry as revealed at the House Un-American Activities Committee hearings and other sources available to this office.

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FD-72

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES [redacted] FILE NO. 100-18990

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| WASHINGTON, D. C. | 11-8-47 | 9/16,25,26,29;10/3,4,6,9,11,17,18,20—28/47 | CHARLES G. CLEVELAND jm sjm ekt |

TITLE

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE

INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

Numerous individuals in Hollywood, California, banded together in early October 1947 to plot a line of attack upon the House Un-American Activities Committee in order to defend those people subpoenaed to testify on their Communist affiliation. A testimonial rally was held on October 15, 1947, at the Shrine Auditorium in Los Angeles, California, in honor of the nineteen subpoenaed who were leaving on the following day for Washington, D. C., to testify. The rally was sponsored by the Progressive Citizens of America. Several read prepared papers which bitterly assailed the motives of the House Committee and conveyed the general theme that the current Congressional Committee inquiry is an attack upon the motion picture industry and an attempt to control and censor motion pictures. A total of $6,100 was realized from a collection taken at this rally which was to be used for publicity on behalf of the "nineteen witnesses" and against the House Committee. A reception was arranged in Chicago on October 17, 1947, for the witnesses while enroute to Washington, D. C. It was anticipated that approximately five-hundred to seven-hundred people would attend this reception. On the evening of October 20, 1947, a "publicity rally" was held at the National Press Club Auditorium, Washington, D. C., sponsored by the National Lawyers' Guild and the Southern Conference for Human Welfare. Several of the "nineteen witnesses" read prepared papers which were defiant in their remarks toward the Committee and stated that it was their intention to "break up" the Thomas Committee so that there would be no censorship of thought in connection with the production of motion pictures

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Declassify on: OADR
#32, 34 Release (Package #35)

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REASON-FCIM II, 1-2.4.2 2
DATE OF REVIEW 11-12-90

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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C.N. 270,577

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. Ladd

DATE: November 10, 1947

FROM : J. P. Coyne

CONFIDENTIAL

SUBJECT COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Martin Popper, a National Executive of the National Lawyers Guild and one of the attorneys for the "unfriendly" witnesses in connection with the recent hearings held by the un-American Activities Committee concerning Communism in the Motion Picture Industry, today contacted Ben Margolis in Los Angeles who was also one of the attorneys for the "unfriendly" witnesses. Popper informed Margolis that he received a wire this morning from Speaker Martin of the House of Representatives to appear before him this afternoon in order to present the arguments in favor of his clients. Popper stated that he immediately contacted Speaker Martin's Office in an effort to get a postponement but was advised by a Mr. Milne (phonetic) that Mr. Martin was leaving town and, consequently, the latest Mr. Martin could see him would be at 9 o'clock tomorrow morning (November 11, 1947). Popper requested Margolis to get in touch with Bartley Crum and Robert Kenney, also attorneys for the "unfriendly" witnesses, and request that they immediately wire Speaker Martin to postpone the hearing. Popper also requested that Margolis contact the Committee for the First Amendment requesting that they likewise wire Mr. Martin requesting a postponement of the hearing. Popper also contacted James B. Procter who is reportedly acting as a public relations representative in New York for the Committee for the First Amendment. He requested that Procter contact well-known individuals and ask them likewise to send telegrams to Speaker Martin requesting that he postpone the hearing. It was indicated during this conversation that the Committee for the First Amendment had received a loan of $25,000, eight thousand of which would be spent on a radio program, the remainder on research. Martin also contacted Bill Hayes, local attorney in Washington for the CIO, concerning this matter. It was agreed that Hayes and Popper would hold a Press Conference in the Press Club this afternoon at which time it would be pointed out to the Press that Speaker Martin was not giving them ample time to present their case.

HAND DELIVERED

It would appear from the above that Popper is endeavoring to instigate a pressure campaign in an effort to influence Representative Martin and possibly postpone Mr. Martin's decision until Congress has convened.

The above information was furnished by supervisor William Ryan of the Washington Field Office.

RECORDED & INDEXED 100-138754-309

31 NOV 15 1947

DECLASSIFIED BY SP2 B.W. Ficen ON 4-12-95
per release 377272
CLASS. & EXT. BY SP2 Fyn/90 11/26/90
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 11/26/90

EX-93

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Declassify on: OADR
12-17-84

CONFIDENTIAL

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JJC:hls

NOV 25 1947

COM-4

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. TELETYPE

## DECODED COPY

WASH FROM LOSA 9 13 3-39 PM
DIRECTOR URGENT

COMPIC. REMYTELS NOV SEVEN AND TEN. HOWARD EMMETT ROGERS STATES MEETING HELD AT MGM LAST NIGHT WAS CHANGED FROM ORIGINAL PLANS. NO WRITERS WERE CALLED, ONLY THE PRODUCERS. SOME DIRECTORS AND THE DEPARTMENT HEADS BEING PRESENT. THERE WAS NO CONDEMNATION OF COMMUNISTS BUT MAYER SAID THAT THE BOX OFFICE WAS BEGINNING TO FEEL THE PRESSURE OF PUBLIC OPINION. HE ALSO SAID THAT THEATERS WERE BEING PICKETED IN CERTAIN PARTS OF THE COUNTRY AND SEVERL EXHIBITORS HAD REFUSED TO BOOK PICTURE SONG OF LOVE BECAUSE KATHERINE HEPBURN IS IN IT. HE SAID THAT HIS DOOR AS WELL AS THAT OF EDDIE MANNIX COULD ALWAYS BE OPEN IN EVENT ANY COMMUNIST CARED TO COME IN AND QUIT.

HOOD

RECEIVED 11-13-47 7-53 PM EST MET

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per release 37722

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EX-135 44 34 NOV 15 1947

cc: Mr Coyne

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If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding systems.

52 NOV 22 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TAMM

DATE: November 4, 1947

FROM : D. M. Ladd

SUBJECT: MOTION PICTURE INQUIRY
COMPIC

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

SAC Kimball called me on the night of November 3, 1947, in connection with Haakon Chevalier, who he advised had been subpoenaed by the Tenney Committee in San Francisco. Mr. Kimball stated that he had received a telephone call from Chevalier's attorney, one Francis McCarty of Oakland, California. McCarty advised that he is representing Chevalier in this regard in the "San Francisco Call Bulletin" on the evening of November 3, 1947; that McCarty appeared before the Tenney Committee on that day and asked for a continuance for Chevalier until Bartley Crum had returned from the East and had had an opportunity to confer with Chevalier. Mr. Kimball stated that McCarty asked him two questions: First, McCarty stated he understood that when the Bureau interviewed Chevalier, he, Chevalier, had been asked not to discuss this matter with anyone. Mr. McCarty desired to know whether the Bureau would release him from this obligation.

Mr. Kimball stated he told McCarty that the Bureau had no hold whatsoever over Chevalier, that he was perfectly free if he were under subpoena to discuss any matters which he might be called upon to discuss.

McCarty also inquired if he could obtain a copy of the statement furnished by Chevalier at the time the Bureau interviewed him several months ago. Mr. Kimball states he advised Mr. McCarty that the Bureau records were confidential and that he could not furnish him with a copy of this statement.

Mr. Kimball stated it is not known when Chevalier will appear before the Tenney Committee inasmuch as Bartley Crum's return is indefinite.

DML:da

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-17-95 BY SP2 BTC/cm

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STC

RECORDED
&
INDEXED

Memo - Director
RDJ 11-6-47

100-138754-311
F B I
34 NOV 18 1947

R 343

71 DEC 8 1947

cc: Mr. Ladd

RECORDED 100-354-312

The Attorney General
Director, FBI

November 15, 1947

MOTION PICTURE INQUIRY

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-85 BY SP12 BJ
Per release 377272

The San Francisco Office of the Bureau has advised that Haakon Chevalier has been subpoenaed by the Tenney Committee in San Francisco. It has been brought to your attention previously that Haakon Chevalier is the individual who approached Dr. J. Robert Oppenheimer for information on the Atomic Bomb Project in the latter part of 1942. Chevalier, who is a personal friend of J. Robert Oppenheimer, was requested to contact the latter for this information by George Charles Eltenton, then an employee of the Shell Development Corporation. Eltenton in turn had been requested by Peter Ivanov, Secretary of the Soviet Consulate in San Francisco, to obtain this information for the benefit of the Soviet Government. Oppenheimer refused to furnish Chevalier any information.

Francis McCarty, stating that he was the attorney for Haakon Chevalier, contacted the San Francisco Office November 3, 1947 and advised that he had appeared before the Tenney Committee on November 3, 1947 and had asked for a continuance for Chevalier until Bartley Crum, also an attorney, had returned from the East and had had an opportunity to confer with Chevalier. McCarty wanted to know if the Bureau would release Chevalier from his promise, given at the time of his interview by Bureau Agents, not to mention the matter to anyone. He was told that upon subpoena, Chevalier should feel perfectly free to discuss any matters which he might be called upon to discuss. McCarty also inquired if he could obtain a copy of the statement given by Chevalier at the time he was interviewed by Bureau Agents. McCarty was advised that the Bureau records are confidential and he could not be furnished with a copy of this statement.

The statements of Chevalier and Eltenton appear in the report of Special Agent Charles F. Brusch dated March 27, 1947 at San Francisco, entitled "Haakon Maurice Chevalier, with alias, Internal Security R," a copy of which was furnished to you April 22, 1947. The results of the Bureau's interview with Dr. J. Robert Oppenheimer are set forth in the report of Special Agent William A. Branigan dated September 18, 1946 at San Francisco, entitled "George Charles Eltenton," a copy of which was furnished to the Department, along with a summarization memorandum for the attention of Assistant Attorney General Theron L. Caudle, October 4, 1946. The Department's reply, advising that no prosecutions would be authorized, was dated October 22, 1946 initialed "JEH-vmg," File 146-28-2049. (100-18564-46, 100-214312-145, 147)

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Winnington
Mr. Quinn Tamm
Mr. Boom
Mr. Case
Mr. Candy

SENT FROM D. O.
TIME 10:35 AM
DATE 10-15-47
BY

9 DEC 5 - 1947

NOV 15 1947 FBI

F.B.I.

NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: November 6, 1947

FROM : Mr. D. M. Ladd

SUBJECT: MOTION PICTURE INQUIRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

BACKGROUND: COMPIC

The San Francisco Field Division has advised that Haakon Chevalier has been subpoenaed by the Tenney Committee in San Francisco. You will recall that Haakon Chevalier is the individual who approached J. Robert Oppenheimer for information on the Atom Bomb Project in the latter part of 1942. Chevalier, who is a personal friend of J. Robert Oppenheimer, was requested to contact Oppenheimer for this information by George Charles Eltenton, an employee of the Shell Development Company. Eltenton in turn had been requested by Peter Ivanov, Secretary of the Soviet Consulate in San Francisco, to obtain this information on behalf of the Soviets. Oppenheimer refused to furnish Chevalier any information and the facts were presented to the Department and prosecution was declined. This is the same incident that was recently publicized through the testimony of former Special Agent Russell, who is now an investigator for the House Committee on Un-American Activities.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-95 BY SP12B70 377272

STATUS:

The San Francisco Office has advised that on November 3, 1947, Francis McCarty contacted the San Francisco Office on behalf of Chevalier. He stated that he was Chevalier's attorney and that he had appeared before the Tenney Committee on November 3rd and asked for a continuance for Chevalier until Bartley Crum had returned from the East and had had an opportunity to confer with Chevalier. McCarty asked SAC Kimball two questions:

(1) When the Bureau had interviewed Chevalier concerning the above incident, Chevalier had been asked not to discuss the matter with anyone and McCarty desired to know whether the Bureau would release Chevalier from this obligation. (He was told that upon subpoena, Chevalier should feel perfectly free to discuss any matters which he might be called upon to discuss.)

HANDLED BY ETGP DESK

(2) McCarty inquired if he could obtain a copy of the statement furnished by Chevalier at the time he was interviewed by Bureau Agents. In this regard, it is noted that Chevalier was interviewed by Bureau Agents on June 26, 1946, at which time in a signed statement, he admitted approaching J. Robert Oppenheimer at the request of Eltenton for information on the Atom Bomb Project. McCarty was advised by SAC Kimball that the Bureau records were confidential and he could not furnish McCarty with a copy of this statement.

RECORDED & INDEXED 100-358076-312

F B I

NOV 18 1947

ACTION:

None. The San Francisco Office will keep the Bureau advised of pertinent developments but at the present time it is not known when Chevalier will appear before the Tenney Committee inasmuch as Bartley Crum's return is indefinite.

RGF:esb

Send memo to Gen. Counsel attention [illegible] to fact matter was submitted to D.A.G. when. H.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: November 18, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMPIC
INTERNAL SECURITY - C

Remylet dated November 1, 1947. It will be noted that on page 17 reference was made to one DAVID SILVER.

On November 18, 1947, Special Agent VINCENT W. HUGHES of this office contacted Mr. BRICKER, Assistant Manager of the Hay Adams House in connection with the registration of DAVID SILVER. SILVER registered on October 19, 1947, and checked out on October 31st. He gave his forwarding address as Mills Building, San Francisco, California. During part of his stay at the Hay Adams House SILVER was in room 324 alone, but later he shared room 414 with JOHN DIERKES. Two long distance telephone calls were made by SILVER, according to the records of the Hay Adams House. On October 23rd and again on October 25th he called Norwalk, Connecticut #69824.

Mr. BRICKER stated that the other members of this group who stayed at the Hay Adams House were BARTLEY CRUM, JOHN DIERKES and a Mr. CHAUNCEY McKEEVER, who left a forwarding address of [redacted] San Francisco. Mr. BRICKER stated that all of the bills for these four individuals were paid by Mr. BARTLEY CRUM.

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It is requested that the San Francisco Division furnish the Bureau and Los Angeles with any information in their possession concerning DAVID SILVER and CHAUNCEY McKEEVER.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-95 BY SP2 BKO

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CC-San Francisco
Los Angeles

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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 14, 1947

FROM : SAC, Los Angeles

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY. INTERNAL SECURITY (C)

Reference is made to a letter from the Bureau captioned as above dated October 15, 1947, with a carbon copy to New York City, in which the request was made that this office was to prepare a letter for the New York City Office "outlining the ramifications of the motion picture industry which have New York connections and have been subjected to communist activities directly or indirectly." In accordance with this request the following analysis of the motion picture industry has been prepared and it is being outlined in the sub-headings set out below. It is realized that some of the information contained may be rudimentary but nevertheless it is being incorporated herein so that the reader can get a general picture of the importance and influence exerted in New York City upon the motion picture industry. It is imperative that the identity of the persons mentioned in this letter be kept confidential and no mention of their names made in the course of any investigation.

## PRODUCTION AND FINANCE

JOHN HYDE, one of the three partners owning the William Morris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studios of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing $50,000 to $100,000.00, L. B. MAYER might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer or inject itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. Mr. HYDE said that "normally, they go along with production."

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Director, FBI November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY.
INTERNAL SECURITY (C)

On November 12, 1947 JAMES E. NEVILLE, Attorney, 411 West Fifth Street, telephone Trinity 6101, residence [redacted] Los Angeles, California, furnished the following information: b6 b7C

NEVILLE represents the Bankers Trust Company, 16 Wall Street, New York, N.Y. City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by NEVILLE. This being primarily his responsibility.

It was learned that among the Bankers Trust Company clientele in this case there were such well known independent producers as HUNT STROMBERG, JAMES CAGNEY, DAVID SELZNICK, et al.

NEVILLE, who described himself as a former Assistant United States Attorney in Los Angeles during the late twenties, said he was alert to communist tactics but had not encountered any attempts by any of his clients or others to inject or attempt to inject any communistic influence in their financial dealings. A review of the scripts involved is a part of NEVILLE'S job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the Bankers Trust Company. In making the above statement NEVILLE took into consideration the indirect approaches and methods of influence utilized by communist groups and front organizations. He felt that so far as his knowledge was concerned, communist influence had not been felt in the financial end of the motion picture productions handled by the Bankers Trust Company. NEVILLE could not state definitely whether or not Bankers Trust Company financed any stage plays in the New York area or not. It was his off-hand opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

JACK MOFFITT, [redacted], telephone Webster 4683, upon November 7, 1947 and November 8, 1947 advised as follows: b6 b7C

MOFFITT remarked that he had recently testified before the House Un-American Activities Committee hearing in Washington, D.C. concerning communist

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infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator JACK TENNEY. MOFFITT said that he had recently been fired by Esquire Magazine for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by DAVID SMART, publisher of Esquire, was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that MOFFIT'S works might again be acceptable if he changed his writing tactics.

One of the articles published by Esquire Magazine which apparently was not approved by the publisher was entitled "The Business Man Cometh," which dealt with communist influence in several motion pictures. It is believed that the Bureau and New York Office are familiar with this article.

MOFFITT recently did an article on CECIL B. DeMILLE, well known motion picture producer, which was published in Esquire Magazine. His most recent article submitted to Esquire Magazine dealt with a review of CHARLIE CHAPLIN'S current picture "Monsieur Verdoux", but it was rejected. MOFFITT was critical of CHAPLIN and his communistic leanings in this review and he believes the submission of this material to Esquire hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D.C. before the House Committee.

MOFFITT said that he had done considerable research on the communist influence within the New York theatrical set-up and had touched upon this subject in his testimony in Washington, D.C. MOFFITT has made available to this office certain material dealing with these reviews which will be made available to the Bureau and New York Office in report form.

MOFFITT said that he had on one occasion received some definite information that the publishers of Esquire Magazine were favorable to the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of Esquire Magazine in which it was suggested that MOFFITT write an article criticizing the release of the old picture "The Birth of A Nation," produced by D. W. GRIFFITH, which dealt with the rise of the Klu Klux Klan in the South following the American civil war. It was mentioned in this letter that the request for criticism of this picture had come direct from

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the editor of the Daily Worker in New York City. Copies of this letter will also be furnished this office in the immediate future and same will be forwarded to the Bureau.

Concerning communist influence in the financing and producing of motion pictures, MOFFITT felt that there had been no direct approach by the communists themselves or their fronts into the field of financing pictures. He did feel, however, that the approach, although indirect, had been very effective in the following manner: During the past fifteen years the communists laid the ground work in the theatrical and literary fields which made certain themes of communism very popular; that is, the discrediting and breaking down of proven American systems and principles which were accepted frequently in a humorous and very entertaining manner. These novels and plays were then produced on Broadway, in most instances by individuals, some of whom were no doubt favorable to the communist cause. After these plays became successful, and in many instances they did, the motion picture companies purchased them and subsequently produced them. Frequently the motion picture productions of these plays were financed by the large financial institutes of New York City and Los Angeles. Thus, these capitalistic institutes actually indirectly financed productions which were designed, in part at least, to further the communist cause.

MOFFITT said that aside from the out-right communistic producers like ADRIAN SCOTT, et al, there were a number of motion picture producers who, though circumspect in their advocation of communism, would give them aid and comfort, and produced pictures which, in his opinion, contained an indirect communist message or attempted to belittle the present form of government in this country. He mentioned specifically as examples of this type of producer JERRY WALD and VINCENT SHERMAN on the Warner Bros. lot, although he knew of no New York connections which the motion picture industry had in this latter respect.

TALENT

JACK MOFFITT, previously identified in this letter, said that the

real tie-in between New York and Hollywood was very evident in the field of talent. For the purposes of discussion, MOFFITT said talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informant, was completely sewed up and controlled by communistic groups and had been for a number of years. The set-up starts with the communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which sprung up during the OPA days and, ironically, were financed by tax-payers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with communism, are then moved through the various talent agencies, also communist infiltrated, to the Hollywood scene where they further carry on for the cause of communism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by MOFFITT that a very large percentage of the young players, writers, and directors have graduated from this New York "set up" and are either communists for all practical purposes or actually are card-carrying members. Proof of the latter, MOFFITT said, was lacking so far as personal knowledge was concerned.

Specific examples of graduates of the New York school were LARRY PARKS, actor, and SAM WANNAMAKER, Director and actor.

Approximately a year ago the communist group in New York decided that Hollywood should be a closed shop for communism and sent two individuals out here for the purpose of making it a closed shop. Persons selected to carry out this phase were MOSS HART and ROBERT SHERWOOD. These individuals were

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believed to have both kept out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. About the time HART and SHERWOOD arrived, certain Congressional and local inquiries were being made regarding communist infiltration in motion pictures which resulted in their sudden withdrawal from the scene and postponement of this proposed phase of their activity. MOFFITT was unable to supply details of their plan but said in general it was to be patterned after the system used in New York by the communists and to a more or less minor degree in Hollywood.

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that MOSS HART had recently been elected as President of the Dramatist Guild.

The talent agencies were definitely being used as a link in this communist conspiracy. MOFFITT said that WILLIAM MORRIS, JR., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either communists or furthered their cause. A person specifically mentioned was JOHN WEBER, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either communists or favorable to their cause. WEBER'S true name was believed to be ISADOR WEINSTEIN.

MOFFITT believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-communistic leaning. MOFFITT was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact.

The reviewing and critic field has not been overlooked by the communists. It is very important that plays and pictures showing the communist cause receive favorable comments. Critics of communism have not lasted very long. MOFFITT gave as a concrete example, himself. (Reference details above under heading of Production and Finance.)

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MOFFITT mentioned specifically one IRVING HOFFMAN, columnist-type of critic who has given various plays and pictures which MOFFITT felt had been influenced by communists, a good "send off." HOFFMAN was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. HOFFMAN writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, communists, communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. HOFFMAN allegedly showed his true colors recently when he upheld the communist attack on the House Un-American Activities Committee hearing in Washington, D.C.

Regarding screen magazines or so-called fan magazines, MOFFITT said there was not too much evidence of communist influence; that these magazines deal largely with the various personalities and biographies of various artists in the motion picture industry, and among writers these magazines are classified "pulp" magazines. According to Informant, Photoplay Magazine occasionally runs an editorial which sometimes touches on, and is favorable to communism. Communists have, however, made a more definite attempt to influence the readers of the so-called "Slicks" Magazines such as Saturday Evening Post, Collier's, Ladies' Home Journal, Esquire, etc.

In discussing the recruiting of new talent in the motion picture industry, JOHN HYDE pointed out that "A talented person can come to Hollywood more easily from New York than from here. Talent in Hollywood is held cheaply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that HAROLD CLURMAN and JOHN GARFIELD both originated from this source.

In discussing the purchase of plays and stories for possible production, Mr. HYDE said that large agencies such as his cover the field as far as is

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humanly possible of all new magazine stories, books, and plays which might lend themselves to motion picture production. He said that in his opinion some of the things CLIFFORD ODETS has done "would fall flat on its face" if anyone attempted to make it into a picture because it has no commercial value. The box office regulates what is purchased for production and any material which is tainted too strongly with propaganda would not be made into a picture in spite of any success it might have had on the New York stage.

ROY BREWER, International Representative of the IATSE, is of the opinion that "thousands of very talented people never rose to stardom or prominence in motion pictures because they didn't have the proper view point,"--speaking of communist sympathies. In his opinion the process by which young actors and actresses are indoctrinated in New York with communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by such persons as FREDERIC MARCH, who prefers to spend his time on the stage in New York rather than in Hollywood in motion pictures. A person like MARCH carries a great deal of influence and weight, as the programs and philosophies persons such as he expound cannot help but influence young minds, according to BREWER. What BREWER characterized as "those theatre movements in New York which have big names" are able to influence young talent and many of them are indoctrinated there. As an example of this type of person he pointed out GENE KELLY, GREGORY PECK, JOHN GARFIELD, and HOWARD DaSYLVA. BREWER went on to say that in his opinion DaSYLVA is an organizer for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respect.

DASILVA

Along these lines it is observed in the recent hearing held in Washington, D.C. that "none of the younger actors or actresses are fighting communism. Those who were, with the exception of RONALD REAGAN, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with communism, nevertheless the control exerted by communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will

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hurt their career, whereas others like ROBERT MONTGOMERY and ROBERT TAYLOR are so well established that their careers cannot be injured or hampered by others.

BREWER expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that GENE KELLY is a member of the Party and has a card. KELLY is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring KELLY in its inventory.

Continuing, BREWER said that those people in New York who are active in the theatre movement and are communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor BREWER called the "racial angle". He said that a considerable number of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theatre and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, BREWER pointed to the career of HUME CRONYN who came from New York and is now active in the Actors Laboratory. This organization, which BREWER considers to be communist dominated, trains young persons for the motion picture industry in Hollywood.

BREWER summarized his view point by saying, "You will have to stop the indoctrination of young actors and writers--they are show business."

KATE THORN, who presently resides in Hollywood, was a member of the Young Communist League in New York and a young stage actress there. She said that her experience in New York began in the year 1936 through 1942. As a young actress she alined herself with the Neighborhood Playhouse and the New Theatre League. Each dramatic school in New York had a cell of the Young Communist League which operated through the American League Against War and Fascism.

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She recalled that YSERI LIEBMANN was a paid party organizer and he has since adopted the name PAUL MANN.—(New York Office undoubtedly has records of this individual. According to Informant, he is a Canadian and was deported once on a charge of rape.)

KATE THORN traced her own experiences saying that in the summer of 1935 she got a job in Dream Mansions, which was a theatre group operating what is spoken of in the New York area as the "Borstch Circuit". The group operated out of a sort of summer camp and a person named MARTIN SLOAN led a movement among the actors and actresses to go on strike so that the waiters employed at the camp could be unionized. The camp management took the position that if the waiters could be unionized they would hire regular union waiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry posted outside thus appealing to the dramatic sense of the young actors and actresses and serving in this manner to indoctrinate many of them with communistic doctrines. Through SLOAN she got into the Neighborhood Playhouse on a scholarship which was arranged by MORRIS CARNOVSKY. From there she went to the Group Theatre. It was here she met JOHN GARFIELD alias JULIE GARFIELD. While at the Playhouse she became a member of the Young Communist League. She recalled that on one instance members of the Playhouse decided to march in a May Day Parade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that EDDIE O'BRIEN led a group which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young people was played upon and how they became in sympathy with the communist aims.

In speaking of JOHN GARFIELD, Informant said that she has known ROBERTA GARFIELD intimately for years and, in her opinion, Mrs. GARFIELD "is the power behind JOHN," so far as communism is concerned.

In various meetings held for the young people it was her observation that the wives of the actors attended but their husbands seldom did.

MARTIN SLOAN was a close friend of the GARFIELDS who went insane and and finally killed himself because of communist influence. Informant re-

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called that SLOAN was a talented puppeteer and was going to Russia to appear there. He had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed BILL ROBINSON, a negro, and SLOAN was accused of chauvinism. Because of this he went insane and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that HOWARD DaSYLVA, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSYLVA was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theatre become communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theatre is concerned, parallels the Russian set up. Many of the young people are opportunists and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and HOWARD DaSYLVA represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that ART SMITH was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they

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were told to "talk if over with ART SMITH". SMITH explained all their questions and indoctrinated them with communism.

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for communist party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They were told that once they made the grade they would have financial security and the Party would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Neighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers.

Informant's teacher at the Neighborhood Playhouse was MARY TORSCIA, who introduced the Informant to LIEBMANN, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallys. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are CONSTANCE DOWLING and ELIA KAZAN aka GADGE KAZAN. Another product of this school was SHEPHARD TRAUBE who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged communists. She gave as an example, JOE REVNEY who was a director in the New Theatre League School and is now prominent in motion pictures as an actor.

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Informant recalled that RICHARD (NICK) CONTE was a waiter in one of their summer camps who later became an actor. His mentor was SANFORD MEISNER who induced PEVNEY to cast CONTE in a part in a New York production. MEISNER was a homo-sexual and CONTE lived with him, finally becoming prominent through the latters efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of FRANCES FARMER'S Mother to the Press to the effect that FRANCES FARMER was morally ruined by communists is true. Informant stated she knew FRANCES and her husband LEIF ERICKSON intimately and they were "clean American kids when they came to New York," and FRANCES' moral decline was directly attributable to the influence of communists in control of the theatre projects in New York. In speaking of morals, Informant was emphatic in saying that a communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality could exist or a person would not be taken into the Party.

SANFORD MEISNER, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of HUME CRONYN was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the HOLLYWOOD scene are ROBERT ROSEN, DORE SCHARY and MIKE BLANKFORT. The first is a writer and director; the second is the head of RKO Studios; and BLANKFORT is a writer.

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Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: FRANCIS CHENEY (wife of RING LARDNER, JR.); JANET DEUTCHMAN; DEVOE SERON; ROBERT ROSEN; MORRIS CARNOVSKI (active in the Theatre Arts Committee, which is a communist front); MARY TARCAI; ROMAN BOHEN; ART SMITH; HOWARD DaSILVA; HAROLD CLERMAN (Brought

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out from New York under contract to Columbia Studios as a "producer learning the business"); MIKE GORDON; VINCENT SHERMAN; PAUL DOUGLAS; BETTY GARRETT (went through the same summer camps with Informant; wife of LARRY PARKS.); SAM LEWINE; DAVID PRESSMAN; NORMAN CORWIN; GENE KELLY; BETSY BLAIR.

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the communists have their children going to this school."

Informant's former husband, JOHN HARDING, is now married to ISOBEL LENNART, who is a successful writer at MGM Studios and a member of the Communist Party. Through her influence, HARDING has secured a contract at MGM as a writer.

One of the individuals in New York who sponsors and trains young communists is HELEN TAMIRIS who Informant described as "one of the foremost choregraphers of Broadway and a Communist Party member."

## LABOR

ROY BREWER states that "not more than one per cent of the pictures are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist

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local does have some communists in its membership but they are not in control. The reason why the communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the communists "Cant get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the RICKENBACKER picture was declared by the CSU to be undesirable because RICKENBACKER was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after EDDIE RICKENBACKER visited Russia and came back to this county with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but neverthless thorough censorship on what could be produced in Hollywood.

## PUBLICATIONS

ROY BREWER is of the opinion that certain critics in New York are communists and through their efforts certain plays are built up to where their purchase by Hollywood studios becomes possible.

MARCUS GOODRICH, husband of OLIVIA DeHAVILLAND, states that "before the war the communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are communists or fellow travelers. In his opinion, HOWARD BARNES of the New York Tribune, and JAMES A. GIFF

LA #100-15732

Director, FBI November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY;
INTERNAL SECURITY (C)

AGEE who reviews pictures for the Nation Magazine and formerly for Time Magazine, are communists. A young actor or writer had to be acceptable to communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

Mr. GOODRICH was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosphy which is acceptable to these communist-dominated groups of critics." (An example of this process probably exists in the current picture under production at Universal Studios entitled "All My Sons" which was written by ARTHUR MILLER of New York. ELIA KAZAN produced this play and it was given some critics award in New York as an outstanding play. The New York Office has a report wherein this production is called communist propaganda, and also has a lead to determine whether or not MILLER is a member of the Party.)

The possibility that certain screen or fan magazines might be a means of communist influence on the motion picture industry was given consideration. HELEN FERGUSON, an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

Modern Screen (published by DELL Publications)

Silver Screen
Screenland (published by PAUL HUNTER Publications)

Movies
Movie Stars Parade (Published by IDEAL Publications.)
Movie Life

LA #100-15732

Director, FBI

November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

Motion Pictures (Published by FAWCETT Publications)

Screen Guide (Published by ANNENBERG Publications)
Movie Land

Photoplay (Published by McFADDEN Publications)

The Informant is of the opinion that there is little communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the studio advertising, which naturally would not be placed in the publications if they made unfavorable comments. These magazines have tremendous circulations, according to Miss FERGUSON, and the possibility of their containing communist propaganda is being set out for the New York Office to determine.

UNDEVELOPED LEADS

Some of the people who have given information and who have been named in this letter will eventually become confidential informants in the Los Angeles office. They are all desirous that their identity be kept absolutely confidential. It is extremely necessary that no indication as to what persons the Los Angeles Office is working with in this connection be revealed.

NEW YORK DIVISION

AT NEW YORK CITY, N.Y.

Will conduct an investigation of the Little Theatre Movement to determine the names and personalities who are in a position to further the careers of young actors and actresses. This office will inform the Los Angeles Office as to which of these persons are Party members. Along these lines, MATTHEW LEVY, whose offices are located at 225 Broadway, is allegedly fairly well informed concerning the Little Theatre Movement. Mr. LEVY is general counsel in New York City for the IATSE.

LA #100-15732

Director, FBI

November 14, 1947

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)

Will determine which of the theatre and dramatic schools are approved for veterans and if such are eligible to receive federal funds.

Will secure information concerning the Senior Equity when the Junior Equity Association attempted to act as an under-graduate body for the Senior organization. The files of the meetings having to do with the dissolution of the Junior Equity would give considerable information if they are obtainable. The Los Angeles Office desires to know what persons, who were active in sponsoring the movement, are in Hollywood today, since they would be in a good position to sponsor other communists in motion pictures.

Will develop information concerning the influential critics in New York, stating which of these are communist party members or fellow travelers.

LFW/JPM:MMH
100-15732
cc: New York City

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

NOV 17 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Roson
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Neaso
Miss Gandy

# TELEMETER

WASH FROM LOSA 5 - 17 5-24 P

DIRECTOR, FBI URGENT

COMPIC. MEETING AT GILMORE STADIUM, LA, HELD NOV. SIXTEENTH, FORTY SEVEN, SPONSORED BY PCA. ATTENDED BY APPROXIMATELY THREE THOUSAND PEOPLE, FEATURED TWELVE SPEAKERS INCLUDING, BEN MARGOLIS, JOHN HOWARD LAWSON, ~~ALGXXX ABBXXX~~ ALBERT MALTZ, HERBERT BIBERMAN AND LARRY PARKS, ALL CP MEMBERS. ALL SPEAKERS URGED PUBLIC PRESSURE ON CONGRESS TO DISMISS ~~CONTEPXXX~~ CONTEMPT CITATIONS FILED AGAINST SOME OF THE WITNESSES, AND ~~ABDEISMXX~~ ABOLISHMENT OF THE HOUSE UNAMERICAN ACTIVITIES COMMITTEE. PETITIONS TO THIS EFFECT WERE CIRCULATED AMONG THE ~~CROWXXX~~ CROWD. IN ADDITION STANDS WERE SET UP WHERE PEOPLE ATTENDING COULD SIGN MEMEOGRAPHED LETTERS, ONE ADDRESSED TO PRESIDENT TRUMAN, THE OTHER TO AG TOM CLARK. THE FIRST LETTER ASKED THAT THE SABATH RESOLUTION TO ABOLISH HOUSE COMMITTEE BE SUPPORTED. LETTER TO CLARK ASKED THAT DEPORTATION PROCEEDINGS HANNS EISLER BE DROPPED AND THAT HE BE PERMITTED TO LEAVE COUNTRY VOLUNTARILY. LAWSON IN HIS SPEECH ALSO URGED THIS. PCA HANDLED MAILING OF LETTERS.

HOOD

ACK PLS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-17-84 BY

RECORDED INDEXED

100-138754-3150

F B I

34 NOV 22 1947

#16

EX-128

50 NOV 28 1947

cc: Mr. Ladd
Mr. Coffey

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Nelson
Mr. D. A. Tamm
Mr. Clavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Miss Gandy

TO : Director, FBI

DATE: November 8, 1947

FROM : SAC Los Angeles

SUBJECT: COMPIC
SECURITY MATTER (C)

In a conversation with MARCUS GOODRICH and his wife, OLIVIA DeHAVILLAND, on November 6, 1947, these people, whose identities should be concealed, pointed out that the current feeling among Communist and left-wing groups in Hollywood since the hearings in Washington is distinctly "anti-LAVERY". It will be recalled that EMMETT LAVERY is the head of the Screen Writers Guild and the current feeling is to the effect that LAVERY, since he is in favor of the Committee for the First Amendment, should have refused to answer the question as to whether or not he was a Communist. Instead of that, however, he stated that he is not a member of the Party and has never been. The Communists are currently stating that they were actually defending the First Amendment of the Constitution by their refusal to answer concerning their political beliefs.

DEFERRED ~~RECORDING~~

Along this line, the Communists in Hollywood are attempting to convince people that the THOMAS Committee is a "Catholic-inspired committee," continuing that THOMAS is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

Informants went on that "Hollywood is split into two camps," and that gradually sides are being chosen, so that eventually a clear split will take place.

JOHN HYDE, one of the owners of the WILLIAM MORRIS Agency, stated that he sees this movement in the making, and that he regrets it since it will further complicate the making of motion pictures. For example, he pointed out that a star may refuse to work with a person whom he considers to be a Communist. This will cause dissension, and in some instances the information on which the star is acting may be in error, with resultant hard feelings and difficulty in getting people to work together.

ECMc:MEH
100-15732

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-90 BY SP2 [illegible]

RECORDED & INDEXED

100-138754-316

F B I

31 NOV 22 1947

HANDLE VIA COP DESK

52 DEC 1 1947

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
November 3, 1947

AIRMAIL

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

DIRECTOR, FBI

Re: COMPIC
HOUSE UN-AMERICAN ACTIVITIES
COMMITTEE HEARINGS
SECURITY MATTER - C

DECLASSIFIED BY 2040
ON 8/8/77

Dear Sir:

On November 1, 1947 following his return from Committee Hearings in Washington, Mr. JAMES McGUINNESS, Executive, MGM Studios, related the following information to SA Emmett C. McGaughey and ASAC James C. Ellsworth which will be of interest to the Bureau.

Mr. McGUINNESS related that during the time he was in Washington he was in conference most of the evenings with either members of the Committee or the investigative staff, namely STRIPLING, SMITH and LECKE, going over the witnesses who were yet to be called and planning procedure. He stated that during these conferences and his stay in Washington, as well as during a short trip to New York, he gathered many impressions, both concerning the Committee, and the successes and failures of the Committee.

Regarding the successes of the Committee, McGUINNESS said that he feels that for the first time in the history of the Committee they had enough big names to win over public opinion and the newspapers to the Committee's side. He also feels that if the Committee reconvenes and calls before it some of the weaker Communists, such as RING LARDNER, JR. and LARRY PARKS, they will now be able to get some breaks and obtain some information. He also feels that enough public opinion may be generating now to get the public into the attitude of not going to a motion picture which carries the name of a Communist writer, director or actor. He said if this happens it will be the only means of pressuring studio owners into discharging top Communist personnel. He also feels that the hearings have resulted in many of the weaker Communists becoming frightened, although he is certain that the top Communists now feel stronger than they ever did as they feel that the manner in which they conducted themselves on the stand proved to be too much for the Committee and resulted in the Committee disbanding the hearings.

It was quite apparent that McGUINNESS was disappointed in the over-all results of the hearings as will be shown in some of the following statements made by him. He said, for example, that if the Committee holds any more hearings he doubts that they will be able to get the cooperation of

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

COPIES DESTROYED

RECORDED & INDEXED

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69 DEC 1 - 1947

big names in Hollywood as the Committee cannot be trusted to keep its promises. He feels that they did a 65% job when they could have done a 90% job. The Committee refused to listen to the suggestions of McGUINNESS and his group, particularly with reference to putting the Communists on the stand first and then putting the pro-Committee witnesses on the stand. He is certain that if this had been done the press would have been much quicker in reacting favorably to the pro-Committee witnesses, having a knowledge of the ammunition which the Committee really had against the Party members.

With respect to the keeping of promises, McGUINNESS said that the Committee seriously injured two of its strongest supporters. He said that one night in his suite in the Mayflower Hotel there were present besides his wife, M. CAPPY DUVALL and ROY BREWER, both of the I.A.T.S.E., LELA ROGERS, Mr. and Mrs. THOMAS, LEO McCAREY, and SMITH, LECKE and STRIPLING. During the evening THOMAS told Mrs. ROGERS that she should not worry about the law suit against her filed by EMMETT LAVERY, President of the Screen Writers Guild, as when THOMAS got through with him in the Hearing he would not have a leg to stand on. He said that THOMAS then let LAVERY say pretty much as he pleased, which was all right, but he did not subject him to any serious questioning, although he had a dossier which appeared to be four inches thick containing all types of information about LAVERY. To use McGUINNESS' words, he said: "LAVERY came back to Hollywood with a whitewash, a halo, two wings with white side-wall tires and a spare to boot". He said that LAVERY needs to have his feathers ruffled in order to get him to commit himself and THOMAS or STRIPLING did nothing but accept what he had to say. McGUINNESS feels that it is very important that Mrs. ROGERS not lose this law suit or none of the Hollywood group will ever expose the Communist Party again on the radio.

McGUINNESS feels that the other injured party is SAM WOOD, Producer-Director, who on the witness stand put the finger on various directors such as IRVING PICHEL and LEWIS MILESTONE. The Committee failed to call a single director, and now WOOD is in a position where his whole guild is sniping at him. By comparison, those writers who testified now have some ammunition as far as other members of the Screen Writers Guild are concerned. Why the Committee failed to call another director after WOOD had gone out on the limb in this manner is not known to McGUINNESS.

McGUINNESS has the opinion that the Committee stopped its hearings for the following reasons:

1. GEORGE E. SOKOLSKY and WESTBROOK PEGLER advised THOMAS to stop the hearings as the testimony of these Communist witnesses was getting repetitious and was losing headline value.

DIRECTOR, FBI November 3, 1947

RE: COMPIC
HOUSE UN-AMERICAN ACTIVITIES COMMITTEE HEARINGS
SECURITY MATTER - C

2. The fan mail was running 3 to 1 in favor of the Committee.

3. THOMAS was afraid that RANKIN was about to appear on the scene.

4. Two of the Committee members were sick and unable to attend.

McGUINNESS learned while in Washington that many influential people have tried to influence THOMAS not to hold these hearings; that even THOMAS E. DEWEY continually tried to stop the hearings until THOMAS finally told him to "go to Hell", for which McGUINNESS said he admired THOMAS.

McGUINNESS said he found that the Committee as a whole was rather weak. He said that Congressman WOOD was obviously in the hip pocket of the producers all the way, which he considered logical as FRANK FREEMAN also comes from Georgia. He said that none of the Committee has any vision; that all they appeared to visualize was day to day headlines rather than the long range effect of the hearings. He said they need a PECORA instead of a STRIPLING to handle the examination. He said STRIPLING is not sophisticated; "I don't mean night club sophistication but mental sophistication". He said they failed repeatedly to take advantage of opportunities in the testimony to weaken the opposition and strengthen their own position. He considered JOHN McDOWELL to be a "Pennsylvania Hick"; that he had nothing against a Pennsylvania Hick, but felt that he, with the others, was unable to deal with these exceedingly smart manipulators who were subpoenaed as the Communist Party representatives. He said the Committee had RING LARDNER almost to the cracking point but let the opportunity pass to break him. He said it was obvious that THOMAS was only seeking for headlines and to make a name for himself. He considered it all right for a man to try to make a name for himself because that is the American way of getting a better job, however he considered THOMAS a heavy-weight fighter who was unable to handle the light-weight boxers who came before the Committee towards the end and were always feinting to his left.

Regarding McNUTT, McGUINNESS was told by newspaper men that McNUTT is politically dead and thought that this would be a good chance for him to stage a comeback. He was told that McNUTT always had one foot in each camp and that when he went to the Philippines he took three Communist Party members on his staff; that McNUTT feels that President TRUMAN needs a running mate in the next election who is favorable to the leftists; that WALLACE is too far to the left and that McNUTT would be the ideal individual to run for Vice President.

DIRECTOR, FBI November 3, 1947

RE: COMPIC
HOUSE UN-AMERICAN ACTIVITIES COMMITTEE HEARINGS
SECURITY MATTER - C

McGUINNESS stated that L. B. MAYER had attempted to bribe the Committee, at least STRIPLING, into cancelling his appearance before the Committee. He said that through VIC ORSATTI, who is already well known to the Bureau as an associate of the hoodlum element, MAYER got hold of one ROSNER (obviously MORRIS ROSNER, alias MICKEY ROSNER, on whom the Bureau has a file) and sent ROSNER to Washington to see STRIPLING. McGUINNESS heard that ROSNER practically caused STRIPLING to eliminate MAYER from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to MAYER asking him to appear. He said that toward the end of the conference with STRIPLING, ROSNER practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is WESTBROOK PEGLER, an old time friend of McGUINNESS, who chided McGUINNESS about the incident and asked if MAYER does not talk to him. McGUINNESS replied, "Why are you so hard on my boss", whereupon PEGLER said: "As long as the top men in that industry deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told McGUINNESS that all McGUINNESS had to do was call PEGLER or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. McGUINNESS said that he had told the Committee when they were in Los Angeles and MAYER had personally requested that he be called before the Committee that they should not call MAYER as he gets emotional and doesn't know anything anyway.

Another item of grapevine information which McGUINNESS brought back and which will be of interest to the Bureau is the rumor that the POPE has transferred the authority to Cardinal SPELLMAN to call a conference of the Cardinals and select a new Pope should the Communists take over Rome, as the Pope does not expect to be left alive if this incident occurs.

McGUINNESS went to New York and with his wife had dinner with Cardinal SPELLMAN, Bishop McINTYRE and his Secretary and later took a ride with the Cardinal. This particular matter did not come up in the conversation, but Cardinal SPELLMAN expressed a great deal of concern over the Communist situation in the United States and over the results of the Committee Hearing. He asked McGUINNESS why L. B. MAYER, a friend of SPELLMAN's, does not get rid of the Communists in the industry. McGUINNESS then told him of the story he had heard that Communist representatives had gone to MAYER before the hearing and had told him that he had better not name names or say anything derogatory against particular actors, etc. or it would ruin the two pictures

DIRECTOR, FBI November 3, 1947

RE: COMPIC
HOUSE UN-AMERICAN ACTIVITIES COMMITTEE HEARINGS
SECURITY MATTER - C

he has in the can starring GENE KELLY and his five million dollars would go down the drain. Cardinal SPELLMAN said, "Doesn't MAYER realize that we are in a time when five million dollars means nothing?" McGUINNESS pointed out that five million dollars is MAYER's Achilles Heel and he still thinks that anybody can be bought with a dollar. It will be recalled that GENE KELLY personally chairmaned the send-off rally at the Shrine Auditorium for the nineteen unfriendly witnesses and is an MGM star.

McGUINNESS is of the opinion that there will be some legislation against Communism. He felt that it would take the form of the Communists having to be registered as foreign Agents and he said: "If they try to do any more than that they are fools".

McGUINNESS said that he doubted that Hollywood would immediately begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to name names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

The Bureau will be kept advised of any further information that McGUINNESS may offer.

Very truly yours,

R. B. HOOD,
SAC

JCE:CMF
100-15732

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: November 15, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMPIC
INTERNAL SECURITY - C

CONFIDENTIAL

On this date confidential informant [redacted] (U) furnished information concerning a phone call between BILL HAYES, Publicity Director for the Hollywood group, MARTIN POPPER and DAVE WAHL in which a press release was discussed. HAYES indicated that this press release would be given to the press for publication on Monday, November 17, 1947, and it would be released simultaneously with a large advertisement in the Washington Post newspaper. The press release is as follows: (U)

"Hollywood writers and directors recently subpoenaed by the House Un-American Activities Committee in an open letter to the House of Representatives, call upon them to undo the harm which has been done to the Congress, the prestige and dignity of the American people, and urge the voting down of the citation. The witnesses are certain that Congress will not be stampeded, will inform itself fully concerning the records of the hearings and will act only when it is in complete possession of all the facts. We believe it is not too late for Congress to undo the harm which has been done it, the American people, thus placing itself on record in support of a way of life based upon law, tradition and human freedom and dignity." (U)

In discussing the above release WILLIAM HAYES stated that we are not asking for abolition of the Committee in the above release, but in our letter to the Congressmen we should show that there is a clear violation of the First Amendment and stress the desire for abolition of the Un-American Activities Committee. HAYES also stated that he had ordered 500 copies of a reprint of the above press release which they are going to mail on Tuesday. POPPER then advised HAYES that HOYT HADDOCK, Chairman of the Civil Rights Committee, was calling a meeting for Monday morning at 10:00 A.M. at NATE CALLAN'S house. HADDOCK requested POPPER to come to this meeting in order to brief the meeting on the activities of the Hollywood case. POPPER indicated that he would be too busy over the week-end including Monday, and suggested that he would call either FRANK DONNER, Assistant to LEE PRESSMAN, General Counsel, CIO, or GENE COTTON who were familiar with the case and would brief HADDOCK regarding it. HADDOCK had assured POPPER that the Civil Rights Committee will throw every (U)

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CGC:JC
100-18990

Classified by SLP
Declassify on: OADR
Per release 1/30/84 #77 CIV 999
Per release 3/17/82
5-12-95 BTO/6 cm
5-26-87 SPS w/am
#77 CIV 999

100-138754-318

NOV 22 1947

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DECLASSIFIED BY SP5 ON 5/14/95

69 DEC 1 - 1947

CONFIDENTIAL

CONFIDENTIAL

individual possible into the propaganda campaign sponsored by POPPER and will urge them to secure any other individuals for this lobbying. (C)

WILLIAM HAYES also contacted TOM KEENE (phonetic), Executive Secretary of the Legislative Committee for Social Action of the Congressional Church, and requested that he, along with as many members of his church as possible, join in the lobbying campaign against the Un-American Activities Committee. HAYES also contacted GILBERT HUNTER, another representative of a church group, requesting the same assistance. Later, MARTIN POPPER recontacted DAVE WAHL and instructed him that POPPER not only wanted individual lobbyists to assist, but he wanted each of these individuals obtained by WAHL to secure the cooperation of all members of their groups, requesting that they aid in the lobbying by writing the various members of Congress. WAHL indicated that he did not believe his group, the Americans for Hagannah, would go along, but suggested that in his opinion the American Jewish Committee would be glad to assist in the lobbying campaign. (C)

The above information is being transmitted for whatever action is deemed advisable.

FBI
INDEXED RECORDED
13 SEP 1
- 2

CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Glavin

DATE: October 27, 1947

FROM : Louise R. Day

SUBJECT: Noon News, WMAL

File Noon

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Lardner
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Hollywood writer Lawson challenged the authority of the House Un-American Activities Committee to summon him and 18 other witnesses. The Committee refused to rule on its own constitutionality, stating that the remedy is in the courts.

The House Un-American Activities Committee voted Lawson in contempt for refusing to tell whether he is or if he was a Communist.

HANDLED BY STOP FILE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-12-95 BY SP12B/ln

RECORDED 100-138754-319

INDEXED 49

29 NOV 20 1947

EX-109

52 DEC 1 1947

United States Department of Justice
Federal Bureau of Investigation
Washington Field Office, Room 1706

IN REPLY, PLEASE REFER TO
FILE No. _____

November 14, 1947

CONFIDENTIAL

Classified by SP2 TAP/up
Declassify on: DADR 1/31/84
#77CIV999

Director, FBI

[redacted]

SPSC/dh 5-28-87 #77CIV999

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

DECLASSIFIED BY SP12 BTO/cm
ON 4-12-95

Dear Sir:

For the information of the Bureau, there is set forth an excerpt of information furnished this office by confidential informant [redacted] relating to a conversation between BARTLEY CRUM, San Francisco attorney who was active in the defense of the witnesses before the Un-American Activities Committee, and DAVE WAHL, Washington attorney whose Communist affiliations are known to the Bureau and who is associated with the American Jewish Conference.

b7D

11/13/47 2:40 PM

"BART then asks what are the repercussions on Hollywood, if any.
D - Well, I don't know; have you heard from MARTY POPPER.
B - Well, only that the Speaker (MARTIN) put the matter over until Friday.
D - Yeah; that's where the thing stands now; I think TOM CLARK could probably affect the situation if he's of a mind to do so.
B - Yeah, oh you do.
D - But I don't know where that stands in his mind.
B - Well, he told me he thought the whole thing was unconstitutional.
D - Yeah, but I think a word from him to MARTIN at this time might be very helpful.
B - Well, I thought they were relying on their parliamentarian.
D - Yeah, well, they may be. I think MARTIN, if I scent the thing right - I don't think MARTIN is too anxious to go ahead on the thing.
B - Uh huh, well he thinks it may be mandatory upon him.
D - Well, I think he's got some rules --

Very truly yours,

GUY HOTTEL
Special Agent in Charge

CC-Los Angeles

WCR:JC
100-18990

100-13 8254-320

RECORDED & INDEXED
31 NOV 22 1947

DECLASSIFIED BY 2040
ON 8/8/77

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DEC 1 - 1947

CONFIDENTIAL

New York, N.Y.

11-17-47

Re Compic
FSLC

Serial 100-138754-321
Taken out for J. J. Casper, Rm 4742
and sent to Miss Palmer, Rm 3539
2-10-48
[illegible]

Federal Bureau of Investigation
United States Department of Justice
New York 7, New York

IN REPLY, PLEASE REFER TO
FILE NO. _____

[redacted]

November 17, 1947

Director, FBI

DECLASSIFIED BY 2090
8/8/77

RE: COMPIC
INTERNAL SECURITY - C
(Bureau File 100-138754)

INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4-12-95 BY SP1 BJ

Dear Sir:

On November 14, 1947 Mr. PAUL P. RAO, Assistant U.S. Attorney General, Customs Division, Department of Justice, telephonically advised Special Agent in Charge Edward Scheidt that DANNY SCHOLL, the leading singer in the current Broadway production "CALL ME MISTER" had advised him that he and BILLY CALLAHAN, a dancer in the same show, were being forced to attend Communist meetings. Mr. RAO advised he was referring SCHOLL to this office.

On the same date Mr. SCHOLL was interviewed by Agents of this office and furnished the following information:

SCHOLL, a War Veteran, who has been with the aforementioned show since its opening twenty months ago, and his close friend BILLY CALLAHAN have been approached on several occasions by various members of the cast and management to sign petitions and attend meetings of liberal groups such as the Progressive Citizens of America and the American Labor Party.

HANDLED BY STOLBERG

Most of the members of the cast and management were indicated to be liberals with the most vociferous being ALLAN MANSON, (actor), PAULA PURNELL (singer), GEORGE IRVING (actor), MARIA KARNILOVA (ballarina), AL TINNIAN (singer-negro), BEN KRANZ (stage manager) and DAVE KANTOR (Assistant Stage Manager). This group attempted to get SCHOLL and CALLAHAN to cast their votes against the FRANK FAY Anti-Communist slate in the recent Actor's Equity elections and have also circulated petitions in favor of P.R. (Proportional

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Representation) and denouncing the House Committee on Un-American activities in its probe of Hollywood.

ALLAN MANSON was characterized as the worst of the instigators and continually was making backstage speeches extolling the Negro and Russia's interest in the working class. PAULA PURNELL in the spring of this year offered the cast free meals if they would march in the May Day Parade and generally talks about current events from the liberal-leftist viewpoint.

None of the aforementioned group are known by SCHOLL to be members of the Communist Party nor did he have any knowledge concerning any Communist Party meetings or activities. He pointed out that both he and CALLAHAN are known to the rest of the cast to be Catholics and hence are the targets of the aforementioned group who prod them about being reactionary, anti-negro and pro-FRANK FAY.

Mr. SCHOLL stated the aforementioned activities of the cast have been going on since the show opened and has caused the entire cast, no matter what their personal views may be, to be labled as "Reds". He indicated that BILLY CALLAHAN's fiancee is Mr. RAO's niece and while they were discussing the activities of the cast recently she told him to report it to her uncle.

For the information of the Los Angeles Office it is to be noted that in a recent N.Y. newspaper article it was indicated that BILLY CALLAHAN who attends FORDHAM UNIVERSITY in the morning and dances in the show "CALL ME MISTER" in the evening was signed to appear in pictures for TWENTIETH - CENTURY FOX commencing in January, 1948 and will continue his education at U.C.L.A.

The above is furnished the Bureau and Los Angeles Division for their information.

Very truly yours,

Edward Scheidt

EDWARD SCHEIDT
SAC

cc: Los Angeles (100-15732)
NY 100-78587

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

The Attorney General

CONFIDENTIAL November 26, 1947

Director, FBI

PERSONAL AND CONFIDENTIAL

CITATIONS BY CONGRESS OF HOLLYWOOD PERSONALITIES;
BARTLEY CRUM,
MARTIN POPPER,
ROBERT KENNY;
INFORMATION CONCERNING

Information was received through highly confidential sources indicating that Bartley Crum had arranged for an appointment with you this morning at 10:45 a.m. concerning the Hollywood personalities who were cited by Congress on a contempt charge. According to these sources, Bartley Crum, Martin Popper and Robert Kenny, who have acted as attorneys for the Hollywood personalities, have prepared a brief on these citations which will generally indicate that the Attorney General has the power not to present the Congressional citations to the Grand Jury and, secondly, that if the citations are presented to the Grand Jury the Attorney General has the power to tell the Grand Jury there is no violation of law and, therefore, an indictment should not be handed down.

It has been indicated that Crum might attempt, at the suggestion of Martin Popper, to arrange for a formal conference this afternoon at which time Crum and possibly his cohorts would attempt to tell you what your legal duties are concerning this matter. On this occasion the attorneys will present you with a petition, the contents of which are not known.

In addition, information has been received indicating that following the conference with you Crum and his associates have an immediate appointment at the Press Club with a representative of the Herald Tribune newspaper.

It is of additional interest to point out that through these same sources it was ascertained that Max Gordon of the "Daily Worker" on November 25, contacted Martin Popper concerning this matter, at which time Popper advised him that "we" are going to see the Attorney General and requested Gordon not to print this information, advising him that he would have something for Gordon within the next day or so.

On November 25, Martin Popper held a conversation with David Wahl, and Crum. Wahl, by way of identification, is an alleged Communist and suspected Soviet agent who is Washington representative of the American Jewish Conference. In the conversation Crum told Wahl that he was seeing you tomorrow (November 26, 1947) at noon and that it is all set in New York and "both the Managing Editor and it will be an exclusive on a question and answer basis." It was indicated that Popper will set up the questions and forward them so that "they" will get a chance to examine them. Crum stated that he would give "him" (probably referring to you) the questions tomorrow and that "it" is set for next Monday. It was indicated that this document containing the questions was to be released to the newspapers and that it should be a world-wide story.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

JJC:LHP

SENT FROM D. O.
TIME 1104PM
DATE 11-26-47

RECEIVED 26 NOV 1947

CONFIDENTIAL

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It should be noted that although the above information, as reported, is not clear concerning the questions to be prepared, the reason for their preparation or the newspaper contacts maintained by Cram for the release of this material following the presentation of these questions to you, it is felt that quite possibly at the time these individuals have a formal conference with you the above data may have more significance. (S)



CONFIDENTIAL

The Attorney General

Director, FBI

CONFIDENTIAL

17104

November 26, 1947

CITATIONS BY CONGRESS OF HOLLYWOOD PERSONALITIES;
BARTLEY CRUM,
MARTIN POPPER,
ROBERT KENNY;
INFORMATION CONCERNING

DECLASSIFIED BY 2040 8/18/77

DECLASSIFIED BY SP2 BATTLEGAM 377272 4-12-85 per release

Reference is made to my memorandum to you earlier today concerning the captioned subject matter.

A confidential and reliable source has reported that Bartley Crum indicated to Robert Kenny concerning his contact with you this morning that the Attorney General "didn't want it" or "none of us."

In addition, this same source has reported that in a contact had between Martin Popper and Robert Kenny, Popper related that he had made an appointment with United States Attorney George M. Fay concerning the presentation to a Federal Grand Jury the citations of the Hollywood personalities for this afternoon between 4:30 and 5 P.M. It was indicated that Kenny, Popper and Crum would all take part in this meeting. Immediately following this contact, Bill Hayes, who has been employed by this group of attorneys as a publicist, contacted the various news services concerning this conference to take place in United States Attorney Fay's office. Hayes advised that Crum, Kenny and Popper would have a statement for the press in Fay's office at 4:45 P.M. this afternoon.

In the contact had between Kenny and Popper, no further reference was made to a formal appointment with you this afternoon.

The above data have been furnished to you for your additional information.

(Information received from Supervisor William Ryan, Washington FO)

JJC:rb

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APPROPRIATE AGENCIES AND FIELD OFFICES NOTIFIED

SLIP(S)

DATE

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DECLASSIFIED BY 2040 8/18/77

INDEXED

100-138754-323

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

SENT FROM D.C.
TIME 7:30PM
DATE 11-26-47

6 DEC 4 1947

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100-138754-323

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIF. LA FILE No. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 11-17-47 | 10-12-47 thru 11-17-47 | LESLIE F. WARREN |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY (C) |

17107

SYNOPSIS OF FACTS:

Activities of CP members in the motion picture industry during past 30 days have centered about the THOMAS Committee Hearings held in Washington, D.C. Rallies supporting the alleged "unfriendly nineteen witnesses" have been held and their stand taken before the Committee applauded. The results of the hearings were considered a partial victory by the Party and their current program is to agitate for the postponement of the contempt citation hearings and for the abolishment of the House Un-American Activities Committee. Support of their position has been manifested primarily through Party control of the Arts, Sciences and Professions Council of PCA in Hollywood. Public and motion picture industry reactions to hearings described. L. B. MAYER has invited Communists at MGM to quit. Current pictures "So Well Remembered," "Hazard," "Crossfire," "Gentleman's Agreement," and "Monsieur Verdoux" considered from standpoint of possible Communist propaganda. Reactions of local and Hollywood trade press to House Committee Hearings and New York ramification set forth.

Bureau file #100-138754
Bureau letter October 15, 1947
Report of SA EMMETT C. McGAUGHEY, October 20, 1947, Los Angeles
Report of SA CHARLES C. CLEVELAND, November 8, 1947, Washington

This is a joint report of Special Agents MARCUS M. BRIGHT, JAMES C. WHEDLEY, EMMETT C. McGAUGHEY, JACK S. KEMPTON, BERNARR H. PTACEK, FRED C. DUPUIS and the reporting agent.

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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CONFIDENTIAL

LA #100-15732

DETAILS:

HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

The activities of Communists employed in the motion picture industry during the past thirty days have centered primarily around the hearings conducted in Washington, D.C. by the House Un-American Activities Committee Chairman, J. PARNELL THOMAS. Nineteen so-called "unfriendly witnesses" were subpoenaed to appear, and prior to their departure a testimonial rally in their honor was held at the Shrine Auditorium on October 15, 1947 under the auspices of the Progressive Citizens of America. At this meeting the witnesses sat on the stage and several of them read papers to the effect that the hearings were an attempt to impose a censorship on motion pictures and control the content of films. The details of this meeting, including a brief summary of persons who spoke and their remarks, were forwarded to the Bureau by letter on October 20, 1947. (u)

These witnesses publicized their position further through large ads in the motion picture trade magazine Hollywood Reporter dated October 16, 1947. The caption for this ad was "An Open Letter to the Motion Picture Industry on the Issue of Freedom of the Screen From Political Intimidation and Censorship." This two-page ad listed the names of the witnesses as fighters and contains several notations from remarks made by the late WENDELL WILKIE at the time he served as counsellor for the motion picture industry at the time the WHEELER-NYE Senate Committee conducted an investigation of the motion picture industry. (u)

A similar advertisement appeared in Daily Variety on October 16, 1947. A copy of the former advertisement is being forwarded to the Bureau under separate cover. (u)

Additional support for the alleged "Unfriendly Witnesses" was distributed by the Arts, Sciences and Professional Council of Progressive Citizens of America in the form of a mimeographed throw-away entitled "The Other Side of the Story" which attacks Congressman J. PARNELL THOMAS and the aims and purposes of the un-American Activities Committee. It also attempts to discredit the so-called "friendly witnesses" who testified at the hearings. The issue of this publication contains a request that contributions to support it be sent to SONJA DAHL, c/o Progressive Citizens of America, 1515 Crossroads of the World, Los Angeles 28, California and it should be noted that this individual is SONJA DAHL BIBERMAN, ~~wife~~ sister-in-law of HERBERT BIBERMAN, one of the subpoenaed witnesses, both of whom have been reported as members of the Communist Party in Hollywood by [redacted] b7D [redacted] A copy of this publication is being sent under separate cover to the Bureau. (u) Sonja Dahl Biberman is the wife of Edward Biberman.

XC - 1 Draft

17111

The group of "unfriendly witnesses" left Los Angeles together by plane and on October 17, 1947 a reception was held for them in Chicago, Illinois at the Surf Hotel Roof Garden under the auspices of the Progressive Citizens of America. (u)

The Chicago Office by letter dated October 27, 1947 reported the events of this reception and the Communist affiliations of some of the people who organized it and attended. According to the Chicago letter, approximately 700 persons attended this reception at which speeches were made by DALTON TRUMBO, Screen Writer, and LARRY PARKS, Actor. All of the witnesses made brief speeches in which they stated their purpose was to combat the House Un-American Activities Committee and seek to have its powers taken away. The witnesses stated they had agreed as to which questions they would refuse to answer and they were going before the Committee as a unified group. The speakers indicated pride at being associated with HANS EISLER. (u)

The events which transpired during the actual hearings in Washington, including a summary of the testimony of each of the witnesses, were reported by the Washington Field Office by report of Special Agent CHARLES G. CLEVELAND on November 8, 1947. (u)

Upon the conclusion of the hearings in Washington, a rally in support of the alleged "unfriendly witnesses" was held at Independence Hall Square in Philadelphia on November 1, 1947, which rally was heckled throughout by an organized group of individuals who wore veteran's insignia, and information as to the individuals who participated in this rally was furnished the Bureau, Washington Field, and Los Angeles by the Philadelphia Office in a teletype dated November 1, 1947. According to the Philadelphia Office, among the speakers at this rally were SAUL WALDBAUM, a Communist, and STETSON KENNEDY, who was introduced as an author and claimed to have joined the Ku Klux Klan and the Columbians, Incorporated. FRANCIS FISHER KANE, former United States Attorney for Eastern Pennsylvania, was also a speaker at this rally. (u)

In the motion picture industry trade publication Variety for November 5, 1947, the Progressive Citizens of America ran a large ad publicizing the fact that "The Nineteen Hostile Witnesses" were arriving in Los Angeles Municipal Airport the evening of November 5. This ad stated "PCA says to 'Nineteen Americans' welcome Home, well done," and was continued with the statement "Write your congressman to kill the contempt charges against the hostile witnesses. Write President TRUMAN and speaker of the House, JOSEPH W. MARTIN, JR. to support HR46 to abolish the Un-American Activities Committee. (u)

17112

In the "Daily Variety" for October 31, 1947, a one-page ad, signed "The Unfriendly Nineteen," appeared, which ad stated many of the arguments of these witnesses against the continued existence of the THOMAS Committee, and contained allegations that the Committee violated the First Amendment to the Constitution and statements to the effect that not only freedom of the screen but every free institution in America is jeopardized as long as the Committee exists. A copy of this advertisement is being furnished to the Bureau under separate cover. (U)

## EFFECTS OF THE HEARING

COMMUNIST PARTY REACTION:

On November 1, 1947, CNDI [redacted] advised the following concerning the reactions of the Communist Party in the Los Angeles area. (U) b7D

The Party believes that there will be a qualitative gain from the recent hearings, and that for the first time the Un-American Committee is on the defensive rather than the offensive. According to Informant, [redacted] Organizational Secretary of the Communist Party in Los Angeles County, did not believe the hearings were over but that the House Committee was "just licking its wounds". (U) b7D

The Party claims a moral victory for the progressive movement. The House Committee has been forced to retreat, and if they continue will have to take a different approach. (U)

The Party believes that they have sufficiently ridiculed the Committee's current approach, and have brought out the point that agencies of the Government such as the FBI should handle any kind of investigation, and that Congress' business is not investigating any part of the American life. (U)

Some of the recent editorials in the "People's World" are

beginning to narrow down to the fact that they are going to "tie in" the anti-lynch campaign and are going to become very aggressive in this connection. (u)

17113

[redacted] mentioned above, and BEN DOBBS, Los Angeles Labor Chairman for the Communist Party, have indicated the Party's position regarding the defense of the ten Hollywood writers and directors, etc., who were recently cited by the House Sub-Committee for contempt of Congress, as follows: b7D

It was decided not only to challenge the power of the Committee, but also to turn the whole thing around so that it became an offensive rather than a defensive. The Reichstag trials were to be tied in. Considerable play was to be made regarding the Constitution, and questions raised as to the invasion of individual rights. (u)

The tactics to be used called for an aggressive organization to carry on the campaign on a broad scale and tie in everything on the above basis. The theory of the above policy is that every court room can be turned into a forum and a class for the education of everyone who can hear the defense of the Party. (u) X CONF. [illegible]

According to CNDI [redacted] Communist Party functionaries in the motion picture industry were disappointed in a sense at the abrupt ending of the hearings, for the reason it deprived them of an active cause around which to rally an attack upon the House Un-American Activities Committee. (u) b7D

According to this informant, some of the functionaries felt it would be more difficult to maintain enthusiasm for the campaign to eliminate the Committee now that the hearings had ended. (u)

LA #100-15732

17114

## Industry Reactions

This office reported to the Bureau by letter dated November 3, 1947 the reactions of Source A concerning the hearings in Washington, D.C. to which he had been summoned. In his opinion the Committee had had enough big names as friendly witnesses that public opinion had been won over through the press. He went on that in his opinion some of the "weaker Communists" such as RING LARDNER, JR. and LARRY PARKS would "break" if the Committee has another hearing and summons either or both of these individuals. (u)

In Informant's opinion, the public is now getting to the point where those pictures having Communists connected with them will suffer financially at the box office. This, in the Informant's opinion, is the only method of pressuring studio production officials into discharging top Communist personnel. (u)

The people, described by the Informant as "strong Communists", feel that the manner in which they conducted themselves before the Committee proved too much for the latter, thus resulting in the cessation of the hearing. The Informant's opinion of the effect of the hearing on Hollywood was that he doubted that the industry would immediately begin discharging Communists from its payroll. (u)

Informant also feels certain that in the event the Committee reconvenes, the persons who attended as friendly witnesses will not cooperate in subsequent hearings because of disapproval of the manner in which the Committee handled itself generally. He feels "that they did a sixty-five per cent job when they could have done a ninety per cent job." (u)

Source B reported on November 7, 1947 that on Tuesday, November 11, 1947, L. B. MAYER intended calling the entire personnel of MGM Studio together on the sound stage. At this time it was his intention to read the Bill of Rights and the "aims of the Communist Party," asking persons in the audience as to which document they preferred living under. Also he would ask whether any Communists were present, if so they were to stand and consider themselves discharged. Further, that those who did not volunteer to take this action would be fired. Informant followed this matter closely and the meeting was held as a dinner on November 12, 1947. Present were the producers, some directors, and the department heads of MGM. L. B. MAYER said that the box office was beginning to feel the pressure of public opinion; that theatres in certain sections were being picketed and that several exhibitors had refused to book "Song of Love" because KATHERINE HEPBURN appeared in it. MAYER told the group that his door, as well as that of EDDIE MANNIX, would always be open in the event any Communist wanted to come in and quit. (u)

The Hearst Papers have been carrying a series of editorials advocating government censorship of motion pictures. (u)

Source C is of the opinion that WILLIAM RANDOLPH HEARST and L. B. MAYER are working together in an effort to do something positive about Communists employed in the industry. Concerning MAYER, this Informant pointed out that the former represents the minority stockholders of Loew's Incorporated and that most of the majority policy decisions are made by EDDIE MANNIX who represents NICK SCHENK, President of Loew's. The Informant went on that, in his opinion, the Mayer-Hearst combination is working through the Hearst newspapers in an effort to arouse public opinion and to force the industry to clean house by frightening production heads with the prospect of government censorship. Informant stated that it is not his opinion but comes from persons he considers "students" of the current situation. He said that he felt that if MAYER had the backing of the majority of stockholders he would personally take more direct action than attempting to work the situation out as described above. (u)

Source C states that "the industry is worried and if the Committee will continue to expose Communists they will be dropped from the payrolls." Continuing, the Informant said "industry has completely under-estimated the reaction of the public, and production heads are alarmed." (u)

Source C said that some exhibitors had had incidents where

patrons had demanded their money back because LARRY PARKS appeared in a picture and his name had been removed from the marquee by the exhibitor. This Informant likewise is of the firm opinion that box office pressure, due to the Committee hearings, will force the studios to take definite action of some sort. (u)

Along this line it has also been noted that newspaper ads publicizing the current film "Forever Amber" for a few days carried the name of RING LARDNER, JR. as the author of the screen play, however, subsequent ads were notices which made no mention who authored the screen play. It is generally understood that Screen Writers' Guild contracts provide that all advertising relating to a film on which a Guild member worked in a major capacity must give credit to him. (u)

The Los Angeles Examiner on November 14, 1947 carried an article entitled "No Reds To Get Jobs RKO Tells Stockholders." This article carried the story that due to letters from RKO stockholders protesting the employment of Communists, FLOYD ODLUM, Chairman of the Board, and N. PETER RATHBON, President of RKO, mailed out a letter to protesting stockholders, part of which reads as follows:

> "The Board of Directors of RKO Radio-Picture, Incorporated who, without exception, are unalterably opposed to Communism have adopted a company policy not to engage the services of any known Communist. (u)
>
> "This policy does not mean that the management will be carried away by hysteria or words. Calling a man a Communist does not make him one. (u)
>
> "Unwarranted attacks on Mr. DORE SCHARY, the Executive Producer at our studio in Hollywood, are a clear example of what is meant by this last statement. (u)
>
> "Your company employed Mr. SCHARY in this top position on accounts of his outstanding abilities and after careful investigation. (u)
>
> "At that time we gave him our confidence and he still has our confidence." (u)

The letter of the Board went on that it supported Mr. SCHARY and that it agreed with his oath made at Washington, D.C. before the House Committee which is as follows: "I am not a Communist. I have

"never been a Communist. I never contemplated becoming a Communist, and I am opposed to Communists. I have fought the Communist line at any time I have seen it becoming apparent." (u)

The article goes on that the Examiner attempted to reach SCHARY for a clarification of his statement before the Committee that "he would refuse to ban Communists from his employ until it is proved that such persons are dedicated to the overthrow of the government by force or violence." (u)

The article went on to say that it sought to obtain from the studio a statement as to whether the contracts of EDWARD DMYTRYK and ADRIAN SCOTT would be renewed and whether any of the accused writers that appeared before the hearings would be employed in the future and the article closed saying "Again there was no comment." (u)

Source C is of the opinion that SCHARY will be replaced; however, he pointed out that RKO has had so much difficulty with production and SCHARY has whipped things into line where the studio is doing much better than previously, and replacing SCHARY will be no easy task. Men who can function as executive directors are in great demand and SCHARY, according to Informant, has done an excellent job in handling production. Informant quoted CHARLES BOREN, who is handling labor problems for the producers, as saying, "the industry has been hurt tremendously. SCHARY did the most damage by his testimony before the Committee." (u)

Concerning the possibility that producers can discharge people for being Communists, Informant went on that he has had his attorneys check this thing and they report that there have been no other decisions along those lines. His attorneys tell him that the federal government is currently conducting a check of Employees and intends to discharge those whom it deems subversive and that "if the government can do it, why can't private industry?" (u)

HEDDA HOPPER, a movie columnist, has reported to this office that her office has received a very voluminous mail response to her columns criticizing the Communist influence in motion pictures and supporting the THOMAS Committee. HEDDA HOPPER stated that she has received literally "a flood of mail" from people who state they do not intend to patronize pictures in which those individuals cited for contempt by Congress had a part. She also stated that the second day that the film "Song of Love" was shown at a Wilshire District theatre in Los Angeles, there were exactly thirty-two people in the audience during

the afternoon show. She pointed out that this film had for its stars, KATHERINE HEPBURN, PAUL HENREID, and ROBERT WALKER, and was, in fact, an average movie in quality. According to HEDDA HOPPER, this reaction on the part of the public, which hurts the box office receipts, is the one thing that will stimulate the heads of studies, the actual producers of motion pictures, to take action against the Communists in the industry. (u)

An example of reaction in this community to numerous Communist investigations conducted of the motion picture industry and to be conducted by the federal and county governments concerning alleged disloyal employees, is a new news letter which appeared on the Los Angeles scene on November 7, 1947. This news letter is entitled "Alert" and deals with Communism in California. Brochure in possession of this office described Alert as a weekly publication in the form of a confidential report for executives and civic leaders on Communist activity in California and what to do about it. The first report dealt with the Communist Party's effective and carefully planned campaign to use American freedoms to balk any investigation and exposure of Communists and Communistic activities. (u)

This periodical is edited and published by NORMAN JACOBY, Managing Editor, and ED GIBBONS, Editor, Room 409 at 127 South Broadway, Los Angeles 12, California, telephone, Madison 7834. The subscriptions to "Alert" are twenty-five dollars per year. It appears to have been fashioned after the news letter "Counter-Attack" published in New York City. (u)

For the Bureau's information GIBBONS was formerly director of public relations for the Teamsters Local, A.F. of L. in Los Angeles, and JACOBY was formerly associated with the Newspaper Guild and has been described by Informants of this office as a member of the faction of that guild which fought the Communist domination. (u)

Screen Writers Guild

As early as September of this year the Screen Writers Guild publicly announced that they intended to fight the House Committee probe. An article appearing in the Hollywood Reporter on September 4, 1947 carried a notice to that effect. (u)

Articles appearing in the Trade Press, the Hollywood Reporter, and the Daily Variety of September 10 and 11, 1947 mentioned that the Screen Writers Guild had been split over two main subjects--(1) A proposed royalty of one per cent of the take on all films which was to go to the Screen Writers Guild; (2) A move by EMMETT LAVERY, President, to

have all executive board members sign non-Communist affiliation certificates. This split resulted in F. HUGH HERBERT's resignation for this Guild, resignation. HERBERT amplified his resignation with his endorsement of the Taft-Hartley Law dealing with the above-mentioned affidavits, and denounced the film royalty payments as proposed. The latter proposal was subsequently adopted by the Board and the proposal is to be submitted to the membership by mail. (u)

Articles appearing in the Hollywood Reporter on November 4, 1947 and November 1947 disclosed that the date of election would be November 19, 1947 and that SHERIDAN GIBNEY was unopposed for president. A group, identified as right wingers, threatened to write in RICHARD MACAULEY for president of the guild, as his name apparently did not appear on the ballot. (u)

On November 12, 1947 in the Hollywood Reporter, an article disclosed that a pointed request had been made of House Speaker MARTIN yesterday in a wire from the Screen Writers Guild that he let the House act on the citations. The Guild had seven members among the accused. This action was voted on at a board meeting on November 10, 1947. (u)

The Hollywood Citizen News on November 12, 1947 carried an article which stated that the Screen Writers Guild leftist had been offered sanctuary in England by the British Screen Writers Association. The guild announced that an official welcome would be given to all the eminent and liberal-minded writers who had been attacked. (u)

It should be noted that this article mentioned that JAMES M. CAIN, a member of the guild and author of the proposed American Authors Authority, told fellow members of the guild that it is loaded with Communists. CAIN sent a letter to all guild members in connection with the election coming up in which he asserted that the charges by RUPERT HUGHES, Congressman THOMAS, and State Senator JACK B. TENNEY that the guild teems with Reds, is true "whether we like it or not. (u)

CAIN likened the Guild Magazine Pravdushka to a lesser, Pravda, the Moscow newspaper that is the mouth-piece for STALIN. (u)

Screen Actors Guild

The Screen Actors Guild held its annual elections on September 16, 1947 and at the meeting adopted a resolution to the effect that no Communist or person with Communist affiliations could be an officer of the Guild Committee. This action was publicized in the motion picture trade

magazine Variety on November 17, 1947 and also in the Los Angeles Examiner of that date. It should be noted, however, that LARRY PARKS and ANNE REVERE were both elected to the executive board, and since these individuals have been reported to be members of the CP (CNDI [redacted]) it is possible the resolution adopted will be put to a test before these two are allowed to take office inasmuch as they will have to sign a non-Communist affidavit. (u) b7D

Screen Directors Guild

Both the Hollywood Reporter and Daily Variety on October 23, 1947 publicized the fact that the Screen Directors Guild Board did not approve of Director SAM WOOD'S testimony before the House Committee. Formal objections to WOOD'S remarks were made to JOSEPH MARTIN, JR., Speaker of the House, by telegram which read: "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of SAM WOOD regarding Communistic activities in the Screen Directors Guild and it is our considered belief that WOOD'S remarks are without foundation." The wire was signed by GEORGE STEVENS, President of the Guild, and the Board of Directors. (u)

Screen Cartoonists Guild

The executive board of the Screen Cartoonists Guild, Local Number 852, A.F. of L. made it known by an ad appearing in the Hollywood Reporter on October 30, 1947 that it unanimously voted to refute the statement made by WALT DISNEY before the House Committee regarding the DISNEY Strike of 1941 that "it was not a labor problem at all." (u)

BILL MELENDEZ, President of the Screen Cartoonists Guild, stated that the strike was caused by (1) the company's unwillingness to recognize the union and to bargain and negotiate a contract; (2) the firing of one of our members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. (u)

It should be noted that the business representative for the Screen Cartoonists Guild is MAURICE NOWARD, a member of the Communist Party, according to (CNDI [redacted]) (u) b7D

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Hollywood Screen Publicist Guild 17121

Four hundred members of the Hollywood Screen Publicist Guild offered a public relations service in helping combat increasing attacks against the motion picture industry. This service was offered to the motion picture association and publicity was given to this offer in the Daily Variety on September 12, 1947. (u)

A.F. of L. Motion Picture Painters, Local 644

The above local is, according to the Hollywood Citizens News, dated November 12, 1947, releasing copies of a letter they had mailed to the Speaker of the House, JOSEPH MARTIN, JR, in which strong denial is made of the testimony given in the hearings before the House Committee on Un-American Activities to the effect that the union is dominated by Communists. (u)

This letter pointed out that union officers have filed a non-Communist affidavit required by the Taft-Hartley law and was signed by the officers which were headed by ROBERT RUSK, et al, including HERBERT K. SORRELL, listed as business representative. (u)

SORRELL has been identified as a member of the Communist Party by the California State Committee on Un-American Activities headed by Senator JACK B. TENNEY. (u)

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CNDI [redacted] on November 4, 1947, advised as follows: b7D

While this investigation by the House Committee was one of Communism, Communists and propaganda in the Hollywood motion picture industry solely; and while it did show that there had been serious infiltration into the industry by the Communist apparatus; and while it did show fairly clearly that the Hollywood Communist infiltration and attempted influence over pictures is part of a world-wide conspiracy directed by, and in the interest of, the Soviet Union, it did develop a most illuminating angle which showed the enormous influence of the Communist Party in directions outside its own circle. It showed that it wields an influence in those groups that pretend to be anti-Communist. It showed that a section of the capitalist world threw its influence into the attempt to halt the investigation—for reasons other than sympathy for Communism, of course.

Following is an enumeration of various groups and interests which merged their power and influence with the Communists and sympathizers to halt the investigation and protect the Communist infiltration into the Hollywood motion picture industry as furnished by CNDI LA 1138:

MOTION PICTURE ASSOCIATION

The MPA is composed of an alliance of all the major producing companies in the motion picture industry.

First, it must be remembered that the producers of motion pictures in Hollywood have been aware for many years of theCommunist activity in their industry. Investigations have been attempted heretofore, but they have always been headed off. For example, the Dies Committee investigation in 1946

Although Mr. LOUIS B. MAYER and JACK L. WARNER, two of the top producers in Hollywood and representing Metro-Goldwyn-Mayer Corporation and Warner Bros. respectively, both condemned Communism and Communists and all such activity in the industry, nevertheless the MPA, of which they are leading figures employed PAUL MC NUTT, former governor of Indiana and Governor-General of the Phillipine Islands, to do everything possible to halt the investigation. He fought right alongside the Communist attorneys, used the same arguments as to free speech and violation of Constitutional rights; in fact almost used the same physical tactics that the Communists used to stop the proceedings. Inasmuch as he was employed for the purpose of stopping the investigation, it must be presumed that he was following the desires of his employer, the MPA in this matter.

In addition to Mr. MC NUTT, Mr. ERIC JOHNSON who is the supreme political and economic representative of the Hollywood producers and the MPA, likewise did everything in his power to have the investigation

called off. Again we must presume that he too was following the wishes of his employer the MPA. (u)

In addition to the foregoing position of the Hollywood producers irrespective of pretended aversion to Communist activities, hundreds of persons employed in responsible positions in the industry joined together in an organization called "Committee for the First Amendment" and sent letters of protest to the Committee, placed large display advertisements in the trade and other papers denouncing the investigation and in general staging a Hollywood demonstration in favor of the Communists being heard. Anyone familiar with Hollywood is well aware that such activities can be stopped by a word from the producers on the ground that it would bring censure of the industry--an old Hollywood tradition. (u)

In fact, with the exception of a relatively small minority, all Hollywood was lined up against the investigation. (u)

AMERICANS FOR DEMOCRATIC ACTION (ADA)

This organization was formed by self-styled "liberals" such as LEON HENDERSON, WILSON WYATT, Mrs. ELEANOR ROOSEVELT and other prominent persons. The organization will not permit known, or suspected, Communists within its membership and professes to be opposed to Communism. Yet, this organization nationally, and locally through MELVYN DOUGLAS, screen actor, protested most violently against the investigation. (u)

DEMOCRATIC CENTRAL COMMITTEE OF LOS ANGELES COUNTY (Democratic Party)

This Central Committee of the regular Democratic Committee protested against the investigation by special resolution, copies of which were sent to the Committee. (u)

NEW YORK TIMES

This ultra-capitalist publication came out editorially against any investigation of the Hollywood Communists, using the same arguments standardized by the Communist Party. (u)

NEW YORK HERALD TRIBUNE

This Republican newpaper came out editorially against the investigation and maintained that Hollywood was not being investigated but the Congress of the United States was the culprit. (u)

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ELEANOR ROOSEVELT

Mrs. ROOSEVELT, in her daily syndicated column, took the same position, indicting the Congress of the United States and its Committee for an invasion of civil rights. (u)

DOROTHY THOMPSON

Miss THOMPSON, syndicated columnist, condemned the investigation as a witch hunt. She pretends to be very anti-Communist at other times. (u)

HAROLD ICKES

Mr. ICKES, in his syndicated column, excoriated the Committee as an invader of civil rights and called for a stop to its activities. (u)

B'NAI B'RITH MESSENGER

This publication is the principal Jewish weekly paper on the Pacific West Coast. It denounced the investigation as an outrage and called for a stop to its activities. (u)

AMERICAN BROADCASTING SYSTEM

This broadcasting system carried a resume of the daily proceedings of the Committee. Using one half hour of time only, it was necessary to condense the program. In doing so, it repeated all the highlights of the speeches of the Communists and played down the remarks of the Committee or the interrogator. The tone of the entire broadcast each day was subtly anti-investigation. (u)

The foregoing is only a partial list of the diverse elements who came to the rescue of the Communists in the hearings. This demonstrates, when all the masks are down, that the Communist Party wields a power of considerable strength outside its own realm. Particularly is this true with respect to the so-called "liberal" groups who pretend to follow the middle road, but when the occasion demands promptly "go left" (u)

EFFECTS OF THE HEARINGS ON THE INDUSTRY IN HOLLYWOOD DIRECTLY

Despite all protestations by the producers of motion pictures, they consider these hearings to be the biggest blow the industry ever suffered; even bigger than the 75% tax levied on American pictures shown in England. Having been aware themselves all along that the Communist influence in Hollywood was exceedingly strong, and having, in fact, openly and tacitly abetted themselves, they now see an unfavorable reaction among theatregoers

all over the United States; in fact, they are already feeling the effects. (u)

Anticipating months ago that the reaction to the hearings might be serious for the industry, the Hollywood producers and studio heads began a slow-down in the industry. This has continued to date, with the result that production in the industry is now the lowest ever in its history. Thousands have been laid off and the process continues day by day. (u)

There is no doubt whatever that motion pictures have been loaded with propaganda for years. The producers knew this and permitted it. Now that these facts have become public and people are sharpened so that many themselves can detect the slanted scenes and dialogue, the entire Hollywood industry is badly afflicted with a case of nerves. (u)

Coming with such suddenness, the makers of pictures are in a quandary. They do not know just yet what kind of pictures to make. In fact, there is a sort of nervous panic in the upper brackets of the industry. (u)

To create further tension, thousands of letters are being received from theatregoers throughout the nation to the effect that they will never attend another theater where pictures are being shown wherein any of the characters mentioned in the investigation or any others who have records of sympathy with the Communists appear, or have anything whatever to do with the picture. (u)

All in all, the Hollywood motion picture industry has gotten itself into a bad jam, according to CNDI [redacted] (u) b7D

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ORGANIZATIONS UPHOLDING THE "UNFRIENDLY 19"

Committee for the First Amendment

The Committee for the First Amendment was formed, according to their advertisement in the "Hollywood Reporter" on October 21, 1947, as follows:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House Committee on Un-American Activities to smear the motion picture industry. (U)

"We hold that these hearings are morally wrong because: (U)

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy; (U)

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constituion. (U)

This ad was signed by a number of individuals. According to Source D, JOHN HUSTON is the person who contributed the original idea and seemed to be most closely associated with the formation of this group. HUSTON told the informant that it had been his intention to concentrate on his career and retire from politics, but the conduct of the hearings in Washington made it impossible for him to remain on the sidelines. (U)

Several meetings were held at his home while the organization was being formulated, and HUSTON personally recruited HUMPHREY BOGART and LAUREN BACALL to the movement. It will be recalled that these two Hollywood personalities were among others who flew to Washington while the hearings were in progress. [redacted] stated that HUSTON kept BOGART up all one night until six in the morning "getting him all fired up over this thing". CONF. INFT. b7D

This Committee indulged in considerable publicity, mostly in the Hollywood trade papers, and Source E stated that after the witnesses began being cited for contempt by the Committee, many members of the protesting delegation who had gone to Washington were upset and disturbed because they found that they were defending persons who were actually members of the Communist Party. (U)

This same informant observed that the Committee for the

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First Amendment was not able to secure many of the big names in Hollywood because OLIVIA DeHAVILLAND and BETTE DAVIS refused to have any part in the activity. These two actresses, according to the informant, are responsible for swinging a great many other persons in the film colony, and the fact that they refused to lend their names to the Committee's activities acted as a damper on the promotional aspects. (U)

Originally the Committee for the First Amendment started out to defend ROOSEVELT's reputation because the Un-American Committee asked questions of certain witnesses as to whether or not they knew that the pictures "Mission to Moscow" and "North Star" had been made at the instigation of anyone in Washington. The Un-American Committee made no further reference to this line of questioning after the first day's hearing, and the liberals who had been attracted to HUSTON's movement became convinced that the Committee did not intend to become a "smear ROOSEVELT" instrument but rather was honestly attempting to seek out Communists. (U)

The Committee for the First Amendment intended to swing into the defense of HANS EISLER and CARL MARZANI. However, this procedure was abandoned because the liberals and front organizations did not join in what was thought would be a tremendous mass movement. (U)

This was reported to the Bureau in letter from this office dated October 25, 1947. (U)

According to this same informant, the Hollywood liberals are aware of the fact that they have been used by the Communists and many of them are dying low as the town is gradually splitting into two groups. (U)

Several radio programs were sponsored by the Committee for the First Amendment, according to an article in Variety on October 27, and the programs "in general condemned the procedure of the Committee in attacking and smearing the picture business" (U)

Some of these clippings are being sent to the Bureau under separate cover. (U)

The same informant pointed out that many of the persons prominent in the motion pictures are "politically naive," and many of them were surprised to learn that some of the unfriendly witnesses were

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actually identified as Communist Party members. This informant had been in telephonic communication with some of the Committee for the First Amendment people who flew to Washington in protest against the hearings, and informant pointed out that "certain members of the delegation and a lot of people in the delegation are shocked," and that some of them wished they had not made the trip. The informant went on that certain members of this Committee were spreading the rumor in Hollywood to the effect that the THOMAS Committee is practically an instrument of the Catholic Church, that THOMAS is a Roman Catholic, and that church circles in New Jersey have brought pressure to bear, which accounts for the THOMAS Committee hearings. (U)

Source E continued that BILLY WILDER is pro-English and anti-French. WILDER admires the Socialistic experiment in England, and has expressed his antipathy toward the French people of late since the recent elections in which DeGAULLE signified great political strength. WILDER, as has been pointed out above, has been active in the Committee for the First Amendment. (U)

Source F said that he is personally acquainted with IRA GERSHWIN, brother of GEORGE GERSHWIN, deceased. Informant has written several shows with IRA and characterized the latter as one of the laziest men he ever knew. He said "IRA just hates to move". The fact that GERSHWIN took the plane to Washington to protest the hearings, along with BOGART, was significant to the informant because it showed that someone was putting a great deal of pressure on him. In informant's opinion, LEE GERSHWIN, IRA's wife, is a member of the Communist Party. (U)

This same informant went on that Mrs. WILLIAM WYLER, whose husband worked closely with JOHN HUSTON in the formation of the Committee for the First Amendment, gave $8000 to the Committee to further its work. (U)

## Americans for Democratic Action

This organization has received considerable publicity indicating that it is distinguished from other liberal groups, particularly the PCA, by the fact that it has adopted a resolution to the effect that Communists can not hold office in it and are not desired as members of the organization. However, Americans for Democratic Action did run a large advertisement in the "Hollywood Reporter" and "Variety"—the ad in the "Reporter" on October 11, 1947, and in "Variety" on October 15, 1947—in which ADA criticized the House Un-American Activity Committee hearings. The subheadline for this advertisement read: "Unless you conduct your hearings in the

American tradition of fair play for all witnesses and tolerance for all viewpoints, you will injure both Hollywood and your committee". (u)

The tenor of the body of this ad was to the effect that a democratic system does not fear ideas and because cultural freedom "is so basic and meaningful, Americans for Democratic Action view with deep concern any move that narrows the realm of cultural liberty and imprisons the imagination of writers and artists. Opposing Communists no less vehemently than we resist fascism, we are determined to combat with equal vigor any attempt to impose the kind of mental straitjacket which stifles culture under dictatorship". (u)

This ad is signed as follows: "LEON HENDERSON, Chairman of the Executive Committee, Americans for Democratic Action. MELVYN DOUGLAS, Chairman, California Organizing Committee, ADA". (u)

A copy of the ad which appeared in the "Hollywood Reporter," October 11, 1947, is being forwarded to the Bureau under separate cover. (u)

The National Lawyers Guild

The Motion Picture trade magazine "Variety" in its issue October 30, 1947, reproduced a telegram sent by Western Union to the President of the United States on October 29, 1947, signed: "Hollywood - Beverly Hills Chapter, National Lawyers Guild, SAM HOUSTON ALLEN - Chairman". This telegram is quoted as follows:

> "AS LAWYERS SWORN TO UPHOLD THE CONSTITUTION OF THE UNITED STATES, INCLUDING THE FIRST AMENDMENT WHICH GUARANTEES TO ALL MEN THE RIGHT TO THEIR OWN SOCIAL, ECONOMIC, POLITICAL AND RELIGIOUS VIEWS FREE FROM OFFICIAL INQUISITION, WE REAFFIRM THE FOLLOWING PRINCIPLES: THAT AN ACCUSED HAS THE RIGHT TO CONFRONT AND CROSS-EXAMINE HIS ACCUSERS; THAT THERE IS A SACRED PRIVILEGE GUARDING THE CONFIDENTIAL RELATIONSHIP BETWEEN LAWYER AND CLIENT. WE DEPLORE THE BRANDING AS SUBVERSIVE OF THE GREAT ENTERTAINMENT INDUSTRY AND ITS PEOPLE BY UNCHALLENGED HEARSAY AND RUMOR. WE FEAR THE THOMAS-RANKIN COMMITTEE HAS NO CONCEPT OF A TRIBUNAL ESTABLISHED AND CONDUCTED IN THE AMERICAN WAY. WE ARE PROUD THAT THERE HAVE ALWAYS BEEN AND STILL ARE MEN WITH COURAGE TO DEFY

THOSE WHO WOULD ABANDON THE TRADITIONAL AMERICAN IDEAL OF JUSTICE AND FAIR PLAY. WE URGE YOU TOO MR. PRESIDENT TO SPEAK OUT AGAINST THE UNPRECEDENTED PRACTICES OF THIS COMMITTEE." (u)

It should be noted that CNDI [redacted] has reported that SAM HOUSTON ALLEN is a member of the Hollywood Section, Los Angeles County Communist Party; also, ROBERT W. KENNY, one of the pricipal attorneys defending the "Unfriendly Nineteen", is President of the National Lawyers Guild (u) b7D

## Progressive Citizens of America

CNDI [redacted] and CNDI [redacted] have reported that the Hollywood Chapter of the Progressive Citizens of America has been very active on behalf of the "unfriendly nineteen." Prior to the hearings, when defensive plans were being made on behalf of these witnesses, surveillances by Bureau Agents disclosed that WALDO SALT, GEORGE PEPPER and HERBERT BIBERMAN met at the PCA Office, 1515 Crossroads of the World Building in Hollywood, and that BIBERMAN and SALT on two occasions thereafter proceeded to the law offices of BEN MARGOLIS. CHARLES J. KATZ, attorney who was evicted from the hearings, was formerly a partner of MARGOLIS. In addition SONJA DAHL BIBERMAN, according to CNDI [redacted] has been working in the PCA Office in Hollywood with GEORGE PEPPER, and both of these individuals have been identified as members of the Communist Party by CNDI [redacted] (u) b7D

The throw-aways publicizing meetings held on behalf of these witnesses have indicated that many of the meetings are under the auspices of the PCA (u)

## ADDITIONAL COMMUNIST FRONT ACTIVITY

Los Angeles Informants [redacted] and [redacted] have furnished information indicating the principal concern of WALDO SALT, GEORGE PEPPER, JOHN HOWARD LAWSON and HERBERT BIBERMAN at the present time is to mobilize public support to bring pressure upon Congress to dismiss the contempt citations lodged against some of the witnesses. At the same time a vigorous campaign is desired by these men to urge abolishing the House Un-American Activities Committee, which is the purpose of the resolution before the House by Congressman SABATH of Illinois (u) b7D

These objectives have been stated at public meetings addressed by many of the so-called "unfriendly nineteen." (u)

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PCA Rally, November 1, 1947

The Hollywood Council, representing the Arts, Sciences and Professions of the Progressive Citizens of America Meeting above, held a rather hurriedly called open meeting at 6841 Hollywood Boulevard, Hollywood, California, November 1, 1947, which was designed to inform members of this area of the outcome of the Congressional hearings in Washington dealing with Communist infiltration into the motion picture industry. This meeting was covered personally by Special Agents BERNARR M. PTACEK and LESLIE F. WARREN of this office. (u)

The above meeting, which took place in the Masonic Hall, was well attended, having an audience estimated at approximately 1,000 persons. The master of ceremonies was later identified as EDWARD BIBERMAN, brother of HERBERT BIBERMAN, Hollywood writer who is presently being considered by the above Congressional Committee for contempt of Congress. It should be noted that the master of ceremonies was not introduced by name. (u)

Following an allegiance to the Flag in which the audience participated, the master of ceremonies gave a brief opening address and pointed out that their group had gained a partial victory in Washington. He said the hearings were scheduled to run three weeks and in reality ran only eight days. (u)

Emphasis was given to the fact that ROBERT W. KENNEY, counsel for the "unfriendly 19," was not given a chance to present any defense whatsoever. The unfriendly witnesses were described as being the "shock troops" for the fight of civil liberties in this country. These troops, however, were backed by many organized groups and real American people. The PCA will consider the battle only beginning and will follow the THOMAS committee's tactics and prepare a dossier on the committee itself. (u)

Brief mention was made of the PCA meeting held at Philadelphia that day, which was broken up by a group of organized hecklers who threw stench bo bs and knocked down innocent women. The fact that the meeting was a legal one was upheld by two Federal courts, but in pite of this ruling violence appeared. The question was raised: "Do you thin THOMAS will rush to Philadelphia to investigate the violence caused by the organized hecklers?" (u)

EDWARD MOSK, who was identified as a prominent Los Angeles attorney, and Vice-Chairman of the PCA, spoke regarding the legal aspects of the recent Washington hearings. He mentioned that "the circus is over but the memory and the legal phases of the hearing will linger indefinitely." (u)

The PCA et al expect to go into the courts to fight their battle as, undoubtedly, the contempt charges recommended by the Sub-Committee in Congress will be upheld. MOSK mentioned that no doubt representatives of

the THOMAS Committee were present at the meeting. Consequently, MOSK would speak slowly so that they would be able to understand the legal points on which the "unfriendly 19" would win the battle. (u)

In substance, MOSK's speech dealt with the fact that the Constitution must be upheld. He discussed the Bill of Rights, with particular attention given to a labor union's rights to protect the identity of its membership. He also spoke of the various rights of religious and minority groups. (u)

Mention was made of the PALMER raids which took place after World War I. The facts of these raids were finally released but the damage was done. The HARRY BRIDGES case was discussed briefly and it was said that even though this case was won, the loss of time was great and the cost expensive. Also discussed was the WILLIAM SCHNEIDERMAN case, which was successfully defended by the late WENDELL WILKIE. (u)

MOSK prophecied that HOWARD FAST of the Joint Anti-Fascist Refugee Committee and the "unfriendly 19" witnesses would be finally cleared of all contempt charges. He further prophecied that the Supreme Court will throw out the Government's Loyalty Program. He said it will take time and that groups like the PCA et al must take the responsibility; and the lawyers must make special effort to aid in the civil liberty cases, and that it is the responsibility of the public in general to defeat at the polls the people who are responsible for conducting such hearings as those originally held in Washington. (u)

MOSK stated that the Lawyers Guild would uphold the First Amendment. He mentioned a Supreme Court citation in 1936, JAMES versus the Security Exchange Commission, which in substance says that "a citizen must know the reason for any inquiry made of him by an investigating committee, and this inquiry must be a legal and a pertinent one or a citizen may refuse to answer and be within his legal rights". Mention was made that it was upon this point of law that ten of the "unfriendly 19" based their refusal to answer. (u)

The purpose of the Un-American Committee, according to MOSK, was ostensibly to secure facts for drafting legislation. He pointed out that Congressional committees on un-American activities had been in existence for ten years, and that the only bit of legislation enacted deprived LOVETT (Phonetic) et al of their Government salaries, and which act was later declared unconstitutional. Therefore, MOSK said that all inquiries by similar committees for legislative purposes are illegal. (u)

MOSK said the Committee hearings left the mark of fear in Hollywood. He said the job of fighting must not be left to the courts but that this group

must use all legal means possible, specifically the polls, but before that exert pressure to abolish the Committee before the next election, if possible. (u)

As a final quotation MOSK stated that "our job is to see that the legal vindication that will ultimately come does not come too late" (u)

The next speaker was introduced as an executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America, Mr. GEORGE PEPPER (identified by CNDI-[redacted] as a member of the Communist Party in 1944 and 1945). He was to give a first-hand report of the recent hearings in Washington. (u) b7D

Mr. PEPPER said in substance as follows: That he will never forget his experiences in Washington and New York. The unfriendly witnesses and the persons working with them got no sleep. They were nervous and, above all, there was work to be done. There was terror in their hearts, intimidation by the Committee, telephone lines tapped, detectives trailing them around, and as a whole the atmosphere was bad. (u)

The Committee was described as being smart, and even brilliant at times, and the speaker wanted to convey definitely to the audience that they must recognize they are not dealing with a stupid group this time. He said the Committee will stop at nothing and may even at this time be devising a shortcut to establish their purposes. (u)

PEPPER said that ERIC JOHNSON, during his testimony, did satisfactorily for about three-fourths of his speech. However, he at this point went to pieces and lost his case by agreeing with the Committee. In fact, JOHNSON, "sold the industry down the river". JOHNSON told the Committee that JOHN HOWARD LAWSON should not be in the motion picture industry and, in fact, any Communist so proved should not be employed in the industry (u)

PEPPER mentioned that he noticed JOHN M. COSTELLO, formerly of the DIES Committee, in the audience, and PEPPER felt that COSTELLO recognized him and later identified PEPPER to THOMAS, inasmuch as the latter frequently glared at PEPPER throughout the remainder of the hearings. COSTELLO was believed to be associated with the U. S. Chamber of Commerce in Washington at the present. (u)

Regarding the Press, PEPPER mentioned that they were very interesting and favorable to the so-called "friendly witnesses" and particularly to the actors. He mentioned in a sarcastic manner the large amount of publicity given to ROBERT TAYLOR, ADOLPH MENJOU, et al, and the uncomplimentary remarks published about the "unfriendly 19". PEPPER remarked ironically that ROBERT TAYLOR stated he would not work on a picture if he knew

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a Communist was connected with it, but upon his return he was going to work on a picture which had been written by LESTER COLE. This remark got applause from the audience. The picture was identified as "High Wall" (u)

PEPPER said the hearing was highlighted by the expulsion of CHARLES KATZ (Los Angeles attorney) from the hearing room. KATZ allegedly had a "heat job done on his back" by jiu jitsu experts who escorted him from the room. PEPPER also quoted from the column of GEORGE DIXON, who writes for the Hearst papers. This quote dealt with a portion of DIXON's column written during the hearing when the latter mentioned that some of the unfriendly witnesses should be "taken out and have their heads beaten in". The New York Times and the Herald Tribune were described by PEPPER as the only papers which reported the hearings in an unbiased manner. He said all the other metropolitan press members were unfavorable to "our cause". (u)

The morale of the attorneys and the "unfriendly 19" was described as being "wonderful". They worked together as a unit night and day. Regarding counseling of the witnesses by attorneys, PEPPER made a point of the fact that all decisions as to policy and procedure were based upon a majority opinion of the parties involved (u)

Regarding the purpose of the attack upon Hollywood by the Un-American Committee, PEPPER said that this is not a Democratic committee. Therefore, the first time since 1932 it is controlled by Republicans and a few Southern Democrats. He mentioned the Republican character of the friendly witnesses, particularly those associated with the Motion Picture Alliance, which was organized to fight Communism and preserve the American ideals. He said that many of the motion picture alliances were now members of a newly organized group known as the Hollywood Republican Committee. PEPPER said: "We must expose these Republican connections as they are thinking in terms of 1948, and must divert the people from the real issues of these times, particularly, housing, health, discrimination among minorities, the concentrated drive against Labor in general, etc." (u)

PEPPER said the Hollywood hearings recently held were just the beginning of a 9-point program. The next field of inquiry would touch radio, and then there would be Education, and there would be no end. He reiterated "they must stop the Committee". (u)

The next topic dealt with what the PCA did during the period of the hearings. Mention was made of the various organizations in Hollywood and Broadway who held successful rallies and demonstrations in these cities as well as Washington. He mentioned the Committee for the First Amendment as "wonderful". PEPPER mentioned that they had a clear civil liberties job to

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do and, in addition, that they must carry the fight into the political arena for 1948. PCA meetings were held in New York, Chicago and Philadelphia, and requests had been received from PCA organizations in twenty other cities asking for a presentation of the "unfriendly 19" and Senator CLAUDE PEPPER as a speaker. Large advertisements which appeared in numerous publications, supported the unfriendly witnesses. A rally sponsored by the Conference of Civil Liberties and Cultural Freedom was held in New York. The response resulted in "turn-away" crowds. There were numerous speakers, and among them were: HARLOW SHAPLEY (phonetic); O. JOHN ROGGE, former Assistant U. S. Attorney General; AL PALMER; Senator CLAUDE PEPPER, OLEN DOWNES (ph); and RUFUS CLEMENT (phonetic). The resolutions passed at this meeting were clear cut and were as follows:

(1) Abolish, not clean up, the THOMAS Committee

(2) Prevent smear of Hollywood

(3) Establish the right of all political parties as equal. In the latter connection it was mentioned that the Democrats and the Republicans should have no more political rights that any other party, whether it be the Communists or Prohibition Party. (u)

It was said that the Committee could kill the First Amendment and could smear anybody desired by calling them Communists. (u)

PEPPER said the policy of the Arts, Sciences and Professions Council for the PCA, as outlined by National Chairman HARLOW SHAPLEY (phonetic) and HOWARD BUMFORD JONES (phonetic), cautioned against saying that a complete victory had been won. It was emphasized that only a partial victory had been won in Washington, and that if they had lost there would be no PCA. Mention was again made of the violence in Philadelphia that day. The National Council felt that they must join forces with Labor, minorities, and decent people to win the battle. (u)

The immediate plan is to send at least a million signatures to the President and Speaker MARTIN of Congress, recommending: (1) Abolish the Committee outright; (2) Withdraw all contempt charges against and release the unfriendly witnesses. It was suggested that they start with Representative NIXON of California at the polls in 1948. It was stated that united action was a "must". (u)

EDWARD BIBERMAN, who described himself as an artist, spoke briefly as to how the PCA in Hollywood took the hearings. He mentioned that they were "caught short". He said that the Congressional Committee had, however, "tipped their hands" more than once during the early days of the hearings,

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which aided their witnesses to map a defense. The speaker mentioned the charges made by friendly witness MOFFITT, who said that 44% of the best plays on Broadway and 233 other plays contain Communist messages or lines. (U)

The speaker further scoffed at MOFFITT's claims that numerous studio reading departments in the motion picture industry had been infiltrated by Communists. The speaker asked the question: "Are only creative people involved?" He answered this question by stating that the receiving end, that is, persons who read the books and see the plays, is also a victim of the Congressional Committee's attempt at censorship. He said the fight "touches all levels of life." (U)

The speaker claimed that the PCA et al had been alerted properly and were now "in high gear". He mentioned that the Speakers Bureau during the hearings had furnished from ten to twenty daily, and that a fact sheet giving the other side of the story had been published daily (5000 copies); that the Radio Division had monitored the situation from coast to coast, and that next week they would be active in the Federal Communications Commission hearings. The actors developed mobile theatrical units and would dramatize individual statements made by the unfriendly witnesses throughout many areas in the U.S. (U)

It was suggested that all persons present initiate as many wires as possible to President TRUMAN requesting that he back the SABBATH Bill, identified as HR-46, which was designed to abolish the THOMAS Committee He further reiterated that they wire or write Speaker MARTIN, as mentioned above, to abolish the Committee and crush the contempt citations against their people. (U)

The Hollywood group was also planning to send 50,000 air mail letters to President TRUMAN to acquaint him with "our side of the story". The audience was told that packages of these letters had been prepared, together with air mail stamped envelopes, and were being made available to the audience in the lobby of the building at cost. (U)

A brief speechwas made by SELENA ROYALE, introduced as the Vice-Chairman of the Actors Commission of the PCA, and who appeared as an actress in the film, "Romance of Rosy Ridge" (U)

ROYALE attempted to sell the audience a set of six booklets priced at $2.50 per set, which described the program outlined by a recent Thought Control Conference sponsored by the PCA and held at the Beverly Wilshire Hotel in the recent past. Another appeal was made for money. Various divisions of the PCA, including the Arts, Medical, Publicity and Music Divisions, plan to run advertisements in the Daily News. Further money was

needed by the Actors Commission to finance the aforementioned mobile entertainment units. (u)

KAREN MORELY (identified by CNDI-[redacted] as a member of the Communist Party in 1944 and 1945), representative of the Actors Division, PCA, made a brief speech in which she said that the Actors Division had raised $500 to send her to Washington to protest the Committee's smearing of her name. MORLEY felt that she was not important enough to attract much attention so decided to stay at home and "do the dirty work". She said she could do more work in furthering the cause. She mentioned that she had been very active in the past few days speaking before various organizations, among which were the Synagogue where RABBI MAGNIN presides, the Jewish Labor Council, the PCA in San Francisco, Arts, Sciences and Professions (Doctors Division), YWCA, and the Southland Jewish Organizations. MORLEY said that she would make up for not going to Washington; that the $500 would be used in the best way possible. (u) b7D

At this point a record was played for the audience which was described as the voice of HERBERT BIBERMAN, one of the "unfriendly 19". This recording was a transcription of a telephone call made by HERBERT BIBERMAN to PCA in Hollywood at close of hearings in Washington. The recording was hardly audible but in substance it proclaimed that there was no satisfaction in winning a single battle, and that the Committee must be abolished. (u)

Announcements were made of a homecoming rally to be held at the arrival of the "unfriendly 19" by TWA Airlines at Mines Field, Los Angeles Municipal Airport, Inglewood, California, on Wednesday, November 5, 1947. It was stated that the brass band would be there "with all the trimmings". (u)

Another announcement dealt with a huge rally to be held Sunday, November 16, 1947, in the afternoon, this rally to be held in the Hollywood Bowl if it can be obtained; otherwise in a suitable place to be identified later. (u)

The Radio Division of the PCA was scheduled to have a meeting Wednesday, November 12, 1947, at 8:00 P.M. at 6000 Sunset Boulevard, Hollywood, California. (u)

The meeting closed with the following statement being made to the audience in an emphatic manner: "Let's be Americans - Let's fight the Un-American Activities Committee". (u)

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Return of the "Unfriendly Witnesses"

For some time prior to the return to Hollywood of the so-called "Unfriendly Witnesses" before the HOUSE COMMITTEE, it was learned from several sources, particularly CNDI [redacted] and CNDI [redacted] that considerable preparation was being made for a welcome-home rally for the returning witnesses. It developed that this rally would be in the name of the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. (u) b7D

A telephone campaign was made to assure that as many friendly sympathizers and well wishers of the so-called "Unfriendly Nineteen" as possible would be at the Los Angeles Airport to create a welcoming home rally. (u)

According to Informants it was hoped that the welcoming rally would total two or three thousand people. (u)

On the evening of November 5, 1947 the so-called "Unfriendly Witnesses" arrived at the Municipal Airport by TWA Plane. (u)

Special Agents BERNARR H. PTACEK and MARCUS M. BRIGHT were present at the time of the arrival and estimated the crowd which had gathered as a welcoming committee at not more than five hundred. Prior to the arrival of the plane, Klieg lights were set up, a loud speaker was arranged and a preliminary meeting of the families of the witnesses was held in an airport waiting room. A great many of those present were noted to be wearing PCA arm bands. (u)

Among those observed waiting for the arrival of the plane were ROBERT ROSSEN, IRVING PICHEL, CHARLES J. KATZ, PAULINE LAUBER, JACQUES THERY, TIBA WILLNER. CNDI [redacted] has identified all of the above, excepting IRVING PICHEL, as being members of the Communist Party. PICHEL has been suspected of being a Communist Party member by Sources A, B, and C. (u) b7D

As the arriving plane approached the field, representatives of the welcoming committee brought out a huge twenty-foot banner with large letters announcing "Welcome home--well done." This banner was held up high on standards alongside the airport gate and a number of pictures were snapped with several of the welcoming group standing in front of the banner. Among those identified in this pose were ROBERT ROSSEN, IRVING



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PICHEL, PAULINE LAUBER, CHARLES KATZ, and others. (u)

As the plane arrived and taxied up to the gate the crowd cheered. The "unfriendly witnesses" apparently, according to plan, stayed aboard until the regular passengers on the plane had disembarked. Immediately thereafter, CHARLES J. KATZ, and IRVING PICHEL and ROBERT ROSSEN went aboard where apparently some preliminary conference was held. (u)

Thereafter spotlights were turned on the plane and the so-called "unfriendly witnesses" began to disembark. As each did so, his identity was announced over the loudspeaker to the cheers of the audience and they requested each to say a few words over the microphone. (u)

Among those identified by surveilling agents as they left the place were: HERBERT BIBERMAN, WALDO SALT, GORDON KAHN, EDWARD DMYTRYK, RICHARD COLLINS, JOHN HOWARD LAWSON, ALVAH BESSIE, RING LARDNER, JR., ADRIAN SCOTT, and LARRY PARKS. Also leaving the plane to the cheers of the crowd were BEN MARGOLIS and CHARLES J. KATZ, both attorneys, and IRVING PICHEL and ROBERT ROSSEN who had gone aboard when the plane landed. Of the disembarking writers, JOHN HOWARD LAWSON received by far the most applause from the crowd. (u)

Apparently the welcome was not unexpected inasmuch as RING LARDNER, JR. immediately climbed to the top of the plane's mobile steps and read a prepared statement to the crowd as spokesman for all of the "unfriendly witnesses." LARDNER called for an immediate letter-writing campaign to Congress, during the twelve days then remaining before Congress meets, demanding that the contempt citations against the witnesses be voted down. (u)

After a number of publicity pictures were taken, the arriving witnesses gather in a room in the airport building for a press conference. It was announced that a gigantic rally would be held in the near future at which the "unfriendly witnesses" would make talks. (u)

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Mobilization for Democracy Rally, November 9, 1947.

On November 9, 1947, Special Agents MARCUS M. BRIGHT and BERNARR M. PTACEK attended a "Stop Operation Witch Hunt" meeting held at the Shrine Auditorium, Jefferson and Royal Streets. The main speakers for this meeting were O. JOHN ROGGE, Former Assistant United States Attorney General; and HOWARD FAST, author of "Freedom Road". (u)

The meeting was sponsored by Mobilization for Democracy, the CIO United Public Workers, and the A.F. of L. State, County and Municipal Workers Local 558. Newspaper accounts estimate approximately five thousand persons were in attendance. In the estimation of the attending agents, the Shrine Auditorium was filled to approximately three-quarters of its capacity. (u)

As the agents approached the Shrine Auditorium, several young girls requested contributions to the American Youth for Democracy. Memorandum sheets headed "Protect Your Freedom" were freely distributed. These handbills advocated the abolition of the House Committee on un-American Activities and also the Tenney Committee on un-American Activities in California, as they were both said to be dangerous to the civil liberties of the American people. This handbill was circulated by the Socialist Party-USA, address listed as 2984 West Eighth Street, Los Angeles. It was noted that this handbill stated that the "Socialist Party fights against any type of dictatorial activity, whether Communist, Fascist, or that of the House Committee". (u)

The agents noted Mr. SIDNEY DAVISON, Director of the People's Educational Center in Hollywood, passing out leaflets advertising the PEC Carnival Bazaar to be held November 15 and 16 at 1358 North La[illegible]a in Hollywood. In this connection, it should be noted that CNDI [redacted] advised that DAVISON is a member of the Smolan Fixed Club of the Communist Party in Hollywood. (u) b7D

The meeting began with MORRY GOODSON and SONNY VALE leading the audience in the singing of the "Star Spangled Banner". ROBERT W. KENNY, former Attorney General of the State of California, was Chairman of the meeting. He opened with a remark that J. PARNELL THOMAS was the "hatchet man for democracy". He further commented as follows: "A movie like 'The Best Years of Our Lives' could not be produced in the future if the THOMAS Committee continued to function. At the Washington hearings the tables were turned so that the accused became the accuser". He stands for "a screen free of intimidation," and stated that "a free screen means screen equality for all". (u)

He had just returned from the "seat of government" (with emphasis on the word "seat"). He said he could now see why Washington was known as the "seat of government" as the word "seat" was very significant. (This brought a big laugh from the audience.) He called for all persons present to let their Federal Congressmen know that they stood for the abolition of the THOMAS-RANKIN Committee (House Committee on un-American Activities headed by J. PARNELL THOMAS), and request that they stand up in Congress and let other members know that they stand for the abolition of this kind of action. (U)

He stated that the first stone in a great cemetery is now in the making if the THOMAS-RANKIN Committee is not abolished. They (THOMAS Committee and who they represent) profit by the loss of the civil rights of the people. "The THOMAS Committee got on first base in the last two weeks. Whether or not they score any runs depends on you people." He ended this portion of his preliminary comment by stating that the National Association of Manufacturers was an enemy of democracy. (U)

Since the Conference of Thought Control was held in Hollywood by the Arts, Sciences and Professions Branch of the Progressive Citizens of America, agents have noticed the consistent reference of Communists and Party liners to the idea that thought control is now being forced on the American people. KENNY used the term "thought control" in his reference to the THOMAS Committee. (U)

In announcing the next portion of the meeting KENNY made reference to "that militant cultural organization known as People's Songs". He then announced selections to be sung by entertainers SONNY VALE and MORRY GOODSON of People's Songs. They sang a composition entitled "Freedom Train". VALE and GOODSON received hearty applause but did not take an encore at this time. They did, however, invite all those present to a "hootenany" being conducted by People's Songs the following Saturday night. (U)

KENNY then announced O. JOHN ROGGE as the next speaker, stating that he was the author of "Truth and the People". He commented that "all publishers to a mouse shied away from it after 'operation witch hunt'". ROGGE, according to KENNY, was fired from his position as Assistant Attorney General when he failed to suppress certain information which should have been known to the people. KENNY is proud of the term "former". (KENNY is former Attorney General of California; ROGGE is former Assistant Attorney General of the United States.) (U)

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O. JOHN ROGGE began his speech by stating that he was from Illinois, and further stated that he would talk about freedom. He stated that reaction is more terrifying now than ever before and monopolies are having a field day. After World War I we had the Palmer Red Raids. We are making the same mistake after World War II, according to ROGGE. As an example, he stated that we now have the Truman Loyalty Order of March 22, 1947. "Today we are headed in the direction of a Fascist police state. The Taft-Hartley Act is a step in the direction of a Fascist state." Big business is making more money "on the people" than ever before. The meat packers are making so much money that they are afraid to put out a statement showing their profits. The Truman Loyalty Check Program is government for the few at the expense of the many." "Truman is the best water boy big business has ever had." (u)

He illustrated this point by indicating numerous advisors and cabinet members of the Truman administration, in each case pointing out his past experience in big business. Some of them were as follows:

JAMES FORRESTAL, former member of Dillon, Reed & Company, New York;
WILLIA M H. DRAPER, formerly with Dillon, Reed & Company;
ARTHUR S. BURROWS, formerly with Sears-Roebuck;
LOUIS W. DOUGLAS, formerly with an insurance company;
EUGENE BLACK, formerly with the Chase National Bank, New York;
LEO N. WIGGINS, President of the Bankers Association. (u)

He closed his list with the comment, "What a roster!" TRUMAN obviously has a cartel outlook rather than a philosophy of abundance. TRUMAN's advisors have pointed out to him, first, the necessity of war with Russia and, second, the destruction of the civil liberties of the people." (u)

According to the THOMAS Committee, the Executive Board of the Joint Anti-Fascist Refugee Committee is under attack because they have given aid to FRANCO and because opposition to FRANCO Spain is un-American. (u)

ROGGE says the THOMAS Committee is being used for political purposes. They used the Committee to oust former Governor OLSON of California and to get liberal commentators off the air, such as JOHANNES STEEL and RAYMOND GRAHAM SWING. If the THOMAS Committee is successful in imposing thought control on the motion picture industry, it will then move on the book publishing houses. According to ROGGE, the THOMAS Committee violates constitutional amendments 1, 5, 6, 9 and 10. "In my opinion, no one need answer questions of the Committee. They should ignore subpoenas and battle them to the

Supreme Court." (u)

ROGGE told of being an attorney for someone who was picked up by the FBI. The person was allegedly from the Treasury Department and was arrested on a charge of conspiracy to violate the Espionage Act. In counseling his client he found he had never been to the Russian Embassy and had never been a member of a Communist front organization. He told his client to answer all questions and be honest, as he was guilty of no violations. (u)

He believes the Truman Loyalty Check to be the best method of engendering fear in government workers. A government worker can be considered disloyal by being a member of any organization listed by the Attorney General as being subversive. In this way the Attorney General of the U. S. has control over the economic life of government employees. (u)

He told of an incident where the loyalty of a government employee was being questioned. Prior to losing his position he was given a statement to read. In Section Number 1 of the statement it stated that the charges against the person were confidential. In Section 2 the statement advised the accused that he was given five days to answer the charges in Section 1. (This brought a big laugh from the audience.) ROGGE said, "The best way to get along in government today is to be anti-Union, anti-Soviet, and just a little bit anti-Semitic." (u)

He told of a State Department employee, one JANE ANDERSON, whose loyalty had been questioned. ANDERSON cautioned ROGGE against walking with her in public as this might lead to his being called a Communist. (u)

ROGGE's advice to farmers is to "raise less corn and more hell." "People must rise up to win the fight for human freedom." This closed ROGGE's speech. (u)

ROBERT W. KENNY commented on ROGGE's speech, saying that this was the most fighting, courageous speech we have heard in a long time. KENNY then announced another number to be sung by People's Songs representatives GOODSON and VALE. They sang a selection called "Red Boogie". (u)

KENNY then commented that 20,000 people in the Los Angeles county government are now under attack in the county loyalty program. "During the war these employees ran the county without a hitch. Now in peacetime the Board of Supervisors puts them under suspicion. It is an attempt to

impose thought control on 20,000 people." Two unions have taken up the challenge. (CIO United Public Workers, and A.F. of L. State, County, and Municipal Workers Local 558) (u)

The speaker was announced as one SAMUEL J. BERLAND, International Representative of the United Public Workers, CIO. In this connection, it should be noted that [redacted] was advised that BERLAND is a member of the Communist Party. (u) b7D

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BERLAND commented that the Los Angeles Board of Supervisors, not to be outdone by the THOMASES and TENNEYS, had now undertaken a loyalty program. Each county employee is asked to fill out a blank on which are listed 150 allegedly subversive organizations compiled by Senator JACK B. TENNEY, Chairman of the Un-American Activities Committee in California. BERLAND enumerated a few of the organizations listed as subversive. They were:

Anti-Hearst Examiner
Citizens Committee for Better Schools
League of Women Shoppers
Political Action Committee
National Committee to Abolish Poll Tax (u)

BERLAND commented that one supervisor said that membership in certain organizations would not necessarily give grounds for dismissal but would only give grounds for further investigation. BERLAND said that he maintained the committee was not designed to check loyalty but was designed to spread terror among county employees, as is the Federal loyalty check. "What they want is loyalty to the particular group in power." They fight the FEPC and adequate housing for the people. "It is the desire of the witch hunters to split those who oppose them.....our struggle is a non-partisan fight. The CIO and A.F. of L. Public Workers have pooled interests in fighting the Los Angeles County loyalty checks." He stated that we must unite so that the THOMAS and TENNEY Committees would be eliminated. (u)

Three girls then came on to the stage, one carrying a large picture of J. PARNELL THOMAS, another a picture of JOHN RANKIN, and a third a picture of Senator JACK B. TENNEY of California. BERLAND stated that the City Refuse Department has a good idea what they would like to cover up the pictures with (the audience laughed), but that that would not give the necessary satisfaction. Instead, BERLAND said they were going to lay the pictures on the floor and cover them with money. In the ensuing fund-raising

campaign the agents noted the following contributions:

| | |
|---|---|
| Southland Jewish Organization | $500.00 |
| UPA | 302.90 |
| Local 558, A.F. of L. State, County and Municipal Workers | 700.00 |
| Local 634, Carpenters Union | 100.00 |
| News Vendors Union | 100.00 |
| Hollywood Women's Council | 125.00 |
| United Auto Workers, Local 234 | 100.00 |
| Employees of the Los Angeles Housing Authority | 50.00 |
| JULIUS J. PERLING | 100.00 |
| American Veterans Committee | 50.00 |
| International Brotherhood of Electrical Workers, Local V-11 | 50.00 |
| Los Angeles Newspaper Guild | 21.00 |
| Marine Cooks and Stewards Union | 20.00 |
| DAVID A. LANG | 5.00 |
| American Veterans Committee | 50.00 |
| ESTHER GROSS | 50.00 |
| JOHN HENRY FROTH | 25.00 |
| City Terrace Citizens Committee | 5.00 |
| United Auto Workers, No. 406 | 10.00 |
| International Longshoremen & Warehousemen | 20.00 |
| ARTHUR CARSEL | 10.00 |
| DOROTHY BAKER | 10.00 |
| LOUIS WEST | 25.00 |
| JEAN GREENBERG | 10.00 |
| American Federation of Radio Artists | 10.00 |
| Walt Whitman Club of International Workers Order | 5.00 |
| Board of Education Workers Local No. 246 | 10.00 |

(u)

Agents tabulated a total of $210.00 given under the pseudonym "A Friend". (u)

Three resolutions were read and unanimously adopted. Telegrams were to be sent. (u)

1. This telegram requested TRUMAN to withdraw Presidential Order No. 9835 (loyalty checks). The loyalty check has put fear in the minds of the government employees. (u)

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2. A similar telegram was to be sent in regard to the county employees. (u)

3. The third was a telegram to be sent to TRUMAN and Attorney General TOM CLARK. This telegram stated, in effect, "We demand the Department of Justice cease cooperating with the Un-American Activities Committee. We demand the abolition of the House Committee on Un-American Activities. The undersigned (the people at the Shrine Auditorium) support House Rule 46, the Sabath Resolution to abolish the House Un-American Activities Committee. (u)

ROBERT W. KENNY then introduced HOWARD FAST. He stated that he had written "Conceived in Liberty," and "Citizen Tom Paine". He stated that his new book, "Story of the Strike," is not published yet because of the fears of the book publishers. (u)

FAST gave an emotional speech, dwelling chiefly on his experience with the THOMAS Committee. He stated he was examined on two different occasions and that he sat through the Committee hearing, at which time the outlawing of the Communist Party was considered. In this connection, he stated that from his observation THOMAS could not be a Communist as he lacked, first, love of his fellow man; second, dignity; and, third, courage. (u)

He stated that he had spent a great deal of time examining the mannerisms and facial expressions of THOMAS, TOOD and ~~[illegible]~~ RICHARD M. NIXON of California. He mentioned that J. PARNELL THOMAS's real name is FEENEY (phonetic). (u)

He gave the following questions as examples of RANKIN's type of questioning: According to FAST, RANKIN leaned over his desk and asked Mr. BULLITT, "Is it true that the Russians eat their children?" RANKIN said to BULLITT, "Is it true that the Ukrainians are the only White Russians?" RANKIN asked BULLITT if it were true that Zionists are Communists, to which BULLITT stated that Zionism is not a Communist front. (u)

FAST said that loyalty on the lips of this Committee is like the word love on the lips of a whore. He ended stating, "We will win this fight. Our slogan will be 'Forward to Victory'" (u)

ROBERT W. KENNY ended the meeting stating "This meeting may be the turning point against Fascism in the United States. (u)

The "Los Angeles Times" for November 11, 1947, contained

an article entitled, "Tenney Group Demands Rogge Prosecution". The article stated that the Legislative Committee on Un-American Activities, headed by State Senator JACK TENNEY, yesterday demanded the prosecution of former Assistant U. S. Attorney General O. JOHN ROGGE on charges growing out of remarks ROGGE assertedly made in a speech here last Sunday. ROGGE was quoted in the Committee's statement, issued following an executive session in Los Angeles, as suggesting to an audience of some six thousand at the Shrine Auditorium that "your best bet is to raise hell" in order to fight "the Fascism which is growing in America". ROGGE also was accused of advising his listeners to "ignore subpoenas". (U)

A copy of a throw-away publicizing this meeting is being included among the items forwarded to the Bureau under separate cover. (U)

By way of identification of the "Peoples Songs" referred to above as part of the rally program, is should be noted that this organization is headed by MARIO CASETTA who has been identified by CNDI [redacted] as a member of the Communist Party. (U) b7D

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As an additional indication of the position of the Progressive Citizens of America on the matter of the THOMAS Committee, the "Hollywood Reporter" of November 3, 1947 carried a full-page ad sponsored by the Actors Division of PCA, which ad stated: "The THOMAS-RANKIN Committee must go". This ad listed a great many members of the acting profession who acclaimed LARRY PARKS and other actors who appeared in Washington to protest the "star chamber" proceedings. (u)

A copy of this ad is also being forwarded to the Bureau under separate cover. (u)

Meeting of November 16, 1947: (Sponsored by Progressive Citizens of America.)

A third meeting with a similar theme was held on Sunday, November 16, 1947 at Gilmore Stadium. This meeting was publicized by handbills distributed throughout the Hollywood area, left on front doorsteps and passed out on street corners. These throw-aways read: "You are summoned to jury duty in the court of public opinion. The People of America, Plaintiffs, versus the THOMAS-RANKIN Un-American Activities Committee, Defendants." Witnesses for the people listed in the throw-away were the following: (u)

LARRY PARKS (CP Member -- CNDI [redacted]
EDWARD DMYTRYK (CP Member -- CNDI [redacted]
JOHN HOWARD LAWSON (CP Member -- CNDI [redacted] (C)
LEWIS MILESTONE
IRVING PICHEL
ROBERT W. KENNY
Mrs. PHYLLIS ZIFFREN
NORMAN HUSTON
DANIEL MARSHALL (u)

b7D

The handbill indicates that the purpose of the meeting is to "prove this indictment": "1. The Un-American Activities Committee is illegally violating Article I of the Bill of Rights in stifling freedom of conscience and organization. 2. The Committee is seeking to impose political censorship upon the movies to prevent any real portrayal of working people, Negroes, Jews and other minorities. 3. The Committee is trying to institute a blacklist of workers--if their private ideas do not conform to the Committee's. 4. The foregoing is admitted to be only a prelude to further control over our newspapers, books, radio, schools, unions, civic organizations." (u)

The handbill states the above meeting will be held under the auspices of the PCA, California Chapter. (u)

One of these handbills, which was left at the door of Special Agent JACK D. MORGAN, is being forwarded to the Bureau under separate cover. (u)

The meeting on November 16 at Gilmore Stadium was attended by Special Agent FRED G. DUPUIS and it was observed that BERT WITT, Executive Director for the PCA in Los Angeles, was Master of Ceremonies. The speakers platform was in the middle of the stadium football field, and WITT introduced the "unfriendly 19" by welcoming "our team," whereupon the nineteen witnesses emerged from the football dressing room of the stadium and marched onto the field in single file and proceeded to take their places on the speakers platform. (u)

Chairman WITT then introduced an attorney for the nineteen who "was not always at the hearings, CHARLES J. KATZ". This remark obviously referred to the fact that KATZ was evicted from the hearing room on one occasion. (u)

The first speaker was BEN MARGOLIS, a former law partner of KATZ, who participated in the defense of the nineteen, and MARGOLIS was followed by the following speakers: (u)

HOWARD KOCH, screen writer
JACK BURKE (phonetic), legislative officer - CIO
Mrs. PHYLLIS ZIFFREN, President of Hadassah, Jewish Women's organization
DAN MARSHALL, attorney and Chairman, Catholic Inter-Racial Council
JOHN HOWARD LAWSON, screen writer
ALBERT MALTZ, screen writer (CP Member - CIDI [redacted]) b7D
HERBERT BIBERMAN, screen writer and producer (CP Member - CIDI [redacted])
LARRY PARKS, actor
ROBERT W. KENNY, attorney. (u)

These individuals all spoke briefly from prepared statements. However, no attempt is being made to set forth the individual remarks. It can be stated that without exception each speaker had as his theme two points, namely: dismissal of the contempt proceedings, and abolition of the House Un-American Activities Committee. (u)

All the speakers based this contention upon the alleged



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fact that the House Un-American Activities Committee investigation was in effect "an inquisition"; that the committee was seeking to censor motion pictures and control the content of films. The speakers contended the witnesses who dared to oppose the committee were in fact defending not only the entire motion picture industry from a vicious attack, but also the press, radio, and "the American people". (u)

HOWARD KOCH and LARRY PARKS described the treatment afforded them in Washington, and expressed concern over the fact that such things were permitted to happen in America. (u)

HERBERT BIBERMAN made the collection speech, it being noted that the largest contributions, which were in the form of checks for $100, were received from Comedian HENRY MORGAN and actors Agent GEORGE WILLNER, the latter being a CP member, according to CNDI [redacted] (u) b7D

At the meeting men and women wearing PCA armbands circulated through the crowd soliciting signers to petitions calling for the abolition of the House Un-American Activities Committee. In addition, two mimeographed letters were distributed, one of which was addressed to U. S. Attorney General TOM C. CLARK, which urged that the deportation proceedings against HANS EISLER and his wife be dropped at once and their application for permission to depart be approved. The second letter was addressed to HARRY TRUMAN, President of the United States, and called for his support of the SABATH Resolution for abolishing the House Un-American Activities Committee. These mimeographed letters were given to people to sign and they were asked to furnish five cents, whereupon the PCA ushers would address the envelopes and see that the letters were sent to Washington via air mail. (u)

One copy of each of these letters is being included among the items forwarded to the Bureau under separate cover. (u)

Also distributed at this meeting was a throw-away publicizing a meeting to be held November 21 at the Embassy Auditorium in Los Angeles under the auspices of the American-Russian Society, at which the featured speaker would be KONNI ZILLIACUS, Labor member of Parliament, who was to deliver a report on the topic "Russia and World Peace". (u)

Also distributed were copies of JOHANNES STEEL's report on World Affairs. This pamphlet had a cover letter explaining that since JOHANNES STEEL along with "other liberal commentators" had been "thought controlled" from the radio networks, his report was being distributed by hand under the auspices of the PCA. (u)

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Press accounts of the above meeting estimated the attendance to be from 2000 to 4000, and described it as a "flop" (u)

[CNDI [redacted]] reported the seat sale went poorly and PCA officials were very disappointed at the turnout. (u)

b7D

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PROPAGANDA IN MOTION PICTURES

"So Well Remembered":

This picture was produced by RKO and ARTHUR RANK. It was directed by EDWARD DMYTRYK and produced by ADRIAN SCOTT. The musical score was written by HANNS EISLER, and the screen play by JOHN PAXTON. (u)

HEDDA HOPPER in her column in the Los Angeles Times appearing October 30, 1947, stated: "If there were a command performance in Moscow I don't believe the boys would find a picture made under the banner of democratic freedom more to their liking than 'So Well Remembered'. While there is not a single mention of Communism in the film, not one suggestion of the hammer and sickle, capitalism is represented as decaying, corrupt, perverted, unfeeling, first by a father who served twenty years in prison for gambling with his employees' money..... (u)

"Politics under the system of free election are represented as crooked. When one of the bigwigs whitewashes the slum situation to get the young social reformer to run for Parliament, fortunately the candidate discovers the capitalistic plot in time to withdraw from the race and stick to his fight for reform. He, who is described as a 'radical' in the picture, is the one Simon Pure, completely sympathetic character depicted. (u)

"There are two schools of thought on such a picture as 'So Well Remembered'. The Lefties argue that by inspiring social reform through such mediums we may prevent Communists from taking over. Others claim that such pictures are paving the way for the Reds to take over our country..... I urge you to see it, then decide for yourself whether or not Hollywood is capable of inserting Leftie propaganda in its films." (u)

Both ADRIAN SCOTT and EDWARD DMYTRYK are members of the Communist Party, according to CNDI [redacted] (u) b7D

It should be noted that on December 19, 1946, LEON GOLDBERG, executive in charge of RKO Studios, contacted the Los Angeles FBI Office, at which time he desired to know whether HANNS EISLER was a member of the Communist Party or was in any way involved with his brother, GERHARDT EISLER, who had previously been arrested by Bureau Agents in New York City and identified by the press as being a top Communist in this country. (u)

GOLDBERG was advised of the Bureau's regulations against disseminating information, following which GOLDBERG stated he was aware that the FBI records were confidential, but he was seeking verification of HANS EISLER's possible Communist connection. The reason given was that RKO had approximately one and one-half million dollars tied up in a picture which had been recently shot in England by the ARTHUR RANK ALLIANCE PRODUCTIONS. This picture was to be released under the title, "So Well Remembered," and was being completed in this country. It was contemplated that HANS EISLER would be employed to write the musical score for this picture. (u)

Certain individuals under contract to RKO, according to GOLDBERG, were putting pressure on him to hire EISLER to write the musical score. These persons were identified as ADRIAN SCOTT and EDWARD DMYTRYK. It was the opinion of GOLDBERG that if any derogatory publicity relating to HANS EISLER reached the press, or he was arrested in any manner and it subsequently became known that he had anything to do with this picture, the results might affect the box office returns unfavorably. (u)

GOLDBERG stated that he wanted it plainly understood that he was looking at the situation from a purely monetary viewpoint, and was not otherwise interested in whether or not HANS EISLER was a Communist. (u)

GOLDBERG went on to state that he did not care what a man's political beliefs were as long as they did not affect the company's business operations from a financial standpoint. GOLDBERG did not evidence any apprehension over the security of this country, but dwelt primarily on the protection of the company's financial investment. (u)

On November 7, 1947, Mrs. WILLIAM A. BURK, [redacted] Los Angeles, President of the Federation of Women's Clubs, who conducts motion picture reviews and reports under the name of the Southern California Motion Picture Council, Inc., furnished the following information: b6 b7C

Mrs. BURK advised that a review as published of this picture in "Unbiased Opinions of Current Motion Pictures," a weekly periodical published by the Fox West Coast Theaters in Los Angeles, did not entirely agree with her personal beliefs. Mrs. BURK said she was outvoted, and that her opinion of the picture was that it contained subtle Communist propaganda. She said the proof would be difficult, but it was a definite attempt to portray the idea that socialistic action was the only solution to the poverty and housing questions. The picture was a direct slap at the U. S. A.'s way of

doing things. (u)

Mrs. BURK called attention to the fact that HANS EISLER, ADRIAN SCOTT and EDWARD DMYTRYK were responsible in part for the production of this picture, which made her believe more definitely that her opinions were true. (u)

It should be noted that the Southern California Motion Picture Council review heretofore mentioned was not derogatory, and no mention was made in it of Communistic or Socialistic propaganda. (u)

"Hazard":

CONF. INFT. [redacted] stated that Paramount Studios are currently readying for production a picture based on the book, "Hazard," written by RAYMOND CHANSELOR. The story deals with a girl of wealth and background who becomes infected with the gambling fever and runs through her inheritance in short order, eventually winding up in a cheap hotel in California, having fled from the attentions of a mobster in some eastern city who wants her to return to him. The girl's part is played by PAULETTE GODDARD who, when she arrives at the cheap hotel mentioned above and is shown to her room, asks the negro porter where she can place a bet on the horses. The porter replies that he does not know; that he is a Sunday school teacher and is not interested in such matters as this. (u)

b7D

According to the informant, up to this point no character appearing in the picture has any good qualities, all are hoodlums, gamblers, and underworld persons. (u)

It develops that the hotel in which GODDARD is staying has a crap table in the basement which is operated for small stakes, and she is down there shooting crap when the place is raided. At this point in the plot it happens that the negro porter, recognizing latent good qualities in the heroine, is in the room attempting to dissuade her from gambling. Since he is in the room the porter is arrested with the others and taken before the Judge. When they appear in court all of them are low underworld characters

except the negro, and GODDARD makes a plea for his release, saying he had no part whatever in the gambling. The negro appears as a fine, upstanding individual in comparison to everyone else in the cast. (u)

Informant questioned why the negro would be working in such a hotel, and pointed out to studio executives that in the South this sequence would be cut out of the picture entirely, since negroes are not portrayed on the screen. (u)

Informant continued that the studio is having difficulty with GODDARD because she is firmly refusing to go ahead with the picture since the informant had the negro removed and a white porter substituted in his place. (u) CONF. INFT. (u)

[redacted] volunteered the information that the studio's defense in its trouble with GODDARD is that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as redcaps, bootblacks, porters, and other alleged menial types. GODDARD has taken the stand that she wants to see the negro character portrayed exactly as he was in the original script. (u) b7D

[redacted] is of the personal opinion that this entire matter represents what he considers to be Communist propaganda in motion pictures. (u) b7D

As an example of how negro scenes are placed in pictures so that they can be cut out by Southern exhibitors, he referred to the Paramount production "Variety Girl" currently being shown. A negro does a song and dance act and it is so placed in the picture that the entire sequence can be cut out without affecting the continuity of the production. This is done deliberately so that Southern exhibitors can remove this part. (u)

"Crossfire":

This picture has been discussed in previous reports in this office. It was seen and reviewed by CNDI [redacted] whose report is as follows: (u) b7D

"A motion picture produced by RKO Studios in Hollywood. This picture was produced by ADRIAN SCOTT, exposed as a member of the Communist Party by the House Committee on Un-American Activities now in session in Washington, D. C. (u)

"The director of the picture is EDWARD DMYTRYK, a member of the Communist Party exposed by the same Committee now in session. (u)

"The picture has very little entertainment value and is one of propaganda solely. The theme is the subject of anti-Semitism, designed to increase better feeling between Gentiles and Jews, basically an admirable gesture. (u)

"However, it is highly debatable whether the picture serves the purpose, or whether it stimulates the opposite effect, namely, increases the tension in a very subtle manner. There is a great division of opinion in this respect among the Jewish people themselves. Some uphold the picture, particularly those who follow along with or sympathize with the aims of the Communist Party or the Soviet Union, and some think the picture should not have been made. The latter constitute the more conservative section of the Jewish people. (u)

"The scene is laid among the most sordid surroundings, and involves a group of soldiers in the army of the United States. The principal characters are:

"An army captain, a large powerful man, who is pictured as a rabid Jewhater and, practically, a psychopathic case. (u)

"A Young Jew invalided out of the army. (u)

"A captain of police who solves the crime of murder on which the picture is based. (u)

"A young woman, in effect a prostitute, who works as a dancing girl in a night club of ill repute. (u)

"The rest of the characters are inconsequential. (u)

"The scene opens at a bar where a group of soldiers, including the young Jew, are drinking. The captain is the positive

character who dominates the scene and who seems to have complete influence over all present. The young Jew says nothing, just sits and drinks. (u)

"During the action here, the captain constantly makes remarks about the 'Jew Boy,' ridiculing him and otherwise calling attention to his racial characteristics, but patronizing him at the same time. (u)

"The scene then shifts to the apartment of the young Jew, who has an appointment with one of the girls of the joint. Four of the soldiers, including the captain also go to the apartment where the party is turned into a drinking orgy. During this party the captain kills the Jewish boy, but not before the other soldiers, except one, have left. (u)

"From here on to the finish, when the crime is proved on the captain, there is the usual melodramatic detective work by the Captain of Police and assistants who eventually solve the crime. During this action there are the usual sequences on the sordid level, of one of the soldiers going to the apartment of the bar girl and coming into contact with her pimp; the killing by the captain of the one soldier who was present when he committed the murder to keep him from telling; the portrayal of the soldiers as drunks and misfits, or morons. (u)

"In all the picture, there is only one character, the wife of one of the soldiers, the one who gets trapped into the apartment of the young prostitute, who seems to possess a measure of admirable qualities. Her part is very limited. (u)

"As this picture is most simple in plot, a psychopathic anti-Semite whose whole nature is distorted by hatred of the Jews and who kills one in a drunken orgy, the dialogue and lines of the picture determine its nature. In this respect, this reviewer draws the following inferences: (u)

"1. The portrayal of the average American soldier drawn from Civilian ranks as a drunkard or a semi-moron, a dissolute individual sexually and as one who is naturally attracted to the lower levels of social life. Only one of the soldier characters, the young man from Tennessee, who showed any tendency at all of possessing ethical or moral qualities, was entrapped by the prostitute. He was described by the Captain, the villain of the picture, as being a moron that had never worn a pair of

shoes before he entered the army. This is in line with Hollywood's conception of anyone who comes from the Southern States. (u)

"2. Deprecation of the armed forces of the United States. In this, the lines are put in the mouth of the Captain who evinces hatred of the soldier drawn from civilian ranks, he being a professional soldier. (u)

"3. Anti-Semitism: As the picture is based on this theme, it is here that this reviewer concludes that the picture will contribute, very subtly, to an intensification of Anti-Semitism. In those scenes wherein the Captain evinces his hatred of the Jews he reiterates all the cliches and criticisms of Jews such as are heard over and over again, such as 'they live off the fat of the land,' that they are 'parasites,' that during the war they always succeeded in getting 'non-fighting' positions behind the lines, that they 'held all office jobs,' etc. etc. It is the opinion of this reviewer that the recitation of such slogans or cliches really contributes to Anti-Semitism by implanting in the minds of people ideas on the subject that they might never have held before and when they do come across a situation in which a Jew might commit some breach of ethics they would damn the entire race therefor. In other words, it would contribute to the feeling expressed frequently by people who say: 'After all, Hitler did one good job when he went after the Jews'. This, in the opinion of this reviewer, is wherein this picture might contribute seriously to Anti-Semitism and intensification of racial antagonisms in the United States. If this should be the result in any degree, it plays right into the hands of the Communist movement which thrives in large part on racial antagonisms. (u).

"3. This reviewer interviewed seven persons who had seen the picture. All seven labelled it as pure propaganda. Five said it was a flop as a picture from the standpoint of entertainment. Two actually sympathized with the Captain's views on the Jews. The five who did not care for the picture becaus. of lack of entertainment value, when questioned as to the propriety of the picture, stated they thought such a picture should not be made because of the 'touchy' nature of the subject. The two who sympathized with the Captain's views said they thought the Communists were behind it. (u).

ADRIAN SCOTT, in an article appearing in the "Hollywood Reporter" on October 10, 1947, urged the motion picture industry to issue a series of films blasting national prejudices. SCOTT commented:

"One 'Crossfire' is not enough to smother anti-Semitism". He proposed a continuous rolling barrage of specialized shorts, each riddling a national prejudice, which would be furnished free to exhibitors, clubs, churches, etc. He would like to see twenty to start, with most services donated he thinks they can be made for $10,000 each. (U)

SCOTT further commented: "One week every year is not enough to devote to the discussion of prejudices. It is a full-time job. The motion picture program is a start and a big start. Only one aspect of anti-minority practice would be dealt with in a film, and the shorts would be designed for the consumption of all age groups. For the very young, obviously a cartoon. For college groups a more mature analysis". SCOTT would have psychologists, social workers and field experts sit in on the preparation of scripts. (U)

SCOTT was satisfied that a great many producers, directors, writers and actors would be willing to donate their talents to the project. SCOTT's optimism was based on an informal poll preliminary to making "Crossfire". Among those to whom he put the question no one refused. They agreed to make time if they were busy. (U)

EDDIE CANTOR, radio and screen personality, placed the following advertisement in the Hollywood trade papers on October 9, 1947:

"EDDIE CANTOR

October 9, 1947

"Mr. DORE SCHARY,
RKO Radio Pictures, Inc.,
780 Gower Street,
Los Angeles 38, Calif.

"Dear Dore:

"So 'Crossfire' opens in the local theatres today. I saw it four times at the Rivoli Theatre in New York. The first time I had to go—(RKO, y'know)—the last three times I wanted to. What a picture! ADRIAN SCOTT did himself proud. Great screen play by JOHN PAXTON. EDDIE DMYTRYK's job of direction is something all producers dream about. You'll not find better performances by any three men this season than those of ROBERT (U)

YOUNG, ROBERT MITCHUM and ROBERT RYAN.

"As for yourself, here's a great big kiss for having the guts to go through with 'Crossfire.' It has the rare combination of great entertainment and a message which should be heard and seen by every man, woman and child in America. Judging from the boxoffice returns, it looks like that's exactly what will happen.

"'Crossfire' is sure-fire.

"Congratulations!

"Cordially,

"EDDIE"

Concerning CANTOR and his present viewpoint, the following is significant:

CNDI [redacted] advised of a conversation between JOHN HOWARD LAWSON and GEORGE WILLNER which took place on November 10, 1947. WILLNER advised that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. WILLNER advised LAWSON that "they all say that JACK LAWSON is going to work here anytime he wants to". GEORGE further stated that he had spoken to EDDIE CANTOR, at which time CANTOR stated he was "going to hire whomever he wished to but, of course, when he talks to other people....." b7D

"Gentleman's Agreement":

This picture is currently being shown and was produced at Twentieth Century Fox. [redacted] furnished the screen credits, which are as follows: b7D

CONF. INFT.

Screenplay by MOSS HART, based on the book by LAURA Z. HOBSON.
Director ELIA KAZAN
Producer DARRYL ZANUCK
Music ALFRED NEWMAN
Camera ARTHUR MILLER
Editor HARMON JONES
Starring GREGORY PECK, DOROTHY McGUIRE and JOHN GARFIELD,
Featuring ANNE REVERE, ALBERT DEKKER and JUNE HAVOC

Of the above, ROBERTA GARFIELD, wife of JOHN GARFIELD, and ANNE REVERE are both members of the Communist Party, according to CNDI [redacted] b7D

Source B pointed out that in this picture a Police Lieutenant, in uniform, is a party to anti-Semitism and as such is subjected to much criticism. He went on that in his opinion this was a deliberate slap at law enforcement on the part of someone responsible for the production of the picture.

"Monsieur Verdoux":

This picture was produced by CHARLES CHAPLIN and released through the United Artists Studios. CHAPLIN was also the writer, director and leading character. Among the supporting cast the most well known are MARTHA RAYE and WILLIAM FRAWLEY.

On October 28, 1947, CNDI [redacted] advised the following: b7D

MIRIAM BROOKS SHERMAN (full-time paid Communist Party functionary; Chairman of the 13th CD Section of the Los Angeles County Communist Party) discussed "Monsieur Verdoux" with EVELYN AVERBUCK (identified by CNDI [redacted] as a member of the Communist Party, wife of ALVIN ABRAM AVERBUCK, full-time paid Communist Party functionary, further identified as a Communist Party member by CNDI [redacted] for the year 1947). SHERMAN raved about the new CHAPLIN picture, saying, "The guy is a genius. The message at the end was marvelous. It is a real indictment of our system. The anti-religious b7D

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theme was wonderful, although some people booed at the end of the picture because of it" (u)

SHERMAN was very enthusiastic about this picture and said, "This and 'Crossfire' really prove the worth of Hollywood. If no other pictures were turned out during the year I would still be satisifed. Both were so good I must see them again" (u)

[Source E] who reviewed the picture, said that in his opinion "Monsieur Verdoux" was "anti-capitalistic propaganda. It contains a clear implication that nations make war for property; it carries the message that wars such as England and France have engaged in are imperialistic. 'Monsieur Verdoux' does as an individual what nations do in waging war" (u)

A review of the picture as published in the above mentioned Fox West Coast Theaters publication "Unbiased Opinions," and made by the Southern California Motion Picture Council, says in part:

"Dangerous and destructive are the theories advanced that society owes one comfort, security, even luxury, and that crime committed for love of family or because of need makes the perpetrator an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils, is a very wrong kind of philosophy. (u)

"The picture tells the story of a bank clerk who, having lost his position during depression, decides that big business is organized thievery, and that henceforth he will live by his wits. Having a crippled wife and son to support, he gets his money by attracting and marrying women of wealth, murdering them when necessary. After a number of such murder episodes the law catches up with him and, according to French law, he is guillotined, but to the bitter end he remains smirking, cynical, and without remorse, ridiculing the proffered services of the priest." (u)

NEW YORK RAMIFICATIONS

By letter to the Bureau dated November 14, 1947, a copy of which was sent to the New York Field Office, considerable detail was set forth concerning the New York training ground for young actors, writers, and producers, as it exists in the various theater groups and dramatic schools in that city. It was pointed out in that letter by [Source C] that persons in New

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who are active in the theater movement and are Communists "have the ability to make stars. They start an organized movement to get behind their own people." (u)

Certain young persons in the New York area are thoroughly indoctrinated with Communist philosophy and are subjected to personal influence by such persons as JOHN GARFIELD and FREDERIC MARCH, and since many of them are opportunists they pattern themselves after these persons in an attempt to get ahead. Also, since the Russian government offers financial security to actors and actresses, their system has an appeal to young Americans who desire such security in the acting profession. (u)

It was pointed out by Source E in this letter that many New York critics have banded together and are responsible for making and furthering careers of individuals on the stage and screen. Unless a young person conforms to their viewpoints, the smear method is used to bring him into line. (u)

It was pointed out in this letter that DORE SCHARY, Executive producer of RKO; ROBERT ROSSEN and MIKE BLANKFORT, both of whom are writers, are responsible for bringing young New York people out to Hollywood. SCHARY has been referred to previously in this report. ROBERT ROSSEN is a member of the Communist Party, according to CNDI [redacted] (u) b7D

Many young persons are presently in motion pictures who went through this New York indoctrination process, and the New York City Office is presently getting information as to the identity of the persons who are responsible for the promotion of certain persons on the stage in New York. ELIA KAZAN, mentioned above, is a product of the New York school now in Hollywood, as are the following: (u)

FRANCES CHENEY (wife of RING LARDNER, JR.) (CP Member -- CNDI [redacted]) b7D
JANET DEUTCHMAN
DEVOE SERON
ROBERT ROSSEN
MORRIS CARNOVSKY (active in the Theater Arts Committee) (CP Member -- CNDI [redacted])
MARY TARCAI
ROMAN BOHEN (CP Member -- CNDI [redacted])
ART SMITH (CP Member -- CNDI [redacted])
HOWARD DaSILVA (CP Member -- CNDI [redacted])
HAROLD CLURMAN
MIKE GORDON
VINCENT SHERMAN (u)

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PAUL DOUGLAS
BETTY GARRETT (wife of LARRY PARKS) (CP Member — CNDI [redacted] b7D
SAM LEVINE
DAVID PRESSMAN
NORMAN CORWIN
GENE KELLY
BETSY BLAIR (u)

The above information was furnished by Source E. (u)

Source C would include GREGORY PECK in this category, saying that the "New York theater is where your GREGORY PECKS come from!" (u)

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PRESS REACTIONS TO HEARINGS

A summary of the press reactions is being set forth for the information of the Bureau and New York Division, particular emphasis being given to that of the so-called Hollywood trade papers which reflect the thinking of many prominent members of the motion picture industry. (u)

Local Press

All phases of the local press carried detailed articles concerning the Washington hearings under Washington datelines. (u)

As these articles were syndicated nationally, no details will be given regarding them. It should be noted that of the large Los Angeles metropolitan newspapers, the Los Angeles Times, and the Los Angeles Examiner articles were usually supplemented by editorials which were favorable to the committees action. The Los Angeles Examiner carried editorials advocating federal censorship of motion pictures. (u)

The Daily News editorials were frequently slanted to criticize the committees actions and advertisements were carried by this paper denouncing the committees activities which had been purchased by various organizations in the Hollywood area supporting the so-called "unfriendly nineteen witnesses." More details concerning these advertisements will be furnished elsewhere in this report. The Hollywood Citizens News generally carried editorials endorsing the committees activities. (u)

VICTOR RIESEL, Columnist for the Hollywood Citizens News, wrote an article which appeared November 3, 1947 entitled "Hollywood Dupes of L.A. Reds." This article in substance criticized a lazy, cynical, and sometimes crooked citizenry for allowing the Communists to take over the political and union activities in Southern California which resulted in the present situation. His article tied in the machine which made HARRY BRIDGES such a power in Pacific Coast Maritime Labor circles with the group currently controlling the Communist factions within the motion picture industry. (u)

RIESEL accused this machine of controlling or dominating scores of middle-class organizations which fight for minor rights and from which the Communists mulct out thousands of dollars regularly. This machine was also accused of having a large faction in the Democratic Party, but it had been weakened by JAMES ROOSEVELT'S fight against it in the past year. (u)

Motion Picture Industry Press

This field is dominated by the two trade papers, the Hollywood Reporter and the Daily Variety. Of the two, the Hollywood Reporter has been most favorable to the House Committee activities, however, it has primarily supported the motion picture industry and frequently carried advertisements by the various groups within the motion picture industry who have consistently supported the so-called "unfriendly nineteen witnesses" and have emphatically denounced the House Committee in general. (u)

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W. R. WILKERSON, publisher of the Hollywood Reporter, is known to have associated closely with the Motion Picture Alliance, composed of individuals within the industry who are openly fighting Communism. WILKERSON has written numerous editorials which have been anti-Communistic in nature and has attempted to point out the fallacy of the motion picture industry as such where individuals therein support communistic causes. (u)

As an example of WILKERSON'S type of editorial, the following summaries are taken from some of his columns:

On September 5, 1947 WILKERSON, in his column which he entitled "Trade Views", attacked an article appearing in the New York World Telegram on Thursday, August 28, 1947 which was headlined "Only One In Hollywood Against Commies?". This question dealt with a story that out of ten people asked to speak on the affirmative in a radio debate on the question "Is communism really a threat to Hollywood?", only one accepted. WILKERSON further pointed out how the article took one small fact, only slightly distorted, and played it up to where it became a major lie. (u)

On September 15, 1947 WILKERSON wrote an editorial criticizing the Screen Writers Guild and accused them of Communist domination and spoke of the upheaval within the Guild as a result of President ELLETT LAVERY'S request that the executive board file National Labor Relation Board certificates of non-Communist affiliation or resign. (u)

On September 16, 1947 WILKERSON'S editorial advocated that this country and Hollywood must have a show-down on the Communist question. (u)

On September 22, 1947 WILKERSON'S column explained why Hollywood had replaced New York as the center of Communist activities in the United States. It was of the opinion that if this was so, it was made so (1) because of the financial situation, (2) because a Hollywood dateline on a story will get a quicker print and more readers than from any other part of the country, (3) because the "Commies" here are working harder and have more to give for the cause. (u)

On October 3, 1947 WILKERSON'S column brought up the question of what would happen if the House Un-American Activities Committee did investigate the "Commie" infiltration into the newspapers of our country. It was pointed out that the committee would be afraid to go into the newspaper ranks, specifically the newspaper guild, for the simple reason they would be afraid that the newspapers would knock their political hats off and probably drive them out of their chairs. WILKERSON also questioned J. PARNELL THOMAS' motive to really dig out the Communist infiltration into the motion picture industry. (u)

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On October 10, 1947 WILKERSON'S article brought out the point that the Communists recognized the power of the screen; they realized its effect on thinking and the resulting action, and in reality, they want the industry to join them in the feeding of not only their own people but ours. (u)

On October 20, 1947 WILKERSON criticized the House Un-American Activities Committee, describing it as one shaped and designed particularly for politics and publicity for that committee and its membership. WILKERSON remarked that it would be simple for the Committee to ascertain if Communist propaganda existed in pictures by taking a look at the pictures. He said the Committee would not do this because (1) it would take up too much of their time and (2) it would not get them the newspaper space they seek. (u)

Another issue and the one which should be the main point, according to WILKERSON, is the actual infiltration of Communists into our business. He said that if the committee is sincere on that question they would only have to subpoena the files of the FBI, which knows virtually every "Commie" and "fronter" in this and every other United States business. He closed this article by admitting that there was a "Commie" infiltration in the industry as well as every other great American business. (u)

WILKERSON'S article of October 22, 1947 emphasized the testimony of SAM WOOD'S before the House Committee which suggested that the Communists were angling for federal censorship of motion pictures in the belief they were so well organized that they could control that censorship, and, in fact, be able to dictate to quite a degree what our customers would be shown in our motion picture theatres. In this article WILKERSON complimented J. PARNELL THOMAS and his Committee for the very dignified and thorough handling of the first day's hearing staged by his group. (u)

On November 3, 1947 WILKERSON'S column disclosed that regardless of the result of the temporary shut-down of the House Committee hearings, the picture industry ended up in defeat, the extent of which is impossible to calculate at this time. (u)

It was pointed out that the hearings caused the worst press the motion picture industry ever received. WILKERSON commented that the band of players who inserted themselves into the picture minus invitation or subpoena to criticize the activity of a committee representing our law-makers, did nothing for the cause or themselves. Instead, they returned to Hollywood burdened with ridicule heaped on their shoulders by part of the nation. (u)

WILKERSON denounced the yells and rantings of the men subpoenaed and that of their attorneys; their refusuals to answer questions, their general conducts were recognized by the public as strictly a Communistic technique to discredit any activity which tends to show up communist activities and brand as such. (u)

The testimony of one of the top studio heads (DORE SCHARY) that he would continue to employ communists until it was proven to him that those employed had a design for the overthrow of our government, was additional feed that whipped up criticism and general disgust from the customers of motion pictures. (u)

In articles on November 4 and November 5, 1947 WILKERSON pointed out that the industry must take steps to rid Communists from their midst or there would be federal censorship as advocated by an editorial in the Hearst paper on November 3, 1947. He emphasized a critical point at which the picture industry had arrived insofar as public opinion of its customers were concerned. He advocated members of the industry to stop joining the causes, stop making speeches, stop the liberalism that the Communists have played up to the hilt. He also advocated that the campaign against our government and those who have been elected to run it cease. (u)

On November 6, 1947 WILKERSON prophecied that the "unfriendly nineteen" who were subpoenaed to Washington felt that they had a cause in which they could interest many of the top names in the industry. They also felt that they could win a lot of favor in spots they could hardly scratch before to raise money--much needed money. (u)

WILKERSON pointed out that the THOMAS Committee did have a legal right to ask those witnesses whether or not they belong or ever belonged to the Communist Party, in spite of the smoke-screen that had been set up by these witnesses, et al, to question this legal right. (u)

WILKERSON on November 7, 1947 advocated that all the liberals who had been supporting the Communist cause turn their sights towards supporting the industry which, in turn, supports them so lavishly. (u)

He suggested that it would be a good thing for the industry to set up an organization for protection of the suckers who had donated money and otherwise supported Communist funds. He suggested something like the former War Activities Committee which operated successfully within the industry during World War II. (u)

On November 14, 1947 WILKERSON reprinted in substance the text of a column syndicated by GEORGE DIXON which was printed by his local outlet in Washington, D.C. but was not printed on the West Coast. This article by DIXON dealt with STERLING HAYDEN, recently under contract as an actor to Paramount Studios. HAYDEN was described as a member of the Communistic group who, during a dinner party recently held in Washington, D.C., attempted to convert MARY BENTON GORE, a member of one of Washington's most respected families, to the Communistic cause, even to the extent of offering her a handful of pamphlets which she described as the "most vicious Communist propaganda I have ever seen. (U)

On November 17, 1947 WILKERSON made an appeal to the motion picture industry to stop soft-peddling "Commies" activities. He cited as an example of the true Communist colors as displayed during the past few days in France and Italy. He said that the time had arrived for action against the destroyers (Communists) and the motion picture industry should take the lead in this activity because it presents the greatest source of information for our nation (and others). The industry also has the best means of disseminating that information. (U)

It should be noted that the Hollywood Reporter carried full-page ads on October 11, 1947 which advertised the News Letter counter-attack and solicited subscriptions for this publication which was described as a detailed expose of Communist intrigue infiltration. (U)

The Hollywood Reporter published a pamphlet which was released approximately six weeks ago entitled "Facts About Hollywood, USA", subtitled, "Information for the Nation". This booklet quoted numerous statistics gathered from various sources concerning the motion picture industry and the type of people who make up its personnel. The book, consisting of thirty pages, is complimentary to the industry, and motion picture workers are charactorized as similar to those who populate any "home-town, USA". (U)

The booklet carries statements from various studio and nationally known personalities, including the following: ERIC JOHNSON, President of the Motion Picture Association of America; EARL O. SHREVE, President, U.S. Chamber of Commerce; NORMAN CHANDLER, Publisher, Los Angeles Times; LOUIS B. MAYER, Head of MGM Studios; L. M. GIANNINI, President, Bank of America; MONSIGNOR JOHN T. DEVLIN, Diocesan Director, Legion of Decency; CHESTER W. NIMITZ, Chief of Naval Operations, U.S. Navy; JACK L. WARNER, Executive Producer, Warner Brothers Pictures, Inc.; EARL WARREN, Governor, State of California; DARRYL F. ZANUCK, Vice President in charge of Production, 20th Century Fox Studios; BASIL O'CONNOR, President, American Red Cross;

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SAMUEL GOLDWYN, President Samuel Goldwyn Productions; BYRON HARVEY, JR., President, Fred Harvey System; HENRY GINSBERG, Vice President in Charge of Production, Paramount Studios; F. G. GURLEY, President of the Santa Fe Railroad; DORE SCHARY, Executive Vice President in charge of Production, RKO Radio-Pictures, Inc.; DONALD L. NELSON, President, Society of Independent Motion Picture Producers; GRADWELL L. SEARS, President, United Artists Corp.; General DWIGHT D. EISENHOWER, Chief of Staff, War Department; BOB HOPE, Actor-Writer. (u)

This booklet was published to offset some of the criticism which has been heaped upon Hollywood by relating the true facts accumulated by the Hollywood Reporter survey. (u)

Commenting on this booklet, the Hollywood Reporter of October 23, 1947, under a New York dateline, carried an article disclosing the New York Sun's reaction to this booklet which was very favorable. (u)

It was also mentioned that CHARLES SIEVERT devoted an entire column in the New York World Telegram. It was pointed out that newspapers, magazines, and periodicals from all parts of the world were requesting copies of this booklet. (u)

ARTHUR UNGER, Editor and Publisher of the Daily Variety issued in Hollywood, frequently carried editorials which were critical of the House Committee hearings. (u)

On October 21, 1947 UNGER'S column dealt with the hearing testimony of JACK L. WARNER and LOUIS B. MAYER. He commented that their testimony "laid the cards on the table" and that the industry had nothing to hide. It was suggested that PARNELL THOMAS, if they are not political minded and if they wanted to delve further into the information supplied by the above individuals, that they have governmental agencies seek out alien propagandists in all industries as well as the film business. (u)

The Reporter on October 23, 1947 reprinted an editorial which appeared in the New York Herald Telegram on October 22, 1947. This editorial was not too complimentary to the Committee hearings and may be summarized in the following: "To date THOMAS has brought up nothing to make the whole affair seem anything more than an attempt to seek personal aggrandizement on the tax payers funds." (u)

On October 31, 1947 UNGER further criticized the House Committee's hearings and remarked "that the most sensible thing done was the Committees suspension of it's nine-day inquiry into Communist Party activities in Hollywood, and so far as the public is concerned, considering the bad and

"loose manner in which it was conducted, it need never be reopened." UNGER did not deny that there might be Communistic endeavors involved in motion picture production but felt that the executives in charge must do the eliminating of subversive material as well as the people responsible for it. UNGER described the Committee hearings as a "flea hunt." (u)

UNGER'S editorial on November 4, 1947 criticized WILLIAM RANDOLPH HEARST for advocating federal censorship of motion pictures. HEARST was reprimanded for advocating freedom of the press, but, at the same time, asking for censorship of some other form of communication. (u)

UNGER on November 6, 1947 continued his attack on HEARST and called the latter's attention to the fact that some of the later witnesses who testified voluntarily before the House Committee had stated that ninety-eight to ninety-nine per cent of the people employed in motion pictures were okay and had no Communist or subversive tendencies. UNGER felt that this small percentage of so-called Communists did not warrant HEARST'S charges that the industry was infested with Communists. (u)

UNGER on October 27, 1947 criticized HEARST for allowing WESTBROOK PEGLER to continue lambasting show business, particularly Hollywood. UNGER referred to PEGLER'S column in which it was alleged that underworld characters were used by LOUIS B. MAYER in an attempt to bribe a member in the House Committee Hearing Group so that MAYER would not have to testify. (u)

UNGER further recommended that the FBI and other government agencies conduct any investigations necessary. It is suggested that "maybe he (PEGLER) ought to be investigated by the Un-American Activities Committee." (u)

An article appeared in Variety on October 29, 1947 which disclosed that HAROLD E. STASSEN, who arrived in town on Monday night, had been approached by a group of Republicans and Democrats and asked to lead the screen freedom fight. This anti-communist group felt there was a grave danger of confusion over the difference between liberalism and communism. It wants to utilize every effort to prevent Congress from trying to tell the industry what it can and cannot do. The theme of the new group is that freedom of the screen is as important as freedom of the press. Among those on the committee were: CHARLES BRACKETT, LIONEL BARRYMORE, DOUGLAS FAIRBANKS, JR., WILLIAM WYLER, ROSALIND RUSSELL, SPENCER TRACY, and ARTHUR HORNBLOW, JR. The committee will not have as a member any person who appeared as a witness before the House Committee hearings. DAVID L. SELZNICK has been heading the committee. (u)

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Columnist FLORABEL MUIR in the issue of Variety dated November 17, 1947 disclosed that it was a losing fight no matter how you looked at it, that is, the skirmish between the so-called "unfriendly nineteen witnesses" and the United States Congress. This opinion was based upon the fact that the judge and jury is the American public and this public has indicated beyond a shadow of a doubt that it does not like Communism and the majority will not stand for our government being changed by force or any other way. (u)

MUIR commented that it was not J. PARNELL THOMAS that certain members of the industry were fighting but that it was public opinion. MUIR mentioned that the heads of RKO came out with a flat statement that no Communist would be employed at that studio, but the statement got a "little fuzzy" as to how to tell a Communist when you see one. It was suggested that if the executives were in doubt they could send a few names around Kansas, Nebraska, Minnesota, and other states that are one hundred per cent American and that they would soon find out what names are box office poison. (u)

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UNDEVELOPED LEADS

LOS ANGELES DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue to follow and report pertinent developments regarding Communist activity in the motion picture industry. (u)

In view of the New York tie-up involving motion picture personalities and those engaged in the theatrical field, a copy of this report is being submitted to the New York Division for information purposes. (u)

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CONFIDENTIAL SOURCES

SOURCE A: [redacted] Executive, MGM Studios

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SOURCE B: [redacted] screen writer

SOURCE C: [redacted] International Representative, IATSE

SOURCE D: [redacted] William Morris Agency

SOURCE E: [redacted] screen writer, husband of [redacted]

SOURCE F: [redacted] screen writer

SOURCE G: [redacted] actress and former member of Young Communist League in New York City

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# INDEX GUIDE

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY.
SPECIAL AGENT: LESLIE F. WARREN

CHARACTER OF CASE: INTERNAL SECURITY

DATE: 11-17-47

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# FEDERAL BUREAU OF INVESTIGATION

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| LOS ANGELES | 11-17-47 | 10-12-47 thru 11-17-47 | LESLIE F. WARREN IEH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY. | INTERNAL SECURITY (C) |

SYNOPSIS OF FACTS: ~~CONFIDENTIAL~~

Activities of CP members in the motion picture industry during past 30 days have centered about the THOMAS Committee Hearings held in Washington, D.C. Rallies supporting the alleged "unfriendly nineteen witnesses" have been held and their stand taken before the committee applauded. The results of the hearings were considered a partial victory by the Party and their current program is to agitate for the postponement of the contempt citation hearings and for the abolishment of the House Un-American Activities Committee. Support of their position has been manifested primarily through Party control of the Arts, Sciences and Professions Council of PCA in Hollywood. Public and motion picture industry reactions to hearings described. L. B. MAYER has invited Communists at MGM to quit. Current pictures "So Well Remembered," "Hazard," "Crossfire," "Gentleman's Agreement," and "Monsieur Verdoux" considered from standpoint of possible Communist propaganda. Reactions of local and Hollywood trade press to House Committee Hearings and New York ramification set forth. (U)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

REFERENCE: Bureau file #100-138754
Bureau letter October 15, 1947
Report of SA EMMETT C. McGAUGHEY, October 20, 1947, Los Angeles.
Report of SA CHARLES C. CLEVELAND, November 8, 1947, Washington. (U)

This is a joint report of Special Agents MARCUS M. BRIGHT, JAMES G. FINDLAY, EMMETT C. McGAUGHEY, JACK S. KEMPTON, BERNARR M. PTACEK, FRED G. DUPUIS, and the reporting agent. (U)

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U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 21 1947

TELEMETER

WASH FROM LOSA 4 21 6-09 P

DIRECTOR, FBI URGENT

COMPIC. IS DASH C INFORMANT STATE THAT BASED UPON FIRST DAY'S PRESS RELEASE CONCERNING UNAMERICAN COMMITTEE INQUIRY THAT LIBERALS IN HOLLYWOOD ARE OF OPINION THE MOTION PICTURE INVEST. IS A MOVE TO SMEAR ROOSEVELT AND HIS POLICIES. A COMMITTEE HAS BEEN FORMED COMPRISED OF WILLIAM WYLER, PAULETTE GODDARD, JOHN HUSTON, BURGESS MEREDITH, ANATOLE LITVAK AND PHILIP DUNN CALLED THE COMMITTEE FOR THE FIRST AMENDMENT. A MEETING OF THIS COMMMITTEE IS TO BE HELD OCT. TWENTY TWO AT THE HOME OF WILLIAM WYLER AND A LARGE MASSS MEEETING IS TO BE HELD WITHIN THE NEXT THREE OR FOUR DAYS. ALLEGEDLY, MANY LOCAL LIBERALS ARE TAKING PART IN THIS MOVEMENT. MANY LIBERALS WHO CONSIDER COMMUNISM A THREAT FEEL THAT THE THOMAS COMMITTEE IS PLAYING INTO THE HANDS OF THE COMMUNISTS BY SHOWING ITSELF TO HAVE POLITICAL DESIGNS RATHER THAN THE DESIRE TO EXPOSE COMMUNISM. THIS CAUSES LIBERALS TO UNITE WITH THE COMMUNISTS IN PROTEST. INFORMANTS ARE [redacted] AND HIS WIFE [redacted] WHOSE IDENTITIES SHOULD BE PROTECTED. b7D

HOOD

ACK PLS

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cc: Mr. Ladd
Executive Conference

F INVESTIGATION
T OF JUSTICE
COMMUNICATIONS SECTION
OCT 30 1947

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WASH FROM LOSA 3 30 1-50 PM

DIRECTOR URGENT

PERSONAL ATTNT D.M. LADD: COMMUNIST INFILTRATION INTO SCREEN WRITERS GUILD. IS C. INFO CONCERNING EMMETT LAVERY. IN INTERVIEW CONDUCTED NOV. TWENTY SIX, FORTY SIX, HE ADVISED IF BUR DESIRED ANY INFO ABOUT HIM OR ORGANIZATION HE HEADS HE WOULD BE PLEASED TO COOPERATE. ADVISED HE ESTIMATED THIRTY TO FORTY MEMBERS OF SCREEN WRITERS GUILD WERE COMMUNISTS. IS OF OPINION COMMUNISTS COULD BE ELIMINATED FROM PICTURE INDUSTRY IF PRODUCERS DESIRED TO DO SO. TURNED OVER TO OFFICE COPY OF HIS TESTIMONY BEFORE TENNEY COMMITTEE. ALSO INFORMED IF WE DESIRED TO MAKE ANY INQUIRIES OF HIM HE COULD BE CONTACTED. NO SUBSEQUENT CONTACT WITH HIM.

HOOD

ACK PLS

C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 1-29-96 BY SP2 CLG/GM

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&
INDEXED
32

100-138754-326

F B I

32 DEC 1 1947

71 DEC 2 1947

cc: M. Cooper

VWH:JC
100-18990

51828

October 31, 1947

WASH AND PHILADELPHIA FROM WASH FIELD 31 11:30 P

DIRECTOR AND SAC URGENT

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY. INTERNAL SECURITY - C. CONFIDENTIAL SOURCES THIS OFFICE ADVISE PCA SPONSORING A MEETING OF THE NINETEEN WRITERS, PRODUCERS AND DIRECTORS WHO ARE DESCRIBED AS THE QUOTE UNFRIENDLY WITNESSES UNQUOTE, WHO APPEARED BEFORE THE UN-AMERICAN ACTIVITIES COMMITTEE THIS WEEK. APPLICATION HAS BEEN MADE TO USE INDEPENDENT SQUARE FOR MEETING AT TWO PM NOVEMBER FIRST, BUT USE DENIED BY CITY OFFICIALS. PCA APPEALING THIS DECISION. IF UNABLE TO USE INDEPENDENT SQUARE PLAN MEETING FOR SATURDAY AT TWO PM AT BROADWOOD HOTEL. BUREAU EXTREMELY INTERESTED IN ACTIVITIES OF THIS GROUP AND HAS REQUESTED COVERAGE OF THEIR ACTIVITIES THROUGH ESTABLISHED SOURCES. ANY INFORMATION DEVELOPED REGARDING THIS MEETING SHOULD BE FURNISHED TO BUREAU AND LOS ANGELES ORIGIN.

HOTTEL

END

RECORDED 100-138754-327
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32 DEC 1 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SP2 DLC/MC

CC-Los Angeles (By Mail)

52 DEC 4 1947

51827

WASHINGTON AND LOS ANGELES FROM WASH FIELD 11-13-47 11:30 AM

DIRECTOR AND SAC. URGENT

COMMUNIST INFILTRATION OF MOTION PICTURE INDUSTRY, IS - C. WFO [redacted] b7D

[redacted] HAS ADVISED THAT ON NOV. TEN LAST PHILIP CONNELLY OF LA CONTACTED LEE PRESSMAN, CIO LEGAL COUNSEL, AND ADVISED HIM THAT NINETEEN HOLLYWOOD RANKIN COMMITTEE QUOTE VICTIMS UNQUOTE WERE STAGING MASS MEETING AT GILMORE STADIUM, LA, SUNDAY AND IT SHOULD ATTRACT AROUND THIRTY THOUSAND PEOPLE. CONNELLY INDICATED STATE PRESIDENT OF AFL JACK SHELLY HAD BEEN INVITED. CONNELLY SAID THEY WANTED THE BROADEST POSSIBLE REPRESENTATIVE FROM CIO AND IRWIN DE SHEPLER, PHONETIC, REGIONAL DIRECTOR, HAD BEEN SUGGESTED. CONNELLY STATED DE SHEPLER WAS WILLING TO APPEAR BUT WANTED TO BE SURE EVERYTHING WAS QUOTE KOSHER UNQUOTE WITH NATIONAL CIO BEFORE HE DID. CONNELLY URGED PRESSMAN TO GET NATIONAL CIO TO DESIGNATE DE SHEPLER TO RERPRESENT CIO. CONNELLY DESCRIBED PURPOSE OF MEETING AS ABOLITION OF THOMAS RANKIN COMMITTEE. CONNELLY STATED QUOTE OUR DEAL IS TO TRY TO BOLSTER AND KEEP UP THE COURAGE AND MORALE AND WHAT NOT OF THE PRODUCERS, BIG SHOTS, SO THAT THEY GO THROUGH WITH THIS FIGHT. UNQUOTE. CONNELLY SAID DE SHEPLER WAS PERFECTLY WILLING AND OKAY AND WORKED VERY WELL WITH QUOTE THEM UNQUOTE. PRESSMAN SAID HE WOULD SEE WHAT HE COULD DO. FURNISHED FOR INFO.

RECORDED & INDEXED

HOTTEL

100-138154-32

IF IB I

32 DEC 1947

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ENCLOSURE

ral Bureau of Investi

United States Department of Justice
Los Angeles, California
October 18, 1947

Director, FBI

Re: COMPRC
INTERNAL SECURITY - C

Dear Sir:

Enclosed are two photostatic copies of a memorandum dated October 16, 1947, which is being circulated among various executives in the motion picture industry in the form of a petition. This memorandum was furnished by [redacted] who stated that DAVID O. SELZNICK and JOHN HUSTON are the persons behind this activity. The informant said that in his opinion SELZNICK "is as far to the right as you will find anyone in this business" and he feels sure that this memorandum is the work of SELZNICK personally, because of the wording and manner in which it is set down. The informant was asked to sign this document and to subscribe to its principles but he refused, saying that he is a member of a group which has its own campaign currently going forward in connection with the contemplated Congressional hearings and his group hopes for exposure for every Communist in Hollywood. Also informant said that he does not agree with the document because "I have every moral and legal right to get rid of a Communist working in my studio." Also the informant said that he sees no "point in pitting the Committee against the FBI" in connection with the investigation of Communism. He is of the opinion the wording in the memorandum "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic Party and even its more radical splinter groups," is an error and that so far as he is concerned "the Communist spear heads are those groups which are far to the left." These arguments were used by the informant in his refusal to sign the petition when it was presented to him.

b7D

RECORDED
INDEXED

In an interview on another confidential matter with [redacted] one of the three partners comprising the firm William Morris Agency (one of the large actor's agencies) [redacted] said that on October 17, JOHN HUSTON was at his home for dinner and was discussing his activities in connection with the Republican and Democratic joint committee of Hollywood. HUSTON said that when he came out of the Army he decided to devote his entire time to his career but that the current Congressional hearings have forced him to go back into political activity and he asked [redacted] to subscribe to the principles set forth in this memorandum. The latter declined for somewhat the same reasons as outlined by [redacted] said that allegedly a committee of 15 is actually doing the work in connection with

b7D

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

note marked section of another page

52 DEC 11 1947

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Director, FBI

October 18, 1947

Re: COMPEC

this enterprise and that HUSTON told him that the Screen Directors Guild with three or four exceptions, voted to lend its name to the activity. The Screen Actors Guild under the leadership of RONALD REAGAN, refused to become a part of it and when EMMETT LAVERY, head of the Screen Writers Guild was contacted for his stand, he was non-committal, neither giving approval or disapproval of the project.

This material is being furnished to the Bureau for its information. How this petition is to be presented to the Committee is unknown.

The identity of [redacted] should be kept confidential. b7D

AMSD
Encl-2
ECM:RJD
100-15732

Very truly yours,

R. B. HOOD
SAC

files on progressive people they encounter in door-to-door campaign work. All Comrades should be activated in this connection.

Source A advised as set forth above that Shop Units have been established at the Universal-International Studios, RKO Studios and Metro Goldwyn Mayer Studios. Informant further advised that in a conversation with PAUL PERLIN he had learned that an Industrial Branch had been established at the Paramount Studios, and that this is one of the largest branches of the Industrial Subsection. Informant further advised that he had learned from DOROTHY STEIN, formerly Membership Director of the Community Subsection of the Hollywood Section, Communist Party, that the Communist Party also has an Industrial Branch at the Columbia Studios.

Sources C, D, E, F, G, H, I, and J were contacted for their knowledge of information concerning the Industrial Branches at the Universal-International Studios, Paramount Studios, RKO Studios, Metro Goldwyn Mayer Studios, Columbia Studios, Eagle Lion Studios, Twentieth Century Fox, and Warner Brothers Studios with negative results.

## CONSOLIDATION OF INDUSTRIAL AND COMMUNITY SUBSECTIONS HOLLYWOOD SECTION, COMMUNIST PARTY

Source A advised during June, 1947, that he had learned in conversation with DOROTHY STEIN, Chairman of the Gung Ho Club, Community Subsection, Hollywood Section, Communist Party, that the Industrial Subsection had been greatly weakened by the strike of the Conference of Studio Unions, and that the time which should have been spent in recruiting had been spent by the Industrial Comrades in endeavoring to keep the Conference of Studio Unions alive.

To revitalize the Industrial Subsection and to provide further for closer coordination between the Community and Industrial Subsections, these two were consolidated during June, 1947, and the following are the officers of the Consolidated Subsection:

PAUL PERLIN, Organizer
DOROTHY FORREST, Organizational Secretary
DOROTHY RIVERS, Membership Director
HELMER BERGMAN, Educational Director
JACK FLIER, Literature Director
JACK SNIFFIN, Press Director
NOUM LIGHT, Finance Director

It is contemplated under the reorganized Community Industrial Subsection that the makeup of the membership of the various clubs will remain the same, but the representatives from the club will meet together every two weeks at Chairmen's Council meetings for the purpose of more closely coordinating the activities of the two types of clubs.

~~-PENDING-~~

UNDEVELOPED LEADS

THE LOS ANGELES OFFICE

At Los Angeles, California, will develop further information regarding the organization of shop units within the various motion picture studios and will identify the officers and members of each unit.

Will make necessary inquiry through informants at the studios and in the Party to secure the full and correct names as well as identifying data regarding the people set out in this report, such as on pages 8 and 13.

AD-A138 754-329

NDARD FORM NO. 64

Office M[redacted] UNITE[redacted]VERNMENT

Mr. Tolson
Mr. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : DIRECTOR, FBI

DATE: October 21, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Reference is made to Bureau letter dated October 14, 1947, in the above-captioned matter. (U)

On Monday evening, October 20, 1947, a publicity rally was held in the National Press Club auditorium sponsored by the Southern Conference for Human Welfare and the National Lawyers Guild. The first speaker was MARTIN POPPER, Vice President of the National Lawyers Guild, who after a few opening remarks, introduced to the audience each of the 19 witnesses who have been subpoenaed before the Congressional Committee on un-American Activities. While introducing each of the witnesses he related numerous films which they have worked on, emphasizing the more patriotic titles and those of widespread human interest, and at the conclusion of each of the remarks concerning the films he would add, "and this is the one which brought him a subpoena from the THOMAS Committee". (U)

POPPER, at this point, introduced ROBERT KENNY, attorney from Los Angeles, California, who is counsel for the 19 witnesses. After a few remarks by Mr. KENNY relating to the purpose of his trip to Washington, he then introduced several of the witnesses who had prepared speeches and delivered them before the audience. Mr. KENNY indicated that it was his purpose as an attorney to quash the hearings and to break up the "THOMAS Committee", because it was illegal, un-American and a disgrace to the United States Government. (U)

Among the witnesses who spoke were DALTON TRUMBO, JOHN HOWARD LAWSON, RING LARDNER, JR., HOWARD KOCH and LARRY PARKS. All of the witnesses who gave the prepared speeches were defiant in their remarks toward the Committee, and stated that it was their intention to "break up" the THOMAS Committee so that there would be no censorship of thought in connection with the production of motion pictures in the United States. (U)

BARTLEY CRUM, another attorney representing the witnesses, along with KENNY, made numerous caustic remarks while the members of the Southern Conference for Human Welfare took up a collection. CRUM stated that the money received from this collection was to be spent on publicity (U)

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in order to defeat and disband the Congressional Committee. Agents who were in attendance observed that very few individuals present contributed when the collection boxes were passed.

During CRUM'S remarks he unmercifully tongue-lashed Mr. THOMAS, making numerous derogatory remarks concerning his appearance as well as his method in chairing the un-American Activities Committee. In concluding his remarks, BARTLEY CRUM stated that he had never appeared before such a nauseating appearing individual as Mr. THOMAS, and as the day went on he found it difficult for him to control himself to prevent being sick to his stomach. He then said that if there were any FBI Agents present in the auditorium he wanted them to go and tell THOMAS what he said and then both THOMAS and the Agents could "go to Hell".

Bureau of Investigation

United States Department of Justice

510 South Spring Street, Room 900
Los Angeles 13, California
October 25, 1947

AIR MAIL SPECIAL DELIVERY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Nease
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hogan
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8/12/80 BY SPU JRM/ALW
8-28-96 #88,643 SP2 ccw

Director, FBI

Re: COMPIC
1-5-C

Dear Sir:

Reference is made to my teletype dated October 21, 1947, concerning "The Committee for the First Amendment" and its activities in connection with the current Congressional hearing on Communism in motion pictures.

[redacted] furnished a telegram addressed to his wife, [redacted] dated October 24, 1947, which reads as follows: b7D

"THIS INDUSTRY IS NOW DIVIDING AGAINST ITSELF. UNITY MUST BE RECAPTURED OR ALL OF US WILL SUFFER FOR YEARS TO COME. YOUR AID IS REQUIRED IN THIS CRITICAL MOMENT. PLEASE BE AT [redacted] BEVERLY HILLS, TONIGHT, FRIDAY, OCTOBER 24, AT 8:30 P.M. THIS IS MORE IMPORTANT THAN ANY PICTURE YOU EVER MADE." /S/ JOHN HOUSTON, WILLIAM WYLER, BILLY WILDER. b6 b7C

DEFERRED RECORDING

[redacted] said that so few people attended this meeting that the Committee is seriously hampered in its intentions to convert the hearings in Washington to its own purposes. He stated that it has been the intention of the people sparkplugging this Hollywood movement to sponsor a big mass meeting at the Shrine Auditorium in Los Angeles on November 9, 1947, and he furnished a handbill which is being attached hereto. b7D

He also furnished a booklet entitled, "The Case of CARL MARZANI," which is also being enclosed.

The entire plan, according to [redacted] was to attract liberals and famous names locally, getting them to donate huge sums of money in defense of the 19 individuals being subjected to a "witch hunt" b7D

ECM:MEH
100-15732

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by the Un-American Committee, and when the movement was well under way to swing the publicity into a defense of HANS EISLER and CARL MARZANI.

At the meeting last night only $3000 was collected, and the informant went on to say that "terrific pressure" has resulted in the collection of another $7000, so that $10,000 is now available, and this entire sum is being spent on the radio in an attempt to attract support.

Both BETTE DAVIS and [redacted] refused to lend their names to this enterprise and, consequently, according to the informant, it has "misfired because they could not suck in the fronts," since they were unable to get the big names they desired to sponsor this movement. b7D

[redacted] went on that FREDERIC MARCH, HUMPHREY BOGART and LAUREN BACALL are the biggest names they have been able to get, and without DAVIS and [redacted] the entire movement will fall flat locally because the people in Hollywood who follow the lead of others will not respond to the MARCH, BOGART, BACALL leadership. According to [redacted] "None of the real toppers are in the movement". He is emphatic in stating that the entire plan of the Communists who started out to defend civil liberties, using the 19 "unfriendly witnesses" as potential martyrs and then swinging into the defense of EISLER and MARZANI, has fallen flat. Now that this has taken place he doubts whether the rally scheduled for the Shrine Auditorium on November 9 will be held. b7D

He went on that liberals in Hollywood are pleased that the Un-American Committee has apparently ceased its "smear ROOSEVELT" tactics and is "going after the real meat".

The identities of [redacted] and [redacted] [redacted] must be kept confidential, and the Bureau will be advised as more information is available. b7D

Very truly yours,

R. B. Hood

R. B. HOOD
Special Agent in Charge

Enclosures 2

ECM:MEH
100-15732

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DATE 8/12/80 BY SP4 SPM SCG
8-28-96 Spaulding

100-1 7541-351

ENCLOSURE

# STOP "OPERATION WITCH-HUNT"

## HEAR

## O. John Rogge

Former
Assistant
U. S.
Attorney General

## Howard Fast

Author of
"The American,"
"Freedom Road"
and other
Great Books

## AND HOLLYWOOD STARS

# SHRINE AUD.

JEFFERSON AND ROYAL

## Sunday Eve., Nov. 9th - 8:15 pm

Reserved Section Tickets: $1.80 Tax Included

Headquarters: 206 S. Spring St., A. 3360

JOINT A

Democracy • CIO United Public Worker Municipal Workers, Loc

100-138754-331

*"Human rights are more in peril in the United States today than at any time since the Civil War."*

HENRY WALLACE

*Your* rights are in danger.

*Your* liberty is in jeopardy.

Any undermining of American democracy is a direct threat to every citizen. The conviction of Carl Marzani is a conscious attempt to restrict freedom of thought and freedom of political action.

The basic issues of the Marzani case will now be argued before the Federal Court of Appeals of the District of Columbia. If necessary this fight for freedom of thought will be carried to the United States Supreme Court.

There are no short cuts in legal procedures. Appeals are expensive. In your own defense, send in your contribution today.

DR. PAUL SWEEZY, Chairman
Committee in Defense of Carl Marzani
P.O. Box 68, Cooper Station, New York 3, N. Y.

Enclosed is the sum of $..... to conduct the appeal in the case of Carl Marzani.

Name.....

Address.....

Union. After Pearl Harbor he went to Washington to do his share in the war. As a direct result of this action, he won his most recent reward, a jail sentence in 1947.

Carl Marzani is thirty-five years old with a family of wife, mother, one three year old daughter and another baby expected. He is a law abiding, peaceful citizen. He is also a thoughtful, well-educated and widely travelled man with considerable knowledge of domestic and foreign affairs. He has tried through the medium of films to teach the truth as he sees it, even if it involves criticism of those who make our policies. But the government today fears criticism. Because of its fears it is undermining our democratic rights. As a result, America is changing. Writes I. F. Stone from Washington,

> ***There were moments during the trial of Carl Aldo Marzani when one imagined oneself back in pre-revolutionary Russia. In the prisoner's dock was a young man of poor family. He had made a brilliant scholastic career, won a scholarship abroad, settled on his return in a working-class neighborhood, and been drawn into the radical movements. The testimony of a police spy and agent provocateur was now sending him to jail. The old czarist files must contain many such cases. The files of the American government will contain many more if Marzani's conviction is upheld on appeal.***

# THE CASE OF CARL MARZANI

*"There shall be a loyalty investigation of every person entering the civilian employment of any department or agency of the executive branch of the Federal government."*

HARRY S. TRUMAN
Executive Order 9835
March 21, 1947

---

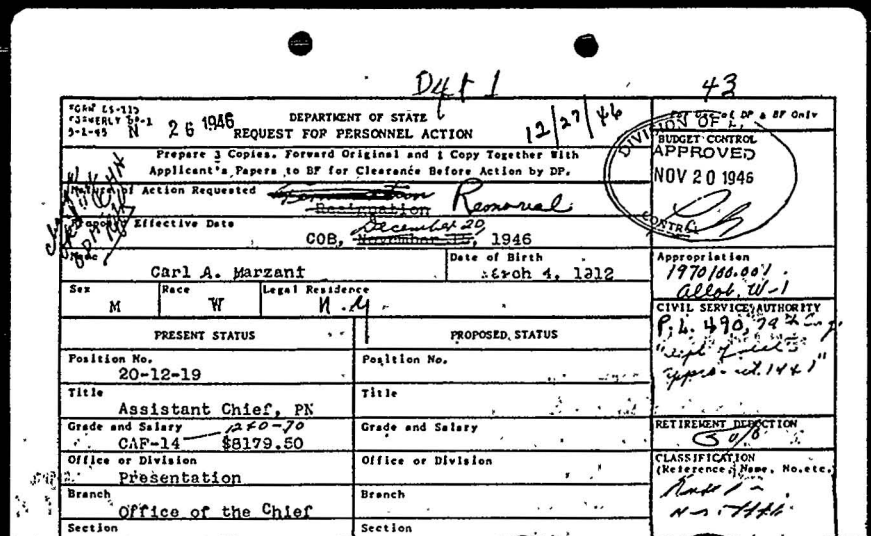
*"The time has come to strike back in the spirit of Thomas Jefferson and James Madison when they led the people against the Federalists who were trying to use the Alien and Sedition Acts to get us into war with Jacobin France. The time has come to strike back in the spirit of 1920 when Felix Frankfurter, Roscoe Pound and ten other distinguished lawyers spoke out against the Red hysteria whipped up by the Department of Justice."*

HENRY WALLACE
*The New Republic*
August 11, 1947

---

Published by the Committee in Defense of Carl Marzani
39 East 10th Street, New York City. — Price 5c.

countermeasures discussed. The press began to beat the usual red-baiting keys; the film was "communist propaganda." The State Department and the Department of Justice started the machinery to *get* Marzani.



Dept 1 43

FORM DS-113 FORMERLY DP-1 3-1-45 N 26 1946 DEPARTMENT OF STATE REQUEST FOR PERSONNEL ACTION 12/27/46

Prepare 3 Copies. Forward Original and 1 Copy Together With Applicant's Papers to BF for Clearance Before Action by DP.

Nature of Action Requested: ~~Separation~~ ~~Resignation~~ Removal

Effective Date: COB, ~~November 15~~ December 20, 1946

Name: Carl A. Marzani

Date of Birth: March 4, 1912

Sex: M | Race: W | Legal Residence: N.Y.

| PRESENT STATUS | PROPOSED STATUS |
|---|---|
| Position No. 20-12-19 | Position No. |
| Title: Assistant Chief, PN | Title |
| Grade and Salary: CAF-14 $8179.50 (1250-70) | Grade and Salary |
| Office or Division: Presentation | Office or Division |
| Branch: Office of the Chief | Branch |
| Section | Section |

DIVISION OF BUDGET CONTROL APPROVED NOV 20 1946

Appropriation: 1970/100.00 Allot. W-1

CIVIL SERVICE AUTHORITY: P.L. 490, 79th Cong. "Exp. Funds" Appro. ch. 144"

RETIREMENT DEDUCTION: Yes

CLASSIFICATION (Reference Name, No. etc.): Rule 1 N-S HHH

Marzani had resigned on November 15 to set up a film business for the service of trade unions. His resignation was accepted by high officials of the State Department with protestations of regret, good will and personal well wishes. Six weeks later these same officials notified him that he was "fired." Yet he had not been paid, his resignation had been processed, and at the trial it was shown that his resignation documents had been changed.

Shortly after this he was indicted. The FBI watched his office, trailed his friends, harassed his film technicians. A laboratory that processed his film declined further work because of "pressure."

In the year 1947 in the United States of America, Marzani can testify concretely to the paraphernalia of an incipient police state: shadowings, wire-tapping, terror. The road to American Fascism has not been built, but there are too many signs of MEN AT WORK.

# Is Marzani a Criminal?

If Marzani is a criminal, then words have lost their meaning. A consideration of his life and background shows inescapably that he is a good American citizen.

Carl Marzani was born in Rome, Italy. His father brought the family to America precisely to escape Italian Fascism. Ironically enough, the specific drive to the escape was a "loyalty" oath instituted by Mussolini. The year was 1924.

Marzani grew up in Scranton, Pa. and graduated from high school with a fine scholastic record which won him a scholarship to Williams College. He made an excellent record, despite the fact that he had to work for his living. He was elected to Phi Beta Kappa in his junior year, was editor of the literary magazine, director of the Little Theatre, president of the non-fraternity club and on the executive of the student government. He was voted most brilliant of his class.

The president and faculty of Williams College thought highly of the young Italian immigrant. They granted him a two-year fellowship to Oxford University and Marzani went abroad to study. He received a degree with honors. While abroad Marzani went to Spain in the civil war for several months, and later married an American girl.

In 1939 the couple returned to America. They settled on the East Side of New York, and after vainly seeking work Marzani went on WPA rolls. Later he became an assistant instructor in economics at New York University and then full instructor. While on the East Side Marzani helped progressive organizations particularly the National Negro Congress and the American Labor Party. He became executive secretary of the East Side Defense Council to promote friendship among the peoples of the East Side and to support President Roosevelt in his program of aid to Britain, China and the Soviet

loss. A conversation is sufficient to prosecute and the penalty is much heavier than for perjury. This statute is broad enough to prosecute a person who made any false statement to any OPA employee on any matter such as rationing or rent even though such a statement was oral and no witnesses were present.

Furthermore, perjury cannot be prosecuted after three years. But during the war, this customary statute of limitations was extended in the case of frauds until three years after cessation of hostilities. The primary purpose was to catch fraudulent war contractors. But the government applies this extension to false statements as well, so that any such offense committed as far back as August 25, 1939 is subject to prosecution during the next two years. Not only government employees, therefore, but anyone who during the war had any contact with government matters, including servicemen, may find themselves in serious trouble if the government chooses to prosecute.

If the courts uphold the government's use of these legal tricks, a powerful new weapon for witch-hunting will have been created. This is the reason why the Department of Justice is so pleased with the conviction of Marzani. It is a strange and bitter situation when the *Justice* Department, charged with the protection of civil liberties, uses its vast powers to subvert the freedom of American citizens.

## MY DAY

# 'This Column Deals With a Very Serious Subject'

By ELEANOR ROOSEVELT

ON top of this incident, I received a sheet from the Congressional record, into which Rep. Adolph J. Sabath of Illinois had read an article by I. F. Stone on the subject of a man called Marzani. This man, a month after resigning from the State Department, was discharged and then indicted under an act of Congress, passed in 1944, which extended the Statute of Limitations three years after the cessation of hostilities in case of fraudulent war-contract claims. He is not accused of having tried to defraud the Government, but is accused of falsely denying certain statements made in 1940 and 1941. He is now in jail, sentenced to from one to three years and denied bail while waiting appeal of the case.

As to his innocence or guilt, I know nothing, but on reading the article I feel that our civil liberties are being endangered. Thru fear and undisciplined prejudice, we are becoming the very thing which we have condemned other people for being.

It is time we took a look at ourselves and made up our minds that we can no longer joke about questions of race prejudice or religious differences. And even if we do not agree with the political beliefs held by some, we must not reach a state of fear and hysteria which will make us all cowards. Either we are strong enough to live as a free people or we will become a police state. There is no such thing as being a bystander on these questions.

# Why the Trial at this Time?

In legal theory, motivation for prosecution is irrelevant. In political practice, motivation indicates the plans and fears of the government.

The chief motivation of the Marzani case is to develop a technique for the terrorization of government employees. It is a weapon to be used in conjunction with the "loyalty" order. False statements are common in application forms, although usually trivial and neither harmful nor malicious. *Two million* Federal employees will now have to run the gauntlet of investigation with possible prosecution for anyone the government considers "disloyal." The recent firings in the Department of State, without hearings, recourse, or charges, are samples of things to come in Federal employment.

The technique of the Marzani case is to be applied to trade unionists, as revealed by Senator Taft. Unless a determined fight is made in the higher courts, the technique of prosecution for false statements will become a major weapon in the anti-labor campaign.

Such is the motive for the new techniques. But why did the Department of Justice choose Marzani for their test case? Marzani had resigned from the government and, in fact, the trial revealed that the State Department had to tamper with their own documents in a vain effort to prove Marzani had been "fired". Moreover, Marzani is a veteran with a good war record. Why in spite of these considerations was Marzani chosen for a test case? The reasons for the choice throws an unpleasant light on the attitude of our government.

In late summer Marzani produced a film for the United Electrical Workers (UERMWA-CIO). The film, *Deadline for Action,* is a powerful attack on American monopolies and current foreign policy. It was widely distributed and was very successful with trade union audiences. Big Business was furious, particularly companies like General Electric which were specifically named. Meetings were held, the film shown.

The key witness against Marzani and the only one who testified to the highly improbable speeches which formed the basis for the more horrendous sections of the indictment was a New York City policeman, Archer S. Drew, who was assigned to spy on radical activities on the East Side. Drew's testimony showed that he also acted as an agent provocateur. He is a Negro, and one of the organizations he was to watch was the National Negro Congress. When he found no branch in existence on the East Side he proceeded to form one and to recruit Negroes for it. Drew's reports were the source of the Whales story, and these were available to other government investigating agencies at the time. One is forced to assume that the FBI and the Civil Service Commission did not put much stock in those reports or Marzani would never have been cleared in 1943. But Marzani was unable to subpoena the records of these agencies, and the judge, Richmond B. Keech, kept the question of the past inquiries out of the trial.

Judge Keech also barred evidence which seems to indicate that even the New York City police in September, 1941, did not credit Drew's identification of Marzani with Whales. At that time Drew's reports were available in the Police Department. Marzani had just been made executive secretary of the East Side Conference to Defend America. The organization was investigated by Inspector O'Brien, and he told the chairman, Meyer Goldberg, then a Republican member of the City Council, that he had information showing Marzani was a Communist. Goldberg, now a member of Dewey's state Labor Mediation Board, came to Washington prepared to testify that he went with Marzani to O'Brien's office. The Inspector withdrew his accusation and apologized after talking with Marzani. In February, 1942, O'Brien voted to elect Marzani executive secretary of the Office of Civilian Defense on the East Side. Judge Keech refused to let Goldberg testify, and shut Marzani off with a rebuke when he tried to get the O'Brien incident into the record.

Drew could not have been produced as a witness at the Civil Service Commission hearing given Marzani in April, 1943, because that would have ended his usefulness as a spy. But later that year Drew was exposed and expelled from the Communist Party as a police spy, and if the government believed his Whales story it should then have tried Marzani for perjury. That it did not do so but on the contrary retained him in a confidential post leads one to believe that checks by other investigating agencies had failed to support the identification with Whales.

# A New Weapon for Witch-hunts

The prosecution and the judge both made a great point to the jury that Marzani's political beliefs were not on trial. But as soon as the conviction was secured, the government publicly proclaimed that the trial was political in concept, motivation and application. Attorney General Clark was reported in the press as saying,

> "When the Justice Department has evidence sufficient to prosecute such subversives as Marzani, it will do so as expeditiously and as vigorously as was done in this matter."

And Senator Taft in the debate on the Taft-Hartley bill declared,

> "With the agreement of all conferees . . . it is provided that (union) officers shall file statements to the effect that they are not Communists. If a man who files such a statement tells an untruth he is subject to the same statute under which Marzani was convicted last week."

The statute to which Taft triumphantly refers provides that any false or fraudulent statement made willfully or knowingly to any agency of the U. S. Government on any matter within its jurisdiction may be punished by a fine of $10,000, imprisonment for ten years, or both. As interpreted in the Marzani case, the scope of this statute gives the government a shocking degree of power, with few safeguards.

In the comparable statute on perjury, for example, the statement must be made under oath, on a material matter, before a competent tribunal with considerable formality including advance notice, a written record, notice of penalty and usually, benefit of counsel. The penalty for a false statement is a fine of $2,000 and imprisonment of not more than five years. On the other hand, in the fraud statute as interpreted in the Marzani case, the statement need not be made under oath, or before a court, no written record is required, no advance notice given, no notice of penalties, no benefit of counsel, and although the statute is for fraud, the government does not have to suffer any monetary

# The Case

On June 27, 1947 in the Federal Court of the District of Columbia Justice Richmond B. Keech sentenced Carl Marzani, a former Government employee, to serve from one to three years in jail.

A few days later, in the same court, Justice Henry Schweinhaut sentenced Andrew J. May, former chairman of the House Military Affairs Committee to serve from eight to eighteen months in jail.

Ex-Congressman May had exploited his high position for personal, financial profit. Bribes of at least $50,000 had been accepted and in return May had brought pressure on officials for contracts, interfering with the production plans of a nation at war. Through his activities, some GI may have died. In the deepest sense, May had been disloyal to his country.

Marzani too was charged with "disloyalty." The press hinted at treason. Obviously his sentence, heavier than May, must reflect some equally shameful, self-seeking activity, detrimental to the war, Strangely however, the trial showed that Marzani had worked hard and efficiently during the war both as a civilian and as a soldier. He had performed a variety of services, including picking targets for the Doolittle raid on Tokyo and producing films such as *War Department Report* to stimulate production. His most important work had been the preparation of top-secret reports for military leaders, taking complex statistics, digesting them and presenting them visually. He had saved valuable time for men such as General Marshall, General Arnold, Admiral Leahy and other officers of the General Staff. Because of Marzani's work, some GI may have lived. Lack of patriotism was not Marzani's crime.

What then was this man's crime? What had he done while the nation was at war to warrant prosecution? What damning crime must he have committed to offset his war work, cancel his military service and justify punishment more severe than that given a corrupt Congressman?

The "crime" was this: ***The jury found Marzani guilty of concealing membership in the Communist Party in 1940-41.***

# The Trial

The trial has been vividly summarized by I. F. Stone in an article in *The Nation* of July 12, 1947:

The nature of the indictment—not for Communist activities but for false statement to government investigators—made possible rulings which fatally handicapped the defense when Marzani came to trial. The prosecution could lug in inflammatory matter to show how Marzani served the Communists, but the defense was limited to character witnesses and Marzani's denials.

Marzani's defense never really got into the record. The jury was told that in 1940 and the first half of 1941 Marzani operated on the East Side of New York as a branch organizer and section educational director for the Communist Party under the name of Tony Whales. During the last half of 1941 and the early part of 1942 Marzani, under his own name, was active in the same area as executive secretary of the East Side Conference to Defend America. Thus many people must have seen and heard him in both capacities, and one wonders how he could have been cleared for government employment in 1942 if he had been openly active as a Communist official under such circumstances. The transcripts of Marzani's questioning in 1942 and 1943 by the FBI and the Civil Service Commission show that the Government knew of the Tony Whales charge. Marzani admitted then that he had once circulated a Browder petition but denied having been a member of the Communist Party under the name of Whales or any other. The upshot of the rather extended investigations and hearings at that time was his clearance for government employment. He went into the OSS, first as a civilian, then with military status as deputy chief of the branch which prepared complex data for quick presentation to the General Staff. He went to the State Department when it absorbed the OSS. Marzani's war record, highly commended by his superiors, was not challenged.

August 27, 1947.

I have been asked why I have joined the defense counsel in the Marzani appeal. The answer is simple. I don't like witch hunts. I don't like trials for heresy. I am suspicious of prosecution when made on stale charges, particularly when those charges were investigated years ago by the State Department, the Civil Service and the F.B.I., which agencies passed Marzani for government employment. I object to prosecution which the government instituted only after Marzani resigned from his government job. This was in November 1946. Despite this, he was fired on December 20, 1946. The indictment was brought only after he had produced a motion picture film for the United Electrical Workers, which film criticised the State Department and big industry, and was accordingly labelled Communistic.

The government says that Marzani was convicted not because of heresy (Communism) but because he lied in denying his heresy. But if that was the crime, why wasn't Marzani charged with perjury? He couldn't be, because the statute of limitations had run out. Marzani was charged with "defrauding" the government. The evidence against him might well have led a jury to infer guilt by association. There were many social evils in connection with which he made the horrendous error of associating with Communists, Socialists, liberals and other suspects.

Marzani was a soldier assigned to the O.S.S., and rendered exemplary service both in this country and abroad. At his trial, his loyalty and veracity were testified to by Gen. Edward S. Greenbaum, lawyer, and Garson Kanin, playwright, both of whom are friends of mine. Other soldiers or government employees may be tried for heresy or for denying it. This case and the pending so-called loyalty investigations, might well deter any man of independence and intelligence from accepting government service. Under the present hysteria, any liberal and progressive minded person is likely to be recklessly charged with being a Communist. As Representative Sabath said in the House of Representatives:

> "The latest sordid episode in the decline of human freedom in our beloved country is the conviction of Carl Marzani."

Finally, I wish to say that I am defending Marzani not because of his views, but because of mine.

ARTHUR GARFIELD HAYS

(Not printed at Government expense)

United States of America

# Congressional Record

PROCEEDINGS AND DEBATES OF THE 80th CONGRESS, FIRST SESSION

# Where Are We Drifting?

REMARKS

OF

HON. ADOLPH J. SABATH

OF ILLINOIS

IN THE HOUSE OF REPRESENTATIVES

*Saturday, July 26, 1947*

Mr. SABATH. Mr Speaker, where are we drifting?

Are we going to forget our 170 years of glorious liberty and freedom and go back to the days of the czars, the kaisers, the Austro-Hungarian emperors?

Let us open our eyes to the facts.

Under the hysteria whipped up by a few professional Red baiters from the subversive smear bund, who day in and day out inject their poison of discord and disunity into our national life, we are faced in this country with such restrictions of thought and speech and writing as we have not known since the days of the Sedition Acts.

According to these reactionaries, many of whom are open disciples of Hitler and Goebbels, every liberal and progressive-minded person is recklessly charged with being a Communist.

Some of these smear artists who masquerade as patriots are open advocates of the Nazi-Fascist ideologies.

Others are merely dupes who make themselves victims of the race baiting and the bigotry of the zealots.

The net effect is to attempt to drive from public life every progressive and to use any legal or even illegal weapon at hand without scruples.

The latest sordid episode in the decline of human freedom in our beloved country is the conviction of Carl Marzani.



I know nothing about Marzani except what I have read in the papers.

I have never, so far as I am aware seen him or spoken to him.

I express no sympathy for or against him personally, or for or against his views, for I do not even know what his views are.

I do know, merely from the record of the trial as published in the daily papers and in weekly magazines, that the circumstances of his prosecution are dangerous to political freedom, and to economic freedom, and even to religious freedom.

Marzani was fired from the State Department weeks after he had resigned, and was not indicted until 2 months after he had submitted his resignation.

He was not charged with treason, or with sedition, or even with perjury. He was, instead, indicted under a statute which this Congress adopted to safeguard the Government against fraud by war contractors.

Mr. Speaker, I am inserting in the RECORD part of a report on the Marzani case written by I. F. Stone, one of the most brilliant journalists in the United States, and published in a liberal weekly, The Nation, of July 12, 1947.

As I said before, I have no personal knowledge of the Marzani case, but I do have personal knowledge of what life can be under a rigid despotism. I love this country very much. I love it because it is free. I want it to stay free. I hope you will read this report, and ponder carefully what Mr. Stone says, that we may not risk the precious heritages of our Constitution and its Bill of Rights.

The report follows:

Marzani is Italian born, the son of a minor anti-Fascist official who came to this country in the early twenties and settled near Scranton, Pa. Marzani worked his way through school and went to Williams, where he was editor of the college literary paper and won a scholarship. He had 2 years at Oxford, visited Loyalist Spain—a damning fact in Washington today—and returned in 1939. He and his wife settled on the East Side, and he taught economics for a while at New York University. He did not come to public attention until last fall.

Marzani, to put it mildly, hardly fitted into the State Department. His own opinions—opinions he did not hide—were pretty much those of a fellow traveler. He was uncomfortable in the Department, to which he had been transferred with the remains of the Office of Strategic Services. Efforts were made to get him fired immediately on his transfer there in the spring of 1946. Marzani wanted to resign but was urged by his superiors to stay on. He began to organize a business to make films for labor unions and took leave of absence last summer to do a film, Deadline for Action, for the United Electrical Workers. General Electric and other firms bought prints to show at a private meeting as a horrid example of red propaganda. The film was attacked in the New York World-Telegram as "communistic." The heat was on. Marzani resigned from the State Department in November after being assured that he was not resigning under fire. But a month later the department informed him that he had been discharged, and in January he was indicted. He has been sentenced to from 1 to 3 years in jail and denied bond pending appeal.

The indictment was framed in terms calculated to make the hair bristle on the heads of southern Congressmen, and reflect credit

## Henry A. Wallace

"Marzani served his country well during the war. He had already resigned and left his government post when he was 'fired' and indicted under a statute designed to protect the government from war contracts frauds."

## Eleanor Roosevelt

"As to Marzani's innocence or guilt I know nothing, but I feel that our civil liberties are being endangered."

## Hon. Adolph J. Sabath

"The latest sordid episode in the decline of human freedom in our beloved country is the conviction of Carl Marzani."

THE DEPUTY CHIEF OF STAFF
WAR DEPARTMENT
WASHINGTON

October 22, 1942.

Mr. Carl Marzani,
Office of Strategic Services,
26th and Constitution Avenue,
Washington, D. C.

Dear Mr. Marzani:

I wish to express my sincere appreciation and thanks for your work in producing the film, "The United States Army."

You should be highly pleased and derive great personal satisfaction from the fact that the film, completed of necessity in such a brief period of time, has been well received by General Marshall, Admiral Leahy, Admiral King, and many others who have had the opportunity to see it. This is due in large part to your efforts. I am aware of your enthusiatic participation and strenuous work, involving frequent all-night sessions and a complete disregard for normal hours in order that the technicians might be kept busy on a very strenuous schedule. Your attention to duty, initiative, and technical competency contributed greatly to the favorable reception which the film has received. I am pleased to extend my commendation.

Sincerely,

JOSEPH T. McNARNEY,
Lieutenant General, U. S. Army,
Deputy Chief of Staff.

Upon direct request of General George C. Marshall a film "The United States Army" was prepared covering the organization and activation schedules of the army. The film was intended primarily for the Joint Chiefs of Staff.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, San Francisco

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY INTERNAL SECURITY - C

DATE: November 24, 1947

AIR MAIL

CONFIDENTIAL

#77 CIA 999 SIS 9-27 2/1/88

Classified by SP-2 tap/alw
Declassify on: OADR
C.A. #77 CIA 999

Reference is made to my letter captioned as above dated November 17, 1947.

[redacted] has advised this office that on November 21, 1947 BARTLEY C. CRUM was contacted by one HERBERT ____ (possibly HERBERT BIBERMAN) from Los Angeles. This person indicated that there had been considerable opposition to CRUM's opinion that the unfriendly Hollywood witnesses at the recent Thomas Committee hearings should issue public statements stating their position. HERBERT ____ advised CRUM that a person identified only as EDWARD M. had in New York City spread the rumor that there was a rift among the witnesses and their legal counsel. HERBERT asked CRUM specifically if CRUM felt the witnesses should make "an open declaration of exact political affiliation before a Federal judge." Informant indicated some of the witnesses felt that CRUM had felt this should be done and the informant learned that HERBERT ____ had told the witnesses that he had been in contact with in Los Angeles that this was not CRUM's position.

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ON 8-28-96

Informant was unable to provide CRUM's specific response. However, CRUM indicated that it was most necessary that a statement of some sort be made. He expressed the further opinion, "We have failed in convincing the American public that our guys are loyal Americans. As to the methods used, I am not interested. I don't care. All I want is an end result. I just want to win. Is that plain?"

~~DEFERRED RECORDING~~

Informant advised that CRUM had been in contact with an individual identified only as DAVID, apparently a resident of Los Angeles. To DAVID, CRUM indicated that he felt that the statement by ERIC JOHNSTON (apparently statement made in New York in which JOHNSTON expressed the opinion that the Hollywood unfriendly witnesses had done the country and the motion picture industry a disservice) was a statement that should be fully answered.

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Informant advised that DAVID also inquired of CRUM's opinion as to the nature of this statement by the unfriendly witnesses and CRUM indicated that he was not a public relations expert and that at the present time the unfriendly witnesses have not succeeded in gaining mass

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Director, FBI

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support for their position.

CHARLES KATZ indicated that ROBERT W. KENNY, former Attorney General of California, and associated with CRUM in the defense on behalf of the unfriendly witnesses differed with CRUM on the issuance of a statement. KATZ indicated that it was CRUM's opinion that a statement that was unequivocal would not win public opinion and that it would be proof of the unwilling witnesses' contempt since it would reveal publicly what the witnesses had refused to answer at the time of the hearing.

Informant advised CRUM felt that he had been misunderstood in his opinion, but later when KATZ got specific, CRUM, according to informant, stated KENNY had not told KATZ the truth. CRUM said, however, he would not want to get into a dispute with KENNY about it and was then interrupted by KATZ who asked, "What would happen if statements like that were made? It may be that people with the best of intentions would assume that it would rally the American peace. I would doubt it because Hoover has said it doesn't matter whether you got a card or not, if you support the American Peace Mobilization, if you took this stand that proves you're a Communist and that's enough for us. Now that's his statement, (profanity) and he requires more proof than the Thomas Committee does. Now to assume, it seems to me, that that kind of statement would win over public opinion . . . .".

At this point, according to the informant, CRUM interrupted, "There's no such assumption. All I'm saying or trying to say and all I ever tried to say is, that my guess is and my belief is that on that front, namely whether or not our guys are loyal, we have not won the battle. Now the only question I raise is how to correct it. So far as the producers are concerned, I told them to (profanity). I don't care about them."

CRUM had indicated that he had been invited to a meeting of producers but he could not go as he had to be in Washington. KATZ then indicated that KENNY could handle the business in Washington whereupon CRUM replied, "No, you couldn't get in to see Tom Clark without me, kid."

CRUM indicated his dissatisfaction with ERIC JOHNSTON because JOHNSTON allegedly said there would be no black listing and no one would be fired as a result of the Thomas Committee hearings. In this connection CRUM indicated that he would be delighted to call JOHNSTON a liar.

WWR/kon
100-5580
cc - Los Angeles (100-15732)
Washington Field (100-18089)
New York (100-50870)

CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

1947

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|---|---|---|---|
| The Director | | | Records Section |
| Mr. Tolson | | | Stamp and mail |
| Mr. Ladd | | | Prepare tickler |
| Mr. Rosen | | | Call file |
| Mr. Clegg | | | |
| Mr. Glavin | | | |
| Mr. Nichols | | | See Me |
| Mr. Tracy | | | Call me re this |
| Mr. Harbo | | | Note and return |
| Mr. Carroll | | | |
| Mr. Coyne | | | Mr. |
| Mr. Fletcher | | | Room |
| Mr. Laughlin | | | |
| Mr. McCabe | | | |
| Mr. Mohr | | | Miss Gandy |
| Mr. Nease | | | Miss Gray |
| Mr. Pennington | | | Miss Lyon |
| Mr. Quinn Tamm | | | Miss Artley |
| Mr. Tyler | | | |

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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DATE 8-28-96 BY SP2 CLC

I WISH ROOSEVELT
WOULD ALSO
FALL FLAT.
If he did all that one
would see would be a
great deal.

Edward A. Tamm

ENCLOSURE

5734

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. Ladd
Mr. Clegg
Mr. Glavin
Mr. Nichols
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : DIRECTOR, FBI

DATE: October 28, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

This is to advise that prior to the morning hearings with regard to captioned matter in the committee room of the House Committee on Un-American Activities on October 28, 1947, ROB HALL, Daily Worker correspondent for Washington, D. C. and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with MARTIN POPPER, Vice President of the National Lawyers Guild. This conversation lasted approximately 15 minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession.

In addition to the above, ROB HALL was observed to converse with ROBERT KENNY, attorney for the 18 defendants before the Committee, a short while prior to the afternoon session of the Committee hearings. This conversation lasted for approximately two minutes and appeared to be on a friendly basis. From observation of KENNY'S face it seemed to Agents that he was acquainted with HALL.

The above observations were made by Agents of this office.

JMG:JC
100-18990

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SP5 ie/ahr
9-27-88

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C.A. # 77 CIV 999 SP2 ccc/cum
8-28-96

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Federal Bureau of Investigation

United States Department of Justice
Los Angeles, California
October 28, 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/14/85 BY [redacted]

Director, FBI

Re: COMPIC
INTERNAL SECURITY - C

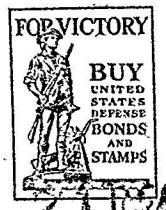
Dear Sir:

Remytel dated October 21, 1947, and mylet October 25, 1947, concerning the effect upon local Hollywood people, of the hearings presently going on in Washington. In my letter a teletype to [redacted] was set forth. b7D

For the information of the Bureau, ~~BLANEY MATHEWS~~, Head of Plant Personnel, Warner Brothers Studios, had his men in the vicinity taking down license plates and the following registrations were noted in the immediate vicinity. This address, [redacted] is the home IRA GERSHWIN, brother of the late GEORGE GERSHWIN, and the following list comprises those cars parked in the vicinity of his home while the meeting was in progress; b6 b7C

[redacted]

MADELINE GESAS, [redacted] b6
EVELYN KEYES, [redacted] b7C
[redacted]
JOHN C. LEE, [redacted]
BERNARD FEINS, [redacted]
[redacted]
HAL HORNE, [redacted]
BURT LANCASTER, [redacted]
VINCENTE MINNELLI, [redacted]
ARTHUR H. SINGER, [redacted]
Dr. N. P. ROE, [redacted]
ROBERT ARDREY, [redacted]
MERVYN LE ROY, [redacted]
SIDNEY BUCHMAN, [redacted]
JANE STRUDWICK, [redacted]
[redacted]
MARCIA PANAMA, [redacted]
KIRK DOUGLAS, [redacted]
HUMPHREY BOGARD, [redacted]
JOHN BEAL, [redacted]
MORTIMER OFFNER, [redacted]

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INDEXED
DEC 1 1947

DEC 11 1947

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Director, FBI

October 28, 1947

Re: COMPIC
INTERNAL SECURITY - C

[redacted]

SY BARTLETT, [redacted]
Mrs. VAN HEFLIN, [redacted]
WILLIAM WYLER, [redacted]
MARGARET T. WYLER, [redacted]
RICHARD BROOKS, [redacted]
GERALDINE BROOKS, [redacted]
LEON S. BECKER, [redacted]
(pulled in driveway, camera equipment)
JOHN EDWARD PAXTON, [redacted]
OLIVE ABBOTT, [redacted]
RICHARD CONTE or RUTH CONTE, [redacted]
HARRY KURNITZ, [redacted]
MARSHA HUNT PRESNELL, [redacted]
JOHN HOUSEMAN, [redacted]
IRVING YERGIN, [redacted]

b6
b7C

[redacted]

EDWARD SMITH, [redacted]
JOSEPH THAN, [redacted]
HENRY BRUM, [redacted]
JANE WYATT, [redacted]
SHERIDAN GIBNEY, [redacted]
LLOYD R. PERKINS, [redacted]
EDWARD G. ROBINSON, [redacted]
STERLING HAYDEN, [redacted]
CHARLES BOYER, [redacted]
MELVIN G. FRANK, [redacted]
ALEXANDER KNOX, [redacted]
EVERLYN RIDEOUT ROOKS, [redacted]
A. LITVAK, [redacted]
PETER LORRE, [redacted]
No record in files
No record in files
M C LEVEE AGENCY, [redacted]
OBSERVED CHARLES EINFELD

b6
b7C

According to MATTHEWS, the real purpose of the meeting was to raise funds for HANS EISLER. The meeting which was set for October 26, at the home of JOHN HUSTON, in Tarzana, California, was not held due to the fact that many of the principals flew to Washington in order to protest the committee hearings. However, MATTHEWS had his men cover the above address and they noted the following registrations in the vicinity of the HUSTON residence on that morning;

[redacted] MILDRED S. LASH, [redacted]

b6
b7C

Director, FBI

October 28, 1947

Re: COMPIC
INTERNAL SECURITY - C

51832

[redacted]

A. T. C. HOLWAY, [redacted]
ERNEST TOCH, [redacted]
RUTH FLEISHMAN, [redacted]
(station wagon) JOHN SCOTT TROTTER, JR., [redacted]
[redacted]
BARRY FITZGERALD, [redacted]
HARRY S. IKEBASU, [redacted]
RUTH D. SAMPLEY, [redacted]
TOM TOWERS, [redacted]
CORINNE CHOCHEM, [redacted]

b6
b7C

MATTHEWS stated it was his personal opinion "one of the hottest persons in this whole set up is CHARLES EINFELD" who has gone to New York within the last few days. MATTHEWS pointed out he knew nothing specific but that he knows that EINFELD "used to work with and is very close to ROBERT ROSSON and there is no doubt in my mind that he is handling the EISLER thing. So far as the defense of the motion picture industry is concerned that's secondary. EINFELD will always have someone working as a front and right now it's publicity of Enterprise Studios." MATTHEWS stated "EINFELD is one of the most dangerous men in the country. He is master of intrigue and has always had Red tie-ups."

On October 28, 1947, [redacted] and her husband, [redacted] were contacted and [redacted] stated that she had listened to the radio transcriptions of the committee hearings in Washington and that in her opinion "THOMAS is handling this thing abominably. He threatens and intimidates the witnesses." She stated that when LAWSON was on the stand, THOMAS spoke up pointing out that the former should answer the questions and that "other people on that stand have been cited for contempt and have gone to jail." In the informant's opinion this is a "disgusting exhibition and not American."

b7D

Informants pointed out that so far as Hollywood is concerned "they nailed LAWSON. The town is shocked. People didn't believe that LAWSON was a Communist. The only thing they will believe is the Party card." [redacted] pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoenaed who are Communist". [redacted] continued that should Party cards be produced for the unfriendly witnesses "right down the line" that "the effect on this town will be a bomb shell.

b7D

Director, FBI

October 28, 1947

51833

Re: COMPIC
INTERNAL SECURITY - C

The newspaper ads and presentation of ERIC JOHNSTON are considered rational and in view of the fact that JOHNSTON with his Chamber of Commerce background, has stated the position of the industry so lucidly [redacted] says that the conservatives in the motion picture business feel that JOHNSTON has represented the industry very well. b7D

In discussing the committee generally, [redacted] said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that SMITH and LECKIE are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the committee. [redacted] knows this is not true and has attempted to convince his friends but in most occasions without success. He has pointed out to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact. b7D

VERY Truly yours,

R. B. Hood

R. B. HOOD
SAC

ECM:RJD
100-15732
AIR MAIL SPECIAL DELIVERY

FEDERAL BUREAU OF INVESTIGATION

OCT 3 1947 1947

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| ____The Director | | ____Records Section | |
| ____Mr. Tolson | | ____Stamp and mail | |
| ____Mr. Ladd | Mr. Tolson ____ | Prepare tickler | |
| ____Mr. Rosen | Mr. E. A. Tamm | Call file | |
| ____Mr. Clegg | Mr. Clegg ____ | | |
| ____Mr. Glavin | Mr. Glavin ____ | | |
| ____Mr. Nichols | Mr. Ladd ____ | See Me | |
| ____Mr. Tracy | Mr. Nichols ____ | Call me re this | |
| ____Mr. Harbo | Mr. Rosen ____ | Note and return | |
| | Mr. Tracy ____ | | |
| ____Mr. Carroll | Mr. Egan ____ | | |
| ____Mr. Coyne | Mr. Gurnea ____ | Mr. ____ | |
| ____Mr. Fletcher | Mr. Harbo ____ | Room ____ | |
| ____Mr. Laughlin | Mr. Mohr ____ | | |
| ____Mr. McCabe | Mr. Pennington ____ | | |
| ____Mr. Mohr | Mr. Quinn Tamm ____ | | |
| ____Mr. Nease | Mr. Nease ____ | Miss Gandy | |
| ____Mr. Pennington | Miss Gandy ____ | Miss Gray | |
| ____Mr. Quinn Tamm | | Miss Lyon | |
| ____Mr. Tyler | | Miss Artley | |

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DATE 10/4/85 BY SP2 TPP/ahb

8-28-96 C258664

Edward A. Tamm
5734

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: October 30, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

16608

SUBJECT: COMPIC
INTERNAL SECURITY - C

In connection with the hearings being conducted by the House Un-American Activities Committee, this is to advise that two more of the witnesses were cited for contempt today; namely, LESTER COLE and RING LARDNER, JR. Both of these witnesses, as did the eight previous witnesses cited for contempt, refused to answer the question as to whether or not they were members of the Screen Writers Guild and whether or not they were or ever had been members of the Communist Party.

BERTHOLD BRECHT, German born poet and writer, also testified and emphatically denied membership in the Communist Party now or at any time, and stated that to his knowledge he had never attended any Communist Party meetings.

As the session ended this afternoon at approximately 3:00 P.M. Chairman THOMAS announced that the hearings would be discontinued until recall by the Chairman at a later date. Special Investigator LOUIS J. RUSSELL was contacted by Agents of this office and he advised that the reason for this continuing was that the Committee was running short of funds, and further that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public. Another reason for the postponement is the fact that, according to RUSSELL, they had received indirect word that LARRY PARKS and WALDO SALT had indicated a desire to turn friendly witness and tell all information in their possession concerning Communist infiltration of the motion picture industry. They felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

In connection with the testimony furnished at the hearing by Special Investigator LOUIS J. RUSSELL, he testified that an approach was made to Dr. J. ROBERT OPPENHEIMER in 1942 while Dr. OPPENHEIMER was engaged in the radiation laboratory in the University of California, Berkeley, California. Mr. RUSSELL stated that the approach to Dr. OPPENHEIMER was made by HAAKON CHEVALIER, a Professor of the University, who attempted to find out from the Doctor what was being done in the laboratory on a highly

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100-18990

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Director, FBI
RE: COMPIC

destructive weapon. It was not mentioned in the testimony what the weapon actually was, but it was assumed to have been the atomic bomb because of Dr. OPPENHEIMER'S connection. Mr. GEORGE CHARLES ELTENTON approached Mr. CHEVALIER and told him that Russia as an ally of the United States at the time, 1942, was entitled to any technical data. Mr. CHEVALIER said that Mr. ELTENTON wanted the information and could relay the information to the Soviet Government. Mr. RUSSELL testified that the scientist told Mr. CHEVALIER he considered it a treasonable act and certainly would have nothing to do with it.

Mr. RUSSELL then brought out the fact that PETER IVANOV, who is connected with the Russian Consulate, had told ELTENTON to seek the information. During the course of the questioning Mr. RUSSELL brought out that CHARLES A. PAGE, a former State Department employee who was identified as a one-time free lance writer in Hollywood and described by a Mexican Communist as one of our men, was closely associated with one LOUISE BRANSTON, a California heiress, and it was in this manner that contacts were made with individuals in and out of the Communist Party. Mrs. BRANSTON, according to RUSSELL, was closely associated with Mr. ELTENTON and he also mentioned several McKay radiograms sent to Moscow by IVANOV in connection with the above matter and also asking the officials in Moscow if they had seen the Warner Brothers picture that IVANOV had sent to them. RUSSELL further tied the motion picture industry into the testimony by recalling a meeting between ALEXANDER STEPHENS, also known as J. PETERS, JOHN HOWARD LAWSON, HERBERT BIEBERMAN, WALDO SALT and PAUL JERICO in Los Angeles and the purpose of these meetings was to raise funds and to discuss methods to release BROWDER from the penitentiary.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: October 29, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP2 [illegible]

Mr. Tolson
Mr. Ladd
Mr. Nichols
Mr. Boardman
Mr. Nease
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hogan
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Complete

Special Agents EARL L. FUOSS and VINCENT W. HUGHES attended the hearings of the THOMAS Committee on this date and the occurrences at the hearings are being reported herein.

The first witness on the stand was SAMUEL ORNITZ. The second witness was HERBERT BIBERMAN. Both of these witnesses refused to answer the questions as to whether or not they were members of the Screen Writers Guild or the Communist Party and they were held in contempt for refusing to answer.

The third witness was Mr. EMMETT LAVERY, President of the Screen Writers Guild. Mr. LAVERY readily admitted that he was the President of the Guild and attempted to answer all of the Committee's questions in a cooperative manner. LAVERY stated that he would not deny that there are probably Communists in Hollywood and in the Guild, but he does not believe they have taken a dominant position. He stated that he was not and never had been a member of the Communist Party. During the course of his testimony, Mr. LAVERY stated that when he first became aware of the fact that the Screen Writers Guild was being accused of being Communist infiltrated, he voluntarily went to the Los Angeles Division of the FBI and advised that office that the complete records of the Screen Writers Guild and complete cooperation of the Guild were being offered to the FBI. He stated that since the time he contacted the FBI he has not been re-contacted by anyone in that office. LAVERY was asked by a member of the Committee if he thought it would be a good thing to outlaw the Communist Party and he stated, "I depend on the word of J. EDGAR HOOVER who said it would not be a good policy to outlaw the Communist Party". At another point in his testimony Mr. LAVERY stated that he was in doubt as to whether or not Communists are agents of a foreign power, and Chairman THOMAS of the Committee then said "Would you accept the word of J. EDGAR HOOVER that Communists are agents of a foreign power?". LAVERY'S answer to this question was not direct and no further reference was made to the Director.

Being Checked

During the afternoon session of the hearings Mr. EDWARD DYMTRYK and ADRIAN SCOTT refused to answer the question as to whether or not they are now or had ever been members of the Communist Party and they were held in contempt. The third witness in the afternoon session was Mr. DORE SCHARY.

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an executive at the RKO Studios. Mr. ~~SHERRY~~ SCHORY was questioned regarding the hiring of HANS EISLER by RKO and the general attitude of the RKO Studios toward hiring known Communists. ~~SHERRY~~ SCHORY stated that he has always been anti-Communistic, but that it has never been proven to his satisfaction that Communists are agents of a foreign power and he believes they are therefore entitled to think the way they want to politically. He would not give a direct answer as to whether or not he would rehire HANS EISLER now that he knows him to be a member of the Communist Party.

**********

Mr. M. W. ROWELL, Executive Director of the Small Business Committee, House of Representatives, ~~who~~ is known to Agents CLEVELAND, HUGHES and FUOSS of this office. He was introduced to them by Miss KAY KEYES, who is presently employed by the Small Business Committee and who is a former stenographer of the Washington Field Office. Mr. ROWELL, who is a member of the Republican Party, stated that a friend of his, a Mr. FRED BAKER, Republican Committeeman in the State of Washington, is at the present time in Washington, D. C. on business. Mr. BAKER is an acquaintance of BARTLEY CRUM, one of the defense lawyers for the 19 writers, producers and directors and who is also a member of the Republican Party. CRUM on at least a half dozen occasions within a period of two days tried to contact BAKER and eventually did see him. He told BAKER that he had been anxious to talk to him because he wanted BAKER to assist him in contacting JOE MARTIN, Majority Leader in the House of Representatives. BAKER asked why CRUM wanted to see MARTIN and CRUM replied, "to stop these contempt charges". BAKER advised CRUM that it was not necessary for him, BAKER, to assist CRUM in seeing MARTIN because CRUM was already acquainted with MARTIN. CRUM, nevertheless, insisted that BAKER, a Republican Committeeman, accompany CRUM to see JOE MARTIN. According to Mr. ROWELL, BAKER did not accompany CRUM and he does not know if MARTIN has been contacted.

During the course of CRUM'S conversation with BAKER he said, "we are losing a lot of good Republicans over this thing" (referring to the THOMAS Committee hearings on Hollywood). CRUM said, "we don't want to stoop to a low level in the course of our defense but we have information that THOMAS is a former member of the Catholic Church which he has drifted away from, that his true name is not THOMAS but FINNY or FEENEY and that he was in some way connected with the Van Sweringin railroad fraud in 1932".

Director, FBI
RE: COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY

CRUM indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that EUGENE DENNIS was subpoenaed before the Committee that THOMAS' true name is FEENEY).

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Clavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : Director, FBI

DATE: October 18, 1947

FROM : GUY HOTTEL, SAC, Washington

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONFIDENTIAL

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REASON-FCIM II, 1.2.4.2
DATE OF REVIEW 10/19/92

Reference is made to my letter dated October 9, 1947, entitled "Gregory; Espionage - R," concerning the above subject matter.

There have been a number of conversations concerning plans for activity in Washington, D. C., in connection with the "Hollywood Hearings" of the House un-American Activities Committee since reference letter was dictated, the most significant being a conversation at 5:10 p.m., October 16, 1947, between BARTLEY CRUM in San Francisco, California, and MAX LOWENTHAL, DAVID WAHL, and CHARLES KRAMER in Washington, D. C. LOWENTHAL apparently is in Washington for the additional purpose of attending a conference or conferences with General CLAY and various Jewish organizations. The conversation mentioned is summarized herein, and a copy of the log is being enclosed for further assistance of the Bureau.

[redacted] MAX (LOWENTHAL) first contacted CRUM and began by stating he understood when CRUM arrived in Washington there is going to be so much going on they would wish to God they never heard of this committee, still less of CRUM. MAX inquired whether JOHN (DIERKES ?) had sent CRUM something, and BART said it had not arrived yet. CRUM indicated he was flying east tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday arriving about noon. LOWENTHAL inquired specifically concerning CRUM's program upon arrival.

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ON 8-28-96

b7D

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CRUM explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no ----- (?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag.

CRUM continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. WAHL interrupted to inquire if CRUM desired to be met by the press at the plane, and CRUM indicated he did.

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It is a pity some way cannot be devised to bring the spot light on Lowenthal.

No return

71 DEC 23 1947

LOWENTHAL then volunteered his personal views declaring CRUM could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side WENDELL WILLKIE had scared the life out of Committee members without doing a really good job. LOWENTHAL declared this committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties.

LOWENTHAL stated they are so weak and open to attack on grounds which will appeal to the public that if CRUM chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. LOWENTHAL argued CRUM's big fight is not at the time of the hearings at all but must be before the hearings. He stated CRUM will have to make the issue for the press and should take the offensive before the hearings begin.

LOWENTHAL told CRUM he should get off the plane and WAHL would have a few people to meet him. He suggested that CRUM would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. MAX said CRUM should take the gloves off and say these guys should be removed from Congress, and this is one of CRUM's principal purposes in coming to Washington to present the facts on that.

LOWENTHAL continued on Monday at a press interview CRUM should present some of the movies in which the witnesses participate, not the whole list, but three or four. CRUM commented they have the whole list of everything. LOWENTHAL observed they are completely American in the American tradition and what the committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise.

LOWENTHAL continued, CRUM should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for CRUM now. LOWENTHAL said two members of that committee are on the Veterans Affairs Committee and have bottled up necessary veterans' bills. Further, a couple of men on the committee are on the House Committee on Education and Labor which has to do with housing and they haven't done a damn thing about that. Instead they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed.

LOWENTHAL mentioned he had a lot of stuff for CRUM, and that JOHN (DIERKES) had sent him some stuff. LOWENTHAL said he was meeting JOHN tonight and also meeting another guy in New York tonight who may have to come down here. LOWENTHAL said he would be back Sunday night or Monday.

LOWENTHAL again referred to the legal motions CRUM had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked.

At this time LOWENTHAL had ELLA SHALIT read to CRUM a statement (press release) to be given to the press Friday, October 17, a copy of which was furnished to the Bureau on October 17, 1947, and is not being set forth at this time.

Thereafter LOWENTHAL continued with his suggestions. He observed the Committee may be unwilling to allow CRUM to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tone, cameras, etc. He urged CRUM not to ask for a damn thing but have them there and produce them and be able to show all the facilities for getting the facts to the public are proper and if any are excluded the newspaper boys will write the necessary stories. CRUM remarked the camera men are already on their way. LOWENTHAL said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb.

LOWENTHAL further suggested at the second or third press conference prior to the hearings CRUM should have present a committee of actors and actresses. CRUM advised LOWENTHAL that DAVID SELZNICK, KATHERINE HEPBURN, and a group of about ten others of similar stature are going east and want to know why they have not been subpoenaed. LOWENTHAL indicated they should be at his press conference after CRUM said they would be working with him. LOWENTHAL said they want some beautiful girls for the press boys to see.

In concluding, LOWENTHAL admonished CRUM he was going to help him all he could but wanted CRUM to bear in mind that in his talks with CRUM only one other person was present and that is DAVE (WAHL) and he does not want anyone else to learn about it.

DAVE WAHL conversed with CRUM briefly concerning clearing a matter in DAVE NIES' shop, presumably Palestine matter at the White House. Then DAVE again referred to the hearings stating CRUM and LOWENTHAL should get together Sunday and from then on alone with very few other people, only people in whom they have confidence. WAHL mentioned how touchy MAX is about other people.

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CHARLIE KRAMER then spoke with CRUM suggesting having the mobilization people send BOB SHAW along although he is not on the list of those subpoenaed. KRAMER said he is an old experienced newsman who would possess excellent contacts here and be very valuable in correlating a lot of things. KRAMER also suggested CRUM should deputize three or four of them to act as their own publicity agents here. He specifically recommended for this SAM MOORE, president of the Radio Writers Guild.

CRUM concluded by stating he would wire WAHL about the time of arrival and if WAHL could have the press meet him at the plane he would have this statement to release to them. CRUM requested WAHL to get him a suite at the Hay Adams or similar hotel as he did not wish to stay at the Shoreham, which WAHL thought a good idea. CRUM inquired about DIERKES and WAHL said he was coming down from New York tomorrow. CRUM mentioned last night the meeting went off wonderfully. Everyone in Hollywood is united on this deal including very conservative forces. In reply to WAHL's question, he said the producers are split on this thing. WAHL asked if CRUM could not get them excited about the anti-Semitic implications of this thing, and CRUM stated he was bringing that into the picture.

Other conversations of interest in this matter are summarized hereafter arranged according to date of conversation.

[redacted] On October 7, 1947, BEN (MARGOLIS), Los Angeles, contacted POPPER advising he plans to come east sometime this weekend and inquired whether POPPER would be in New York Saturday and Sunday. POPPER stated he would be in New York Saturday but would like to avoid being there Sunday. POPPER mentioned there is a meeting Saturday of the National Executive Committee of the Guild and "Most of us" will probably be tied up with that meeting, so POPPER suggested making it definite "to spend Sunday at this." b7D

[redacted] On October 8, 1947, DAVID REIN contacted BOB SILBERSTEIN, National Lawyers Guild. BOB inquired if REIN had made a start on the meeting. REIN said he did not know what to do unless they have a meeting set up to let people know about it. SILBERSTEIN stated as soon as they can get clearance from CRUM they can proceed. REIN mentioned he had a thought, that when they get all of the collective talent together from Hollywood, they could put on a little skit or something of the sort rather than merely have speeches but he did not know how the Hollywood people would react to this suggestion. BOB commented all of the Hollywood people are writers except one person. REIN insisted after all this is Hollywood, and they should be able to do something more than merely have someone say the Committee stinks. b7D

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[redacted] On the same date POPPER contacted ABE UNGER, New York City. UNGER said he had been up to see JAVITS (Representative JACOB K. JAVITS) but JAVITS has a meeting that night. UNGER still thinks the idea of a congressman is good. POPPER remarked he had thought of JAVITS on (ADOLPH) SABATH. UNGER wondered whether there was anyone outside New York City, and POPPER said the only one he could think of was (RICHARD J.) WELCH of California. POPPER also thought of GEORGE H. BENDER but said he would have to check on BENDER. UNGER also mentioned ENGEL (phonetic) and added maybe CIO from the record could advise POPPER whom they considered a good man. b7D

UNGER said it was too bad they did not have a woman. POPPER advised him no woman had been subpoenaed but they do have HELEN DOUGLAS, but it was difficult to get her unless they could persuade the people in California to put pressure on her. UNGER suggested KATHERINE HEPBURN's mother, and POPPER stated they had thought of that, not only her mother but KATHERINE HEPBURN herself, and observed she had attended a meeting in California the other day. UNGER mentioned HOPPER SIBLEY who, he said, is from Russia and a very classy person.

POPPER stated in conclusion thus far the plans seem to be on the hearing itself and that BEN MARGOLIS, CRUM, KENNEY, and POPPER will be working on it. He said MARGOLIS is coming east and POPPER thought they could work together on this Sunday.

[redacted] On the same date POPPER contacted BEN MARGOLIS, Los Angeles, advising the Washington meeting is set for October 20, and he is calling BOB (KENNEY ?) to agree to get him to speak, and he wanted to make sure CRUM is coming. He said they would like to have a couple congressmen speak and asked MARGOLIS to put the heat on HELEN DOUGLAS to speak and to get some glamorous women. MARGOLIS stated he would arrive in New York Saturday morning. POPPER requested him to attend the National Executive Committee meeting Saturday (October 11) at 10 a.m. at 36 West 44th Street. POPPER stated he is getting out a release and asked if it was all right to use the names of LARRY PARKS and RING LARDNER, Jr. BEN stated it was o.k. but POPPER would have to check for use of DONALD STEWART's name. b7D

[redacted] On October 12, 1947, SELMA REIN talked with KATHRYN POPPER who advised there was going to be a dinner for defendants who will testify before the un-American Activities Committee, a lot of movie people. KATHRYN said she is trying to get people who might be interested in helping. SELMA suggested BETTY HAYES and her husband BILL HAYES. KATHRYN stated the Civil Rights Congress is running the affair. She recalled GERTRUDE RODMAN and THERESA LISS had done this many times before but SELMA expressed doubt whether RODMAN or LISS would handle this b7D

[redacted] On October 13, 1947, BOB EHRLICH, AVC, contacted DAVE REIN and inquired who is handling arrangements for the big affair Monday. BOB stated REIN's chapter and his chapter and a couple other AVC chapters would be interested in arranging some kind of affair around one of these Hollywood guys in addition to REIN's meeting. REIN stated he had no direct contacts excepting a west coast lawyer but when they all arrive, POPPER, SILBERSTEIN or REIN will talk with them and REIN will advise EHRLICH. EHRLICH stated AVC has organized a student lawyers' guild on George Washington University campus, and that LEON KAHN (phonetic) had done most of the organizing on the campus. EHRLICH indicated he wanted KENNEY, CRUM, or PARKS to appear before the student guild on the campus along with a movie star. REIN asked about possible friction with the University administration, and EHRLICH stated if the student guild of AVC could not hold the meeting it would get another student organization to do so. b7D

[redacted] REIN immediately advised BOB SILBERSTEIN, National Lawyers Guild, some GWU students were anxious to have CRUM or KENNEY with some movie star and preferred PARKS claiming he would draw a full house. b7D

On the same date BOB EHRLICH informed REIN the student council of GWU can use Lisner Auditorium for a debate between CRUM or KENNEY and PARKS against FRANK WALDROP, Times Herald, or Congressman OLKONSKI for Wednesday or Thursday, October 22 or 23, 1947, and EHRLICH said he can get radio time with WINX. REIN immediately relayed this information to BOB SILBERSTEIN.

[redacted] On the following day, October 14, 1947, BOB (SILBERSTEIN or possibly EHRLICH) advised REIN he had gotten the auditorium but had been unable to line up a speaker. BOB inquired whether REIN knew FRANCIS HENSON who had been recommended by (BEN) MANDEL, research director for the un-American Activities Committee. BOB explained he had been directed to MANDEL by Dr. SCHMIDT (phonetic), director of research for Chamber of Commerce. They discussed the opposition witnesses and REIN stated the names of ROBERT TAYLOR, GARY COOPER, ADOLPH MENJOU, and Mrs. ROGERS had appeared in the paper, but he did not think BOB would want them. BOB stated none of the members of the committee would speak. They discussed a number of individuals, the apparent purpose being to select some individuals to oppose their speakers in debate which individuals would have publicity appeal without possessing any debating ability. b7D

[redacted] On October 14, 1947, MARTIN POPPER in New York City conversed with RUTH RIFKIN advising he would arrive in Washington about 11 p.m. that night. He instructed RUTH to have KATHRYN POPPER secure a full time secretary to begin work Monday morning on the Hollywood b7D

CONFIDENTIAL

deal and preferred she hire someone known to KATHRYN or RUTH. He told RUTH to obtain supplies and a mimeograph machine to be delivered to the Shoreham Hotel which will apparently be the location for the group and secretary.

[redacted] On the morning of October 16, 1947, KATHRYN POPPER contacted DICK SASULY to inquire if he knew any excellent stenographer who would accept a temporary position with BOB KENNEY and BARTLEY CRUM at the Shoreham Hotel. KATHRYN stated they need two girls, one to start Saturday, and she will be working with them practically all the time. b7D

[redacted] On the same date KATHRYN POPPER conversed with an unknown woman (believed to be GERTRUDE LEEDS, Leeds Employment Agency, 914 G Place) advising of the need for two crack stenographers for a temporary job to last about three weeks which will include a lot of night work as well as Saturdays and Sundays. The unidentified woman inquired whether KATHRYN wanted just good stenographers or the right kind of people. She inquired about their political thinking and said it would be more difficult if KATHRYN wanted her to be careful about that. KATHRYN supposed that would be the thing to do. b7D

[redacted] On the afternoon of October 15, 1947, BOB KENNEY, Los Angeles, contacted POPPER stating he was sitting with BART (CRUM), BEN (MARGOLIS), and CHARLIE ----. He stated they had decided the motion to quash could be presented Monday, October 20, 1947, and they assumed the stuff will be ready Saturday night or Sunday. KENNEY inquired whether they could get the notice of motion over there before that, and POPPER stated they could not because they would merely deny it in advance and they would not have the chance to even go up there. b7D

At this time KENNEY stated he wanted to read a statement (press release) to POPPER and gave this statement to KATHRYN POPPER described as an open letter to the motion picture industry on the issue of freedom of the screen from political intimidation and censorship. This is the press release previously furnished the Bureau mentioned on page 3 of instant letter. It is noted this statement originated on the west coast.

[redacted] Thereafter POPPER contacted HELEN FULLER, New Republic Magazine, advising her of the open letter from the Hollywood people to be ready for press Friday, October 17, 1947. FULLER requested a copy for a preliminary story. POPPER explained the people would be at the Shoreham Hotel beginning Saturday and invited FULLER to attend. b7D

Thereafter POPPER contacted HANNAH DORNER, New York City, advising her of the release and mentioning that JIM PROCTOR is a press agent and

CONFIDENTIAL

POPPER wanted it released to the New York papers Friday morning. DORNER informed him the release must come from some office so the newspapers could call and ask questions. She suggested it would get a bigger play if released from Washington and asked him to call CARR LEVIN, a Herald Tribune correspondent, in Washington.

POPPER also contacted IDA BOGAN (phonetic) at the office of POPPER's law firm in New York and dictated the statement received from BOB KENNEY. He instructed her to deliver copies to RITA VAN DOREN and FRANK KELLY of the Herald Tribune, LAWRENCE REISNER (phonetic), New York Times, and make arrangements for HANNAH DORNER to obtain four or five copies. He also requested SAM ROSENWEIN, attorney, get one or two copies. b7D

POPPER thereafter conversed with (HERBERT) ELLISTON, editor, Washington Post, stating he is associated with BARTLEY CRUM and BOB KENNEY representing directors and writers from Hollywood and would like to come in and acquaint ELLISTON with the background and their general approach and inform him of an open letter to the motion picture industry being released tomorrow morning. ELLISTON inquired if he would like to see the newsmen too and said he would be in all afternoon. b7D

POPPER next informed WILLARD SHELTON of PM explaining he is one of the attorneys representing the Hollywood group, and that BARTLEY CRUM, BOB KENNEY, BEN MARGOLIS and SAM ROSENWEIN in New York are also attorneys. He explained to SHELTON the open letter was the first release outlining their fundamental viewpoint and declared fundamentally they think the purpose of the investigation is to attack and control the motion picture industry. POPPER stated he wanted to suggest the names of the signers are very important, and PM might let the desk know that it is coming in order to set aside space for it. SHELTON inquired why only 18 of the 19 people summoned had signed the letter, and POPPER stated he did not know but did not think there was anything significant in that. b7D

On the evening of October 15, 1947, MARTIN POPPER contacted BEN MARGOLIS, Los Angeles, advising the public relations people believed their release would get bigger play if released from Washington. MARTIN talked with CRUM who stated KENNEY had arranged to hire CHARLES MICHIE as public relations man mentioning MICHIE used to work with PM and that MICHIE would get in touch with POPPER that night or the following day and POPPER is to put him to work. MARGOLIS inquired if POPPER had made arrangements with JIM PROCTOR, also apparently in public relations capacity. However, POPPER did not reply to this question. b7D

Director

CONFIDENTIAL

October 18, 1947

[redacted] On October 16, 1947, POPPER again contacted MARGOLIS discussing the proposed GWU debate. He stated presumably the other side will get FRANCIS HENSON, supposed to be known as a public relations man in Hollywood and a leader of ADA who was also associated with ROBERT MONTGOMERY. He also mentioned Congressman McDOWELL of the Committee may be the other speaker. POPPER stated the question had arisen as to whether it might be sound policy to provide a forum where the other side can debate the issues and that MICHIE is of the opinion it is not a good idea from a press relations standpoint. POPPER continued that Congressman McDOWELL is one of the worst reactionaries in Congress and will undoubtedly use the forum for the usual thing and is doubtful why they should provide that forum. b7D

MARGOLIS argued usually these guys make fools of themselves and their people handle themselves better, and he is in favor of debate. He said out there in the past these people have made themselves ridiculous and "our people have come out with increased prestige." He admitted HENSON and McDOWELL may be smarter adding they had never debated against them. POPPER requested MARGOLIS to obtain any background on HENSON and advise him.

Later that night MARGOLIS stated he could obtain no information concerning HENSON and that apparently he was never connected with MONTGOMERY. He said no one in Hollywood knew anything about it. They again discussed Congressman McDOWELL and POPPER stated perhaps they could obtain FRANK WALDROP as an opponent. However, MARGOLIS questioned the advisability of tangling with a newspaperman and suggested they should get a politician and a member of the committee would be most desirable.

[redacted] On the morning of October 16, 1947, DAVE REIN advised BOB SILBERSTEIN that they had the auditorium and the debate had been approved. BOB stated (BOB) KENNEY and DMYTRYK will speak at GWU. SILBERSTEIN indicated he was with POPPER and made arrangements for all three of them to get together at 5 p.m. b7D

[redacted] On the morning of this date DAVE WAHL endeavored to locate CHARLES KRAMER and told MILDRED KRAMER he wanted to see CHARLIE today. At 5:48 p.m., KRAMER informed his wife he was "still down here and is on tap to be around this evening." It is recalled KRAMER was with WAHL when they and MAX LOWENTHAL conversed at great length with BART CRUM. b7D

[redacted] At noon, October 16, 1947, JOHN DIERKES, New York City, advised WAHL about the contact with BART CRUM set forth above in this letter. DIERKES indicated he would probably remain in New York today and tomorrow stating he had to see ED MURROW. He mentioned he had seen b7D



CONFIDENTIAL

RITA VAN DOREN (phonetic) and she is definitely on their side. WAHL stated she had better damn well be.

DAVE WAHL contacted MARTIN POPPER requesting him to make extra room for JOHN DIERKES at the Shoreham Hotel.

[redacted] On the afternoon of October 16, 1947, WAHL again conversed with POPPER stating he understands BIRKHEAD (phonetic) in New York has the most definitive file on some of the people--staff and Congressmen--involved in this situation, adding he wondered if perhaps BEANIE's (BALDWIN) office could assist. He mentioned EDITH PRATT is up there these days, and he wonders whether someone could go over and secure the significant material for their use in Washington. POPPER stated he thought JIM PROCTOR may possibly be working on this. b7D

POPPER inquired about PHIL (DUNAWAY) and WAHL stated he hoped to talk with him this afternoon. POPPER asked if WAHL thought BIRKHEAD had more stuff then PHIL and WAHL stated he did not know but knew someone down here other than PHIL had amassed a great deal of material out of the Committee files and it wound up in BIRKHEAD's office. POPPER stated (garbled) "---- the friends of democracy?" and WAHL replied "Yeah."

[redacted] On this same afternoon WAHL located PHIL DUNAWAY and inquired if PHIL would come to Washington to do some public relations work on the conference. DUNAWAY stated he had a moving problem and WAHL suggested that PHIL meet his friend (MAX LOWENTHAL) at the train in New York and they could talk about the job to be done in Washington. b7D

[redacted] On the following morning PHIL DUNAWAY informed WAHL he had talked with his friend (LOWENTHAL) and PHIL decided not to come for personal and business reasons. He stated he was going to help from here (New York City) though and had some excellent ideas which he is writing up and would send in a letter to LOWENTHAL care of WAHL. PHIL mentioned the Washington and New York papers had some rather startling news (concerning alleged forthcoming indictment in Gregory Case) and that the fellow he was talking with (LOWENTHAL) knows all about what happened in New York and can tell or show WAHL. b7D

[redacted] On the afternoon of October 16, 1947, DAVID WAHL tried to contact CHAT PATTERSON, AVC, but spoke with one NEWMAN asking ie he had any specific gripes against Congressman RANKIN with respect to any specific legislation they wanted to get through. NEWMAN stated RANKIN and VAIL were opposed to AVC on matters and between them AVC has a personal battle with RANKIN who hates them and the feeling is mutual. He mentioned they were for FEPC, poll tax, lynch legislation. b7D

Director

CONFIDENTIAL

October 18, 1947

[redacted] On the afternoon of October 17, 1947, WAHL conversed with BART CRUM, Ambassador Hotel, Chicago, who advised the material had not arrived. WAHL stated this was due to bad flying weather and added he had talked with MARTY (POPPER) and they had some rather correlated stuff worked on. CRUM indicated he would be arriving with a small group, just BOB KENNEY, BEN MARGOLIS, and himself. WAHL mentioned he had obtained a room for JOHN (DIERKES). (C) b7D

Any further information of significance will be reported to the Bureau in this matter. (C)

Enclosure

CC New York
Los Angeles
San Francisco

100-18990
MAT:JAG

CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

TO : DIRECTOR, FBI

DATE: October 18, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

CONFIDENTIAL

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Classified by SP2 [redacted]
Declassify on: OADR

Rebulet dated October 14, 1947.

This is to advise that confidential informant [redacted] informed that the following conversation occurred between MARTIN POPPER of the National Lawyers Guild and HELEN FULLER (phonetic) of the "New Republic", on October 18, 1947.

b7D

FULLER - I had a peek at JACK WARNER'S testimony and he takes a more enlightened line than the rest of them will take. He comes closer to the WILLKIE position than any of the others. He says substantially that there are probably some Communists in his studios, etc., but "I am the guy who is responsible for the pictures".

POPPER - That's very good. Did you see about the Committee's right to go into it?

FULLER - I didn't see anything about that. It's not a good forthright statement. He skirts the nasty part.

DECLASSIFIED BY 2040
ON 8/18/77

POPPER - What do some of the other guys say?

FULLER - Well, MAYER will take straight appeasement position. No one knows yet what position GOLDWYN will take.

POPPER - Have they given out their statements to the press?

FULLER - No. I was just allowed to see it. Those are the only ones I know about.

POPPER - When you say appeasement, do you mean they recommend the investigation and will help expose the Reds in the industry and will cooperate, etc.?

FULLER - Yes, and then most of the producers' line will be that whatever they did was non-objective; whatever they did they were forced to do by the Government.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHEN SHOWN OTHERWISE

DECLASSIFIED BY SP2 [redacted]
ON 8-28-96

WCR:JC
100-18990

RECORDED 138 54-338

INDEXED F B I

34 DEC 1 1947

58 DEC 1 1947

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Director, FBI
Re: Communist Infiltration of the
Motion Picture Industry

POPPER - Do you mean during the war?

FULLER - Yes, they will play that fairly heavily I think. (C)

POPPER - What about JACK JOHNSON?

FULLER - I don't know anything about him.

CONFIDENTIAL

CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

FROM : D. M. LADD

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONFIDENTIAL

DATE: November 20, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

4-13-88 255639
2/1/84 SP1 Clm
Classified by SP2 Taylor
Declassify on: GADR
C.A. # 77 CIV 999
# 255639

In connection with the following of the activities of the various people involved in the recent hearings of the House Committee on un-American Activities, on Communism in the motion picture industry, the following information was obtained concerning Bartley Crum and the political aspirations of Louis B. Mayer from a conversation which occurred between Bartley Crum and Charles J. Katz (Los Angeles Communist attorney) and an unknown Phil---. This information was obtained from the technical surveillance maintained by the San Francisco Office on Bartley Crum.

During the conversation, Katz referred to the Tenney Committee hearings held in Oakland, California, concerning Communist infiltration into various organizations in the California area. During this hearing, newspaper commentator, Sidney Roger was subpoenaed. While he was testifying, Senator Tenney of California saw fit to comment that Bartley C. Crum and Robert W. Kenny, both of whom are associates of Roger, were for all practical purposes Communists. When Katz in the conversation referred to this matter, Crum indicated that he was going to sue Tenney for this statement. Crum indicated in the conversation "That's one thing he can't prove, kid." To which Katz replied, "Maybe the FBI can." Crum answered, "I know, but that ain't evidence." This would appear to be a backhand admission on the part of Crum that he is a Communist.

DECLASSIFIED BY SP2 Clm
ON 8-28-96

Later on during the conversation when Crum is conferring with Phil---, Crum refers to a terrible thing that happened to Louis B. Mayer when Hiram Johnson, California Senator, died. According to Crum, Mayer and other San Francisco and Hollywood individuals called on Governor Warren at his summer home in Long Beach and indicated there was only one living ex-President, namely, Herbert Hoover, and that this group thought that it would be appropriate for Warren to appoint him to the vacancy created by the death of Senator Johnson. Governor Warren said, "What about Mr. Mayer?" Whereupon, according to Crum, they dropped the Hoover idea and Mayer took a year's leave of absence. In two weeks, however, Governor Warren appointed William F. Knowland to the Senate. Crum indicated that Mayer took this most seriously.

The entire transcript of this conversation is attached hereto for your information. The material concerning Crum's Communist Party connections can be found on page 1 and 2, and the data concerning Mayer on page 7.

Enclosure

RECORDED & INDEXED

100-138754-339

EX-9

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JJC:lf

60 DEC 13 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: November 13, 1947

FROM : SAC, SAN FRANCISCO

VIA AIRMAIL

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONFIDENTIAL

Reference is made to Washington letter dated November 1, 1947, to the Director, captioned as above, copies of which were forwarded to San Francisco, Los Angeles, and New York.

Immediately subsequent to the hearings by the Thomas Committee in Washington, D. C., the California Legislative Committee on un-American Activities, popularly known as the Tenney Committee, held hearings in Oakland, California, concerning possible Communist infiltration into a number of organizations. During this hearing, SIDNEY ROGER was subpoenaed, and during the period of his testimony, Senator TENNEY saw fit to comment that BARTLEY C. CRUM and ROBERT W. KENNY, both of whom are associates of ROGER, were for all practical purposes Communists.

DEFERRED RECORDING

Confidential Informant [redacted] on November 11, 1947, has advised that SIDNEY ROGER contacted BARTLEY CRUM to congratulate him apparently on his work in Washington in connection with the recent hearings concerning Communist infiltration of the motion picture industry. ROGER then apologized to CRUM for what he, ROGER, said was his maneuvering State Senator TENNEY into calling CRUM a Communist. ROGER then indicated he would provide CRUM with a copy of his testimony when he received it, and according to the informant, CRUM indicated he was very anxious to have a copy of this transcript and stated that he intended to sue TENNEY for libel. CRUM, according to the informant, was considerably worked up over this statement of Senator TENNEY and indicated that he desired to have SIDNEY ROGER appear as a witness for him. A press release by CRUM shortly after his return from Washington indicated that he would sue Senator TENNEY if TENNEY would not claim privilege for remarks he made during the hearing at which time CRUM was called a Communist.

b7D

DECLASSIFIED BY SP2 CLC/cm
ON 8-28-96

This informant also advised that CRUM at approximately 9:27 P. M. on November 11, 1947, was contacted by CHARLES J. KATZ of Los Angeles, at which time PHIL _____ and ROBERT W. KENNY also spoke with CRUM. The following is a verbatim transcript of their conversation:

ENCLOSURE

RECORDED

INDEXED

HANDLED BY CTOP DESK

100-138754-339

CRUM: Who is this?

KATZ: CHARLES J. KATZ. (KATZ asked about TENNEY. CRUM said he hasn't had any answer from him). KATZ said something to the effect that he won't reply.

CRUM: He won't, huh. I can still sue him, though, you know. He doesn't have to raise the question of privilege, does he?

KATZ: .....

CRUM: That's one thing he can't prove, kid.

4-13-68 SP1 KGG/cm

255-639

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Director from SAC, San Francisco November 13, 1947 (u)

RE: COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CONFIDENTIAL

KATZ: (Laughing) Maybe the FBI can.

CRUM: I know, but that ain't evidence.

KATZ: (something about ~~it is according to~~ HENRY WALLACE).

CRUM: Yeah, but I don't believe in trying cases their way, CHARLIE.

KATZ: The rule of not to face the Bar Association twice.

CRUM: My theory about the trial of the libel suit is you always try the other guy. My theory is, I try TENNEY. Isn't that O.K.?

KATZ: . . .

CRUM: Isn't that all right?

KATZ: . . .

CRUM: I haven't heard from JAKE _____.

KATZ: . . .

CRUM: I don't think he likes me too well, CAHRLIE, but it's O.K.

KATZ: (something about I and BOB KENNY and _____ are here.)

CRUM: I talked to HERBERT _____ tonight, and he said the boys are having a meeting. And I had heard CHARLIE _____, and I said it might be because they were so far away. But I hoped the damn thing wouldn't become a circus kind of business because we really have the thing on the way now CHARLIE.

KATZ: I think so. They only question down here is as to HEDDA HOPPER. Got things like that, they are frightening.

ROBERT KENNY comes on line, talks to BARTLEY CRUM. He had apparently just talked to KATZ as to his conversation with CRUM.

KENNY: . . .

CRUM: Well, that's about all I got. I talked to HERBERT _____

Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C (u)

November 13, 1947 (u)

CONFIDENTIAL

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KENNY: Yeah, I know.

CRUM: And I told him my fears, BOB.

KENNY: Well, I heard him...

CRUM: He told me he thought I was mistaken, and I hope I am because I think it would be a terrible mistake, the thing being in the shape it is now.

KENNY: ...(I) got filled up. You and I have said all these things. PHIL will give you--well, you talk to him.

PHIL _____ comes on the line; remarks in fun about having one of those secret meetings.

CRUM: I know, very very secret.

PHIL: We are talking about strategy.

CRUM: You knew, didn't you, that MILLIE _____ and I went to see GOLDWYN, etc?

PHIL: It had to do with _____ (sounds like CAMDEN MAVERICK)...

CRUM: We had a wonderful talk with him, and I haven't had a chance to report to BOB (KENNY) or to CHARLIE _____ on the fact that I also talked with (BARNEY) BALABAN.

PHIL: . . .

CRUM: Well, BALABAN feels that the industry must stand united, of course. And he told me that he would see NICK SCHENK (ph.). SCHENK was very, very good.

PHIL: . . .

CRUM: Well, PHIL, believe, me, SCHENK was wonderful, and BALABAN said this. SCHENK and I are really pals, and we compare notes practically every day, and frankly, PHIL, because of this Jewish thing, I had become rather close to BARNEY BALABAN. I'm sure what we need to do is to follow up, both with NICK SCHENK and BALABAN.

PHIL: . . .



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Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C (u)

November 13, 1947 (u)

CONFIDENTIAL

CRUM: And the only question on that is when. I wrote a note to NICK SCHENK. His only complaint to MILLIE and to me was that we hadn't come in to see him two or three weeks before the hearing.

PHIL: ...

CRUM: That's right. Well, they don't. At least, NICK SCHENK didn't, and BALABAN--

PHIL: ...(something about a Republican).

CRUM: Well, see, I don't mind that, PHIL. You can use the synonym "republican." It is all right with me.

PHIL: ...needs help.

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CRUM: He does need help.

PHIL: ...

CRUM: The fellow he apparently wants to deal with and through. He had a person with him at the meeting I didn't know about, but you probably know very well about, a person named (BOB REUBEN (ph.).

PHIL: BOB REUBEN...he is very close to KNOWLAND and the _____.

CRUM: Well, REUBEN and SCHENK were really quite surprised at the report MILLIE and I gave them about the treatment accorded LOUIE MAYER.

PHIL: ...

CRUM: Well, see, they got an entirely different report from this fellow, JOE LOEB's (ph.) office. This fellow from his office told him that MAYER had been treated with utmost respect and had been thanked. Thanked by the committee.

PHIL: That's why I'm--

CRUM: When we told them what really had happened, they were quite surprised, or seemed so, and said they had an entirely different report from Mr. BENJAMIN, I think his name is.

Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY INTERNAL SECURITY - C (u)

November 13, 1947 (u)

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PHIL: ...

CRUM: Then NICK SCHENK said, "Well, BART, look, what we must do is get a committee consisting of producers, say myself, or whoever we designate from MGM. Get BARNEY BALABAN, get someone from RKO. Incidentally, BALABAN told me, he said, hell, we're the only company that's really in the glue now, we're making it roll in. Whether it's true or not, PHIL, I don't know, but that's what he said. What they'd like to do would be to have a small producer committee, topside, PHIL, and a writers' committee, topside, and whoever the boys would want, plus directors and producers--you seem to use that term in several different senses in Hollywood.

PHIL: ...

CRUM: I know that both SCHENK and GOLDWYN and BALABAN are for that idea, PHIL. And then out of that they thought would come a common strategy.

PHIL: ...I can't get any private information...there was to be a meeting toward the endof this week in New York...recommend a _____, Hollywood people combat.

CRUM: I understood that was so. I can check very easily either through BALABAN or through NICK SCHENK.

PHIL: ...SCHENK said these Hollywood people are bad ones to frighten.

CRUM: Well, SCHENK was not at all frightened, he said, and I quote him that their money was wasted on (PAUL) McNUTT.

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PHIL: Well, I'm glad they know that.

CRUM: Well, that he knew, at any rate. He said, BART, I'm ashamed of you that you didn't come to see me after all the WILLKIE business. I said, "well, gee, I just regarded you was a little guy in a big office. Honest to God, I didn't know you were the big shot in MGM." Which was true, I didn't.

PHIL: ...

CRUM: Oh, hell, no! Don't you like me a little better than that, Phil?

PHIL: ...

CRUM: Oh, hell, no! But in any event I know that I always could talk to NICK.



CONFIDENTIAL

I know I can always talk to BARNEY. GOLDWYN I would have to reach through GEORGE SLAFF (ph.), but I think there are plenty of others who could--

PHIL: GOLDWYN is a sort of a maverick.

CRUM: Yes, but GOLDWYN was very interesting, PHIL, he said to me--

PHIL: He's not a member of the club.

CRUM: Well, here's what he said, he said, "BART, I haven't spoken to NICK SCHENK for fifteen years, but I'm going to talk to the s--o--b-- because this crisis threatens the industry."

PHIL: BOB (KENNY) wants to break into something. (Moment's silence). Oh, we've already talked to JENSEN (ph.) (may be JOHNSON), about SALAVERY, ph.). He went both ways at once.

CRUM: Well, tell him he can have it.

PHIL: (They laugh). This is purely my personal idea about Mrs. GRAYSTONE (ph.) and I would waste years with my employer. These people are terrible snobs. ...

CRUM: I think it might be rather nice if HELEN REED (ph.) invited NICK SCHENK to dinner.

PHIL: That's exactly what I'm talking about...

CRUM: HELEN would bring out her butler, and really go to town. You could get DELL to say yes, and

PHIL: ...WALTER WINCHELL type, he impresses...

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CRUM: We might put them up at the Burlingame Country Club. I can always put them up at the P.U. Club at San Francisco. I know that does impress the God knows why, the members are stinkers, of the worst kind. But I think the HELEN REED thing is damn worth while.

PHIL: ...

CRUM: What I can do--tomorrow I can call JOE BARNES and IRITA VAN DOREN (ph.) and see if we can't set that up. When would the timing be?

Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

November 13, 1947

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PHIL: That I don't know until we found out about when the...should be.

CRUM: Are these such characters as WANGER (ph.), etc.?

PHIL: No. The characters that will go back are not like WANGER--be more like the rest of us...The guys we understand will go back will be more like MAYER and MANICH (ph.) and maybe JOE's gang, BRADSTEN (ph.)...the executive heads of studios last year...they take HEDDA HOPPER..editorials.

CRUM: The Time Magazine, and I'm sure the check was pretty accurate, said that the press was almost unanimous.

PHIL: ...they don't understand it. They will believe LOUELLA PARSONS and (JIMMY) FIDLER...

CRUM: You know that terrible thing that happened to LOUIE MAYER when HIRAM JOHNSON died. On the square, LOUIE MAYER and LOUIS LURIE from San Francisco and a group of other gents from Hollywood called upon Governor WARREN at his summer home at Long Beach and said there is only one living ex-President, HERBERT HOOVER, and we think it would be appropriate for you to appoint him to the vacancy created by the death of Senator JOHNSON. Governor WARREN said, "What about Mr. MAYER?" Whereupon they dropped the HOOVER thing and MAYER got a year's leave of absence. In two weeks, WARREN had appointed young KNOWLAND to the Senate. And what's that blonde peroxide B-----that works for MAYER?

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PHIL: ...

CRUM: IDA said to me, "If it's the last act in my life, I'll get that s--o--b--WARREN." It's true. MAYER took it most seriously. Today at lunch, with LURIE, he asked me about this meeting, and this must be the reason. He said, "I'm particularly anxious to check for it to see whether MAYER was really treated as badly as you say." And I said I can get you the transcript. He was ordered curtly to stand aside, or words to that effect. LURIE said it is quite important that I really know the facts. His interest is in a very amusing operation down there in your country. He is the half owner of the Tarazan Pictures, with LESSER (ph.), and also is a partner with MAYER in some operations. Then he told me how displeased NICK was with both ERIC and with Governor McNUTT. He said this is assuming serious proportions (referring to WARREN). NICK said, "J--C--, if WILLKIE were only still alive, we'd be all right."



CONFIDENTIAL

Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

November 13, 1947

CONFIDENTIAL

PHIL: ...

CRUM: Just one, sure. I know that NICK is all right. He said we want to help, and that means as much money as is needed. And that is going awful far, I thought. I'll do anything, PHIL, that you fellows think is needful.

PHIL: ---

CRUM: You want to know first off, who is going East and when, is that right?

PHIL: I'm going to work on that tomorrow.

CRUM: I'm going to report to BOB KENNY, is that all right with you? I'll come down any time BOB tells me I should.

PHIL: One more point--a few editorials should come out now...key jobs and censorship.

CRUM: If you can have BOB's office, wire me tomorrow morning--just a few quotes from Congressman VALE (ph.). I think he was the one who pressed the issue more than anyone else. I'll get busy on that at once.

RICHARD B

PHIL: ...(something about who is on the blacklist). RICHARD B VAIL

CRUM: What we will do, Phil, is get in touch with Times, Herald Tribune, and I would say we ought to hit four or five leadingpapers. I know the New York Post would do it, then the Washington Post, EUGENE MEYERS, etc. I think our fellows should write personal letters to these papers thanking them for their favorable editorials already written. I wrote to HALAN (ph.) and to JEFFREY PARSONS of the Herald Tribune and JAMES of the New York Times. I didn't write to Marshall Field and John Knight of Chicago, Daily News and Detroit Free Press, who are on our team. Well, you see, KNIGHT is a very curious guy. He told me in Chicago, "Bart, I am all out on this fight and I will canvass every Congressman in Illinois." You see, PHIL, people like to be thanked and I think our group should see that people get their bread and butter letters. On this black list thing, I will write tomorrow if you can get some quotes from VALE through Bob.

PHIL: Just a minute, here is BOB now.

ALL INFORMATION IN THIS PAGE IS CLASSIFIED (C) UNLESS INDICATED OTHERWISE

Director from SAC, San Francisco

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY INTERNAL SECURITY - C

November 13, 1947

CONFIDENTIAL

KENNY: BART, how were the Ducks.

CRUM: Jesus, you know everything. Who was the guy, Bob, that gave that lunch?

KENNY: It was HERB GAEN.

CRUM: Yes, HERB gave one of them, but who was the other guy?

KENNY says his informants have not told him that yet.

CRUM: Bob, on that black list editorial business, I think we can get them all right, but I would like some quotes from VALE (ph.) if you can get them.

KENNY: I can get them all right, but between you and me, and the others are now out of the room, you know the surest way to get a kid to shove a bean up his nose is to tell him not to shove beans up his nose.

CRUM: I get it. That's enough. You are right. I think the thing to do is for us to re-establish our contacts with NICK SCHENK, BALABAN, and these other guys.

KENNY: That's right. We just don't talk about things like that. It's unheard of. I think it would be a good thing if you could show up down here for several reasons, including cash, if you could show up here. Look over your calendar and wire me if you can come down tomorrow and we will roll out the carpet and start conferring with the lawyers here.

CRUM: I think NICK SCHENK and BALABAN very much want us to form a committee from our side of the street to meet with their side of the street to work out the strategy.

KENNY: Look over your calendar and come on down, Bart, but not in a DC-6.

Further reference is made to Washington letter to the Director dated November 1, 1947, particularly page 17, wherein one DAVID SILVER is mentioned. It is possible that this individual is former Special Agent DAVID A. SILVER.

cc New York (Airmail)
Wash Field (Airmail)
Los Angeles
100-24205
100-15970

WWR/jo
100-5580



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CONFIDENTIAL

STANDARD FORM NO. 64

19709

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. FLETCHER

DATE: October 31, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

I telephonically contacted SAC Hood on October 30 with reference to the testimony of Emmett Lavery as set forth in the Washington Field Office letter dated October 29, 1947.

I asked Mr. Hood to have a teletype forwarded to the Bureau as to his contacts with Lavery in line with the testimony which Lavery gave before the Committee.

DML:da

RECORDED & INDEXED #43

100-138754-340
IF IB-
10 DEC 1947

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18

51 DEC 11 1947

STANDARD FORM NO. 64

Office Memorandum • UNITED GOVERNMENT

CONFIDENTIAL

TO : DIRECTOR, FBI

DATE: October 30, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

Classified by SP2 TAP/EW
Declassify on: OADR

SUBJECT: COMPIC
INTERNAL SECURITY - C

This is to advise that on October 29, 1947, confidential informant [redacted] reported to this office that LEE PRESSMAN, General Counsel for the CIO National Organization, telephonically contacted CHARLIE KATZ in room 100-C of the Shoreham Hotel and requested that he be permitted to see KATZ the same evening inasmuch as he had to leave town the following day. According to the informant, KATZ told him to come on to the hotel around 8:00 o'clock.

A physical surveillance was conducted by an Agent of this office in the lobby of the Shoreham Hotel, and at 8:05 P.M. BARTLEY C. CRUM was observed to leave the hotel dressed in a tuxedo. At 8:20 P.M. LUKE WILSON, who is connected with the Progressive Citizens of America in Washington, D. C., and known to be a fellow traveler and "angel" of the Communist Party, entered the lobby and paced up and down the corridor across the lobby until 8:50 P.M. At this time he was observed to proceed up the elevator on the side of the lobby which leads to room 100-C. It is not known whether he went to 100-C or not.

At 8:35 P.M. LEE PRESSMAN entered the hotel and proceeded immediately to the coffee shop where he joined CHARLES KATZ and BEN MARGOLIS, two of the legal staff which is representing the 19 subpoenaed witnesses from Hollywood. Also at the same table were seated ALVA BESSIE, JOHN HOWARD LAWSON and one other of the subpoenaed witnesses whose name is not known at this time, but who is described as short, gray hair, very Jewish appearing and wearing a monocle over his right eye. This group conversed steadily during the time they were at the table, and at 9:00 P.M. JOHN HOWARD LAWSON left the group, proceeded to the news stand, purchased a copy of each newspaper on the stand and left the hotel.

At 9:03 P.M. RING LARDNER and his wife, FRANCES CHANEY LARDNER, were observed to leave the coffee shop, proceed to the news stand and likewise purchase a copy of each newspaper on the stand. They then boarded an elevator and went upstairs.

At 9:15 P.M. Agent observed LEE PRESSMAN, BEN MARGOLIS, CHARLES KATZ and the unknown man with the monocle, leave the coffee shop and

100-138154-341

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19 DEC 1947

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54 DEC 4 1947

CONFIDENTIAL

DECLASSIFIED BY SP2 CLG/LM ON 8-28-96

CONFIDENTIAL

proceed to room 504-C of the Shoreham Hotel.

At 10:05 P.M. LEE PRESSMAN left room 504-C, returned to the lobby and left the hotel immediately.

Immediately thereafter CHARLES KATZ left the room, went down to the lobby carrying a book which appeared to be a mimeographed transcript of some sort, which was a bound volume approximately one inch in thickness and the size of legal size paper. As he walked through the lobby he was intently perusing this document and proceeded directly to the terrace, went out on the terrace and sat down in a chair in the dark by himself. At 10:30 P.M. KATZ was observed to come back in the lobby, board an elevator and go upstairs.

At 10:12 P.M. JOHN DIERKES, a small blond woman and HERBERT J. BIBERMAN were observed to enter the lobby and proceed to room 100-C. It was determined later that the blond woman was GERTRUDE CRUM, the wife of BARTLEY C. CRUM, who is representing the 19 witnesses along with the other attorneys.

At 10:45 P.M. the surveillance was discontinued and up to this point LUKE WILSON had not left the hotel.



CONFIDENTIAL

Federal Bureau of Investigation

United States Department of Justice

Los Angeles, California
November 20, 1947

19710

#77 CIV 999
DECLASSIFIED BY SP5 CC/ALC
ON 9-27-88

CONFIDENTIAL

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SP2 CLC

Director, FBI

Re: COMPIC

Dear Sir:

The following information has been received from CNDI [redacted] b7D relating to the recent hearings held by the House Un-American Activities Committee:

On November 19, 1947, the Progressive Citizens of America, 1515 Crossroads of the World Building, Hollywood, California, received the following telegram from LUKE WILSON, the names in parentheses, however, having been inserted by this office:

DEFERRED RECORDING

"HOLLYWOOD CONTEMPT CITATION VOTE NOVEMBER 24th (HELEN GAHAGAN) DOUGLAS O.K. EXTRA EFFORTS NEEDED FOR OTHER POSSIBLE VOTES, ESPECIALLY (CECIL) KING AND (GORDON) McDONOUGH. (CHET) HOLIFIELD NEEDS ENCOURAGEMENT TO PARTICIPATE IN FALL FIGHT. (signed) LUKE WILSON."

With respect to the numerous petitions and letters being sent to Congress urging abolishment of the House Un-American Activities Committee, the following log entry of CNDI [redacted] of November 19, 1947, is being quoted for the information of the Bureau, the names in parentheses again having been inserted by the Los Angeles Office: b7D

"3:15 pm. Man at PCA and woman. Talk about getting names on a petition to abolish investigation committee. Man says there will be no organization's name on the petition so actually it won't be PCA that is sponsoring it. Girl mentions names of movie stars whom she will approach: (MARSHA) HUNT, (RICHARD) CONTE, (NORMAN) CORWIN, (GENE) KELLY, (EDWARD G.) ROBINSON, (PAUL) HENREID, DANA ANDREWS, MYRNA LOY, CHARLES BOYER. Man says if they get too inquisitive tell them it is being sponsored by MARTIN POPPER, one of the lawyers who defended the nineteen. Girl says, 'I think that is bad. O.K.' Man says, 'What will be the reaction when they see the names of the nineteen on the petition?' Girl says, 'Bad.' Man says, 'I'll find out about that right now and call you back.'"

RECORDED
INDEXED

Very truly yours,

R. B. HOOD

MR. B. HOOD, SAC

AMSD
FGD:KH
100-15732

100-13875-342

54 DEC 4 1947

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

Classified by SP2 CLC
Declassify on: OADR
#77 CIV 999

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

Mr. Tolson
Mr. L. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Karbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mr. Sandy

TO : Director, FBI

DATE: October 20, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
Bureau file 100-138754

CONF. INFT.

For the information of the Bureau, CNDI [redacted] has reported several conferences between WALDO SALT and GEORGE PEPPER, during the course of which SALT and PEPPER indicated it was difficult for them to figure out why LARRY PARKS was included among the individuals subpoenaed before the House Committee. The conclusion expressed by PEPPER was that the Committee probably hoped to intimidate PARKS, possibly breaking him down and then proceeding to bigger game. b7D

At a Rally in the Shrine Auditorium on October 15, 1947, at which LARRY PARKS and sixteen others, subpoenaed by the Committee, were honored, GENE KELLY, the master of ceremonies, in introducing PARKS placed considerable emphasis on the fact that out of the thousands of members of the Screen Actors Guild only one actor, and he reiterated this, one actor had been subpoenaed and then asked the audience why just this one actor.

DEFERRED RECORDING

"Can it be they feel he is afraid or can be intimidated because he is on the threshold of his career; if so, I believe they are in for a surprise and you will agree with me after listening to LARRY PARKS."

Also it was noted during the course of this Rally at the time the collection speech was made about the middle of the evening, all of the seventeen subpoenaed persons, who were on the stage, broke up into small groups of two or three except LARRY PARKS, who was left all by himself.

It is considered possible this concern over the coming testimony of LARRY PARKS may be prompted by the fact that during the past several years he has not been an intimate member of the group of Communists in the motion picture industry who more or less formed the core of the Communist Party activity in the industry, and has not been through the trials some of the others have, such as appearing before State committee hearings.

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19 DEC 22 1947

54 DEC 4 1947

Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
November 20, 1947

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

[redacted]

Director, FBI

Re: COMPIC
Bureau file 100-138754

Dear Sir;

A report in the above-captioned case has been prepared and is being forwarded to the Bureau.

Attached to this letter are two clippings from the Los Angeles Examiner of November 19, 1947, which deal with a meeting in New York to be held next Monday, November 24, where the heads of the motion picture industry will deal with the subject of Communists employed by them.

CNDI-[redacted] who is Y. FRANK FREEMAN, Vice President of Paramount Studios, stated that meetings were held in New York on November 5 and 6 last which were attended by PAUL McNUTT, ERIC JOHNSTON, BARNEY BALABAN, President of Paramount, Y. FRANK FREEMAN, NICK SCHENK, and BOB RUBIN, representing Loew's, Inc., JOE HAZEN, representing Hal Wallis, AUSTIN KEOUGH, representing Paramount, NED DEPINET, representing RKO, NATE BLUMBERG and CHEVER COWDIN, representing Universal, ALBERT WARNER, representing Warner Brothers, SPYROUS SKOURAS, representing Fox, NATE SPINGOLD and JACK COHN, representing Columbia, and JOYCE O'HARA, one of Johnston's assistants. At these meetings there was a full discussion of the situation facing the motion picture industry. FREEMAN told the group that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect that: first, we will not employ Communists, and second, we will not employ those who are members of Communist front organizations. A discussion ensued as to what constitutes a front organization, and the suggestion was made that the "FBI list" dealing with those organizations be utilized. FREEMAN said to the group that speaking for his corporation he is determined to go ahead and fire Communists and fellow travelers and stand the risk of the ensuing law suits. The corporation recognizes that if all studios go ahead on this program they are laying themselves open to law suits on the ground that a conspiracy exists to blacklist certain persons, preventing them from securing employment.

b7D

100-138754-344

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY spacl

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

ERIC JOHNSTON took the position that the industry should not employ Communists in spite of law suits, and all the men in attendance finally came to an agreement on this point. JOHNSTON was then instructed to go down to Washington and get together with JAMES BYRNES to work out an edict and the industry would support him in what stand he took. FRANK FREEMAN called JOHNSTON in Washington and told him not to issue any such ultimatum. On Friday, the 14th, when it was to have been made public, FREEMAN told JOHNSTON that anything he said would be "empty words and it won't mean anything. You can't enforce it unless you have the machinery behind you." Then FREEMAN and JOHNSTON discussed whether or not the studio heads and JOHNSTON and his executives should come to Hollywood to issue such a statement or whether it should be made in New York. It was decided that New York was the place; consequently the meeting on Monday, the 24th, is the result of this groundwork.

JOHNSTON appreciated FREEMAN's views because the latter told the former that many persons had been in similar positions before and had "sawed the limb off behind them" and that unless the industry definitely agreed to certain positive steps JOHNSTON would be doing himself and the industry a disservice in any ultimatum.

In the New York meetings a discussion ensued as to whether the heads of the various guilds should join the producers in their statement, and it was decided that the production end of the business should take its own stand and the guilds asked to approve it after it was made public. FREEMAN is of the opinion that some positive declaration will come out of the meeting on Monday. This is necessary because the press throughout the country has taken the stand that the industry should rid itself of Communists and fellow travelers. FREEMAN pointed out that the position of the industry is vulnerable because, in spite of the stand taken that the industry can control Communist propaganda in pictures, nevertheless the press is bringing pressure to bear because the industry continues to employ men at high salaries who have been exposed as Communists who are in the industry for the purpose of inserting propaganda in its product; therefore Communists must be done away with.

The RKO statement which was publicized in the press, wherein the Board of Directors supported DORE SCHARY, was branded a lie by NED DEPINET, the RKO representative at the New York hearings. It was branded as a "complete reversal of our stand" by the men present at the meetings, and DEPINET was emphatic in saying that the statement was untrue. MENDEL SILBERBERG told FREEMAN he was present at this Board of Directors meeting and that no such statement was made. RKO intends to discharge EDWARD DMYTRYK and ADRIAN SCOTT immediately if their contracts can be canceled on the violation clause, which states that any person bringing disrepute upon the studio can be discharged for this reason.

100-138759-344

Between the cessation of the New York meetings and the ones to be held next Monday, JAMES BYRNES is attempting to get information which will result in a list or formula which can be presented to the group to be used as a basis for discharging Communists and fellow travelers. This will be comprised of front organizations which are Communist controlled and which could be used as a basis for discharging undesirables.

According to Mr. FREEMAN, Hollywood will have to clean its own house and cannot be guilty of leaving persons named as Communists in the industry. He is convinced that Congress wants some private group to take the initiative in discharging Communists, going through the necessary legal steps to the Supreme Court to establish the legal principles involved. He personally has committed his studio as being willing to go ahead with this program. In his private opinion, Congress is using the motion picture industry to awaken public opinion to the danger of Communism.

The hearings should be continued, Mr. FREEMAN says, with what he termed "a better handling of witnesses"; it should continue to oppose Communism in the motion picture industry as well as in all industries; it should also go to work on the churches and schools. The latter point is where "the indoctrination is going on and represents the greatest danger." He estimates that Paramount Studios have received approximately one hundred letters from motion picture fans protesting the employment of Communists. He does not know the volume of mail the other studios have received on this matter, but pointed out that Paramount has no current releases which have been worked on by persons publicized as Communists. He had heard that in Chapel Hill, North Carolina, a trailer was run advertising the forthcoming attraction, "Song of Love," starring KATHARINE HEPBURN, and she was booed from the audience, persons saying, "She is a Communist; that's one I won't see." Outside of that, FREEMAN has not heard of any organized public reaction. He believes contents of individual pictures should be defended from a charge of containing propaganda, but pointed out that the picture "So Well Remembered" in his mind is "a deliberate attempt to build up the antagonism of the masses against other classes." Each picture should be defended on its merits, but the industry should not permit the public to get the idea that it is dominated by Communists or that all pictures contain propaganda.

Mr. FREEMAN is of the opinion that the stand of the Catholic Church on the picture "Forever Amber", together with the reaction of the press to the industry's continuing to employ Communists, is having the effect of negating all the public relations and good will built up by the industry with the American public; consequently a definite stand must be taken and acted upon. "BARNEY BALABAN, President of Paramount, is unqualifiedly behind me as far as my expressions on Communists in the industry are concerned." NICK SCHENK is "not nearly as strong in his expressions as BARNEY on this matter." SCHENK

offered a suggestion to the group in their New York meeting that it should include a clause in each personal service contract to the effect that if any person becomes a member of the Communist Party his contract can be canceled. BALABAN has expressed himself to FREEMAN as perfectly in accord with the Un-American Committee and its efforts, and said that the Committee should not be attacked by Hollywood personalities because of its methods. Paramount intends, if it gets the necessary approval of the State Department, to release in its newsreels "some of the facts on Russia." It is BALABAN's idea to show the American people what Communism has done to the Russians in Russia and how they live there under that system. FREEMAN does not feel that any difficulty will be experienced in getting the necessary approval of the State Department. In discussing Congressional hearings in general, he is of the opinion that "the Hughes hearings have sold the American public on committee inquiries."

ROY BREWER, International Representative of the IATSE, in discussing the forthcoming meeting in New York next Monday, said that "the tremendous reaction of the American public is forcing the producers to take a definite stand." (FREEMAN pointed out that in the meeting Monday, in addition to those mentioned previously who attended other meetings, L. B. MAYER, DORE SCHARY, HENRY GINSBERG, and other executive producers would be in attendance.) In his opinion it was good box office for the industry to fight the Nazis and now it will be good box office to fight the Communists. He is of the opinion that the producers will go to the Government to get a list of front organizations which are deemed Communist controlled, and in his opinion "that means the FBI." He is of the opinion that the Un-American Committee should continue to expose Communists in the industry and that it would be "a very serious mistake to quit now."

Very truly yours,

R. B. HOOD, SAC

AMSD
Encs. (2)
ECM:KH
100-15732

# Film Studios Begin Communist Purge

By Leslie Gould
(Special to the Los Angeles Examiner)

NEW YORK, Nov. 19.—Under the leadership of two or three of the larger motion picture companies, a movement has been started to purge the industry of Communists, fellow travelers and other supporters of the Red party line.

These companies have called on the Motion Picture Producers and Distributors of America—the so-called Johnston organization—to set such a policy for the entire industry.

A showdown on these demands is expected within the next 10 days.

Unless the organization, now headed by Eric Johnston, takes a positive stand on the Communists, these two or three companies will act independently.

## Directors' Boards to Act

The boards of directors of two of these companies—Paramount Pictures, Inc., and Radio-Keith-Orpheum Corporation—are meeting this week and will take action against Communists on their payrolls.

The directors will consider firing anyone, regardless of the present status of their contracts, for refusing to answer questions of a congressional committee as to their Communist affiliations.

The demands of the industry call for:

**1. A ban on hiring any known Communists.**

**2. Refusal to purchase the works of any Communist writer.**

**3. A ban on the employment of and the works of any writer, actor or director who follows the Communist Party line and supports or is a member of any of the known Communist front organizations.**

The demands are a direct outgrowth of the recent disclosures by the House Un-American Activities Committee and have split the motion picture industry wide open.

## Public Reacts to Hearings

They follow a strong public reaction, as reflected in letters to the companies concerning the behavior of many Hollywood personalities in Washington during the hearings.

Eric Johnston, who first attempted to steer a middle-of-the-road course during the Washington investigation, is now reported to be standing firm for an industry policy to rid the companies of Communists.

Those in the industry supporting the purge are concerned over some of the subversive propaganda slipped into recent films and the smear attacks on Congress and the American private enterprise system.

Lawyers are being consulted on the legal aspects of any purge. Some contend those with contracts cannot be fired and that nothing can be done until these expire.

## Seek to Counteract Bad Publicity

The directors of one company, however, are prepared to ignore such legal advice and fire any known Communist or anyone else who defies a congressional inquiry. They believe a suit by anyone fired for these reasons would be good publicity and would counteract some of the bad publicity generated by the Washington inquiry.

As part of the new policy, curbs will be imposed on the outside activities of big-name Hollywood actors, actresses, directors, such as the junket to Washington by several stars during the House investigation.

The Washington inquiry cited 10 Hollywood writers and producers for contempt for failing to answer a congressional question as to whether or not they were even members of the Communist Party.

ENCLOSURE

Los Angeles Examiner
November 19, 1947

100-138754-344
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RECORDED
31 DEC 1 1947

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HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SP2 CLC/cm

# Picture Czar Calls Film Meet on Red Issue

NEW YORK, Nov. 19.—(AP)—Eric A. Johnston, president of the Motion Picture Association of America, today called a meeting of representatives of motion picture companies for next Monday to consider "alleged subversive and disloyal activities" of persons connected with the industry.

Top executives and production chiefs of the major film production companies will attend the meeting here.

ENCLOSURE

Los Angeles Examiner
November 19, 1947

ENCLOSURE

100-138754-344
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31 DEC 1 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-24-96 BY SP2 CLC6cm

Los Angeles, California
October 13, 1947

19712

Director, FBI

RE: PROGRESSIVE CITIZENS OF AMERICA
(Hollywood Arts, Sciences and Professions)
INTERNAL SECURITY - C

Dear Sir:

Under date of October 10, 1947, a letter was addressed to the Director transmitting an original letter which was addressed by GEORGE PEPPER, Executive Director of the Arts, Sciences and Professions Council of the Progressive Citizens of America. The letter had been received by PETER LAWFORD to whom it was originally addressed.

Attached to the original letter was a two-page personal professional text: Call to Conference on Cultural Freedom and Civil Liberties.

It appears that inadvertently the original of this letter and attachment, which should have been attached to the letter to the Director, dated October 10, 1947, failed to be attached to that letter.

The original letter, the attachment, and the envelope in which the letter was addressed to Mr. LAWFORD are being attached hereto.

Very truly yours,

R. B. HOOD, SAC.

JDF:MMC
100-18355
Enc.

AMSD

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DATE 8-28-96 BY SP2 CLC/GM

ORIGINAL COPY FILED IN 100-338892-219

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EX-3248 DEC 2 1947

NO TRACE ON ORIGINAL

New York 7, New York

October 24, 1947

[redacted]

Director, FBI

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP2 CTC/cm

Re: JOINT ANTI-FASCIST REFUGEE COMMITTEE
INTERNAL SECURITY - C
Bureau file 100-7061 DECLASSIFIED BY 8040 ON 8/8/77

Dear Sir:

Confidential Informant [redacted] has advised that on October 11, 1947, JOHN GARFIELD, an actor, endeavored to talk with Dr. EDWARD K. BARSKY, JAFRC National Chairman. The informant, who is familiar with the voice of BOB KAMMERER, an office employee of the JAFRC, advised that KAMMERER identified himself as Dr. EDWARD K. BARSKY to GARFIELD, who thereupon conversed with KAMMERER under the impression he was doing so with Dr. BARSKY. Forwarded herewith to the Bureau is the original and three copies of the log of this conversation. A copy of the log is being furnished to the Los Angeles office. b7D

The log reflects that GARFIELD had read a speech which apparently the JAFRC had prepared for him, as he was being considered as a speaker for a dinner to be held by the JAFRC November 5, 1947.

The log reflects that GARFIELD did not approve of the speech, and that GARFIELD stated that he had been in constant communication with Hollywood "on the investigation". He stated that there was a committee being organized in Hollywood, which had asked him not to talk and not to take part in any discussions. He stated that he felt that his allegiance belonged to "these people". GARFIELD stated that he felt that after talking to California, he agreed "with them" that "he should wait and work with them".

RECORDED 100-138754-346

The log mentiones one NORMAN COHEN (phon.). It is possible that reference is being made to NORMAN CORWIN, the writer.

48 DEC 2 1947

EX-82

Confidential Informant [redacted] advised on October 10, 1947, that HELEN BRYAN, National Executive Secretary of the JAFRC, conferred with JACK McMANUS, an official of the Newspaper Guild, and that during this conversation BRYAN mentioned the speech which had been written for GARFIELD. She said "it is a little vehement to say the least". McMANUS indicated that he would endeavor to contact GARFIELD and find out from him what sort of speech would be satisfactory to him. McMANUS said "I know him enough to talk Dutch Uncle to him anyway". b7D

ANC:MMN:KD 12343
100-3642

INITIALS ON ORIGINAL

ORIGINAL COPY FILED IN 100-7061

Letter to Director, FBI
NY 100-3642

October 24, 1947
~~CONFIDENTIAL~~

The same informant advised on October 1, 1947 that PAUL DRAPER, a dancer, advised HELEN BRYAN that JOHN GARFIELD was still with the DONALD OGDEN STEWART's.

The informant indicated on October 9, 1947, that the JAFRC was using DRAPER in an effort to obtain the services of GARFIELD at the November 5th function.

Same informant advised on October 16th, that HELEN BRYAN told JACK McMANUS that GARFIELD was not going to speak at the dinner.

The same informant has also advised that MABEL POLLOCK, a fund raiser of the JAFRC, told VITA BARSKY, the wife of Doctor EDWARD K. BARSKY, on September 24, 1947, that HEIDI DRAPER was bringing Mrs. JOHN GARFIELD to a meeting of the Women's Division. MABEL said that Mrs. GARFIELD wanted to help the Women's Division.

Very truly yours,

EDWARD SCHEIDT
Special Agent in Charge

cc - Los Angeles (enc.)

Enclosures - 4

ANC:MTM

INCOMING

10/11/47
11:20 A.M.

b7D

N 4597-1
To: HELEN BRYAN
From: JOHN GARFIELD (Spoke to BOB KAMMERER, who said he was Dr. BARSKY)

Op: May I have your first name, please? Hello?
G: Hello.

Op: May I have your first name, please?
G: Why, is that necessary?

Op: Yes, well, there's another Mr. GARFIELD (ph) that calls Miss BRYAN. She'd like to know who this one is.
G: Mr. GARFIELD.

Op: I know. Allright, just a moment.

* * * * * * * * * *

B: Hello?
G: Yes.

B: Mr. GARFIELD? Oh, this is Doctor BARSKY. I wondered if you had a....
G: Oh, I understand you weren't in.

B: Pardon?
G: I say they told .... The operator said that you weren't on....

B: I've been in the office here. I've had all my calls off because we're kinda busy today.
G: Look, I read the speech.

B: Yeah.
G: I don't like it.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SP2 CLCam

B: Well, what can we do about it?
G: Second of all, I want you to hear me out because it's very important.

B: Sure.
G: I have been in constant communication with Hollywood....

100-138754-246

ENCLOSURE

B: Yeah.
G: On the investigation.

B: Hm hm.
G: And I have been scheduled also to speak.... I said I would.... I talked to PAUL (ph)....

B: Hm hm.
G: And when he called me I said let the.... I will.... I have had many experiences with material.

B: Yeah.
G: And I said if the material was good I would do it.

B: Yeah.
G: But if it wasn't good I wouldn't do it.

B: Yeah.
G: And I also promised the P.C.A. Source Control (?) Conference....

B: Yeah.
G: That I was scheduled to talk there and I told them the same thing.

B: Yeah.
G: In the meanwhile, this happened yesterday. There is a committee being organized in Hollywood.....

B: Yeah.
G: Which has asked me not to participate, or not to talk about and not to take part in any discussions....

B: Hm hm.
G: About the Commerce (or Communist) Committee because they are organizing their own....

B: Hm hm.
G: Which is completely unaffiliated....

B: Hm hm.
G: And I think this time that that's the most effective thing to do.

B: Yeah.
G: So, I don't know whether you agree with me or not, but I feel that my allegiance in a sense belongs to these people....

B: Yeah.
G: Who are gonna have a rough time of it....

B: Hm hm.
G: As you probably know....

B: I know they are. Just like we are.
G: That's right. So....

B: We're just a few steps ahead of 'em now.
G: What we are trying to.... What they are doing.... They have some wonderful plans, I know, because NORMAN COHEN (ph) is gonna write a radio show and....

B: Yeah.
G: There's a lot of other people in.... It'll be kind of an unaffiliated thing rather than something that is affiliated.

B: Hm hm. Hm hm.
G: That's.... That's my problem.

B: Yeah, I understand. Well, look, first on the... on the... on the speech itself, as I told you in the letter, we'd be willing to write it a hundred times if we have to to get the kine of speech that you'd like to say.
G: Well, listen....

B: That is not a great problem with us because naturally we'd have the understanding with you that you don't have to speak unless you agree to the kind of speech that has been written.
G: I.... In looking this over, it is not the thing I want to say....

B: Yeah.
G: Primarily since because talking to California, I feel that I agree with them, that I should work in conjunction with them....

B: Yeah.
G: You know.

B: Hm hm. Well, look, I wonder if you couldn't just come in and take a bow and say a couple of words anyway, where you don't have to make a speech.
G: Yeah.

B: Where you can say I'm with you and we have the same thing out in Hollywood and I'm gonna.... we're gonna fight it out there and we're glad to see you're fighting it here, without making a speech.
G: Well, let me.... I don't know whether I should do that. I'd rather not make any bows....

B: Hm hm.
G: Very frankly, Doctor BARSKY.

B: Hm hm.
G: I.... That's... that's.... That doesn't ring true. I'd rather make a speech.

B: Yeah. Well, we'd rather have you make a speech too and we'd do anything to get the kind of speech that you want to make.
G: Well, I don't feel that....

B: You know we have a Public Relations Department and some pretty shrewd men who could....
G: Look, let me....

B: Work it out for you.
G: Let me make something clear to you.

B: Sure.
G: I feel at this time that after talking to California, I agree with them that I should wait and work with them.

B: Allright. I mean that's... that's a decision, of course, that you have to make. As far as the speech is concerned, we would really work that out, but if there is this other angle, that's something else that we can't, of course, work out for you.
G: I'll tell you. I'm gonna call them again....

B: Yeah.
G: See. My own public relations guy too, who feels very, very strongly...

B: Hm hm.
G: About me, personally.

B: Hm hm.
G: And I think they have a point. Not that I'm.... I think that the most effective way.... the most useful way that I can work is to work the most effectively.

B: Yeah, sure.
G: Now, I've been talking to him also and I'm expecting to hear from him (Ind.) in another hour or so.

B: Uh huh.
G: Now you people are going to press and are anxiously awaiting my decision...

B: That's right.
G: And I don't want to hold you up.

B: Right. Well, we'd be willing to be held up if there were a chance you see, but we don't like to otherwise because we really have to get our invitations out into the mails and we don't want to have the presses running at all on Sunday because it costs a lot of money and we want to save that money for the refugees. So, I'll tell you, we can leave it this way, then, GARFIELD, if you'll speak to your man and give us another ring and let us know. I mean if you feel that there's any possibility at all, why we'd be willing to wait awhile.
G: Well, unless you want to check with me this evening at five o'clock.

B: At five o'clock.
G: Well, let's see. Wait a minute. I don't want to hold you up. When are you supposed to go to the press, today?

B: Well, we've been.... We were supposed to yesterday, but we've been holding it up, of course.
G: Well, look, you go ahead....

B: Hm hm.
G: And I think that's the best thing.

B: Well, look.... We can do.... We could still get out a notice, you know, to our people in case you'll decide that you can do it one way or another. And....
G: I think you better leave it that way.

B: Okay?
G: Are you gonna call me again....

B: Yeah.
G: I....

B: We'll get it off, but in case there's still a chance, we can get the notice out to our people that you're gonna be there.
G: I'd ....

B: We'd like to have your name.
G: I.... I.... I, however, feel that this is not the thing I want to say and....

B: Yeah.
G: I'm not happy with it. I'm....

B: Well, we want to make you happy and we're willing to write anything but.... see, the thing is that I didn't know what you wanted to say. I didn't have an opportunity to talk it over with you, so....
G: Doctor BARSKY....

B: Yeah.
G: It happens all the time.

B: Sure, I know.
G: And I... I went to him two or three times. I.... PAUL will tell you because we did a tour during the summer.

B: Yeah.
G: And I don't want to do it any more.

B: Sure, I appreciate that.
G: That.... This is not .... By the way, that's the primary thing. The other thing came up yesterday....

B: Yeah.
G: And that's the situation on that.

B: Yeah.
G: And I'm gonna hear more details about it later.

B: Well, if you could get that worked out....
G: I don't see myself doing this.

B: Yeah. Well, if you could get this other thing worked out where they feel that it would be okay for you to say a few words.... to make a short speech, then I don't think that the speech is the important thing because we will promise you now that we'll work it out to your satisfaction and if we can't get it right for you, well, we.... you just can't do it, that's all.
G: Well, let me find out some more. You go ahead with your press....

B: Okay.
G: And call me about six o'clock.

B: Six o'clock.
G: Will you?

B: Sure I will.
G: I'm sorry that I wasn't awake. My wife told me....

B: It's allright. Okay.
G: Thank you.

B: Bye.

- END -

DIRECTOR, FBI

November 19, 1947

GUY HOTTEL, SAC, WASHINGTON FIELD

CONFIDENTIAL

COMMITTEE FOR A FREE SCREEN
INTERNAL SECURITY - C

~~CONFIDENTIAL~~

Please be advised that on November 13, 1947, confidential informant [redacted] of this office, who is known to the Bureau, advised that BILL HAYS, who is handling the public relations for the 19 unfriendly witnesses who appeared before the THOMAS Committee, was in contact with a Mr. KITNER (phonetic) of the American Broadcasting Company. HAYS was requesting KITNER for time on his Company for Sunday, November 16, 1947, in order to present some Congressmen who were to argue against the contempt citations of 10 of these unfriendly witnesses. When HAYS introduced himself to KITNER on the phone he said he represented the "Committee for a Free Screen". KITNER advised HAYS that he could not grant him this time. (C)

b7D

The same informant advised that HAYS subsequently contacted Mr. WHITEHEAD of the Washington Post advising that he wanted to make a reservation for the back page of Monday morning's Post, and when HAYS first spoke to Mr. WHITEHEAD he said he represented the "Committee for a Free Screen". (C)

This is the first information which this office has received that such a committee exists. Apparently it is a parallel organization to the Committee for the First Amendment. (C)

This information is being submitted to the Bureau simply to advise them of the existence of an organization by the name of "Committee for a Free Screen".

8/16/84
Classified by SP-1 GSK/JHF
Declassify on: OADR #245,886

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

VWH:JC
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cc-100-18990

DECLASSIFIED BY SP2 CLC/LM
ON 8-28-96

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48 DEC 2 1947

~~CONFIDENTIAL~~

DEC 5 1947

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COPY FILED IN 100-353445

607 U. S. Court House
Foley Square
New York 7, N.Y.

16867

[redacted]

November 5, 1947

Director, FBI

Re: JOINT ANTI-FASCIST REFUGEE COMMITTEE;
INTERNAL SECURITY - C
(Bureau file 100-7061)

Dear Sir:

Confidential Informant [redacted] advised November 4, 1947 that HELEN BRYAN, JAFRC National Executive Secretary, thanked ALVAH BESSIE, a screen writer, for appearing at the recent JAFRC dinner at the Hotel Astor, New York City, October 30, 1947. In addition to BESSIE, ALBERT MALTZ and JOHN HOWARD LAWSON also appeared at the JAFRC dinner. BESSIE said "we" are to leave by plane for California on November 4, 1947. BRYAN asked BESSIE if he would appear at a JAFRC function at the "Scottish Rights Auditorium" in San Francisco on November 11, 1947 at which O. JOHN ROGGE, JAFRC Attorney, and HOWARD FAST, writer and member of the JAFRC Executive Board would speak. She also asked BESSIE to appear at a mass meeting in Berkeley, California, on November 10, 1947. BESSIE agreed to appear at both affairs unless other matters interfere. BESSIE said "There's a meeting this weekend in Hollywood and I understand that there's going to be a meeting in San Francisco of this whole group... sometime next week I understand". He is possibly referring to those recently cited by the House Committee on Un-American Activities in connection with its investigation into the movie industry. b7D

BRYAN advised that JAFRC affairs would occur in Los Angeles on November 7, 8 and 9; that FAST and ROGGE would be there; that a big meeting would take place "in the Shrine"; that a mass meeting would be held in Long Beach, California; that various parties would be held, one at the home of LEWIS MILESTONE (ph).

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ALL INFORMATION CONTAINED
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DATE 8/28/96 BY SP2 [illegible]

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BESSIE gave his address as [redacted]

b6
b7C

The same informant advised that on October 31, 1947 FAST conferred with HELEN GAHAN, but before doing so conversed with GLADYS SIMMONS, JAFRC switchboard operator. The following conversation took place:

F: Wasn't that a wonderful meeting?

S: Oh, Mr. FAST, wasn't it really wonderful. I was so proud of--you know, when I worked in Hollywood with ALVAH BESSIE we used to talk about Spain and there was a producer, HENRY BLANKE (ph), who had said he might produce "In Place of Splendor".

F: Um hum.

S: So I ran up to see him and everything else and he said that WARNERS would buy it because the price isn't much but this isn't the time. So I said, "Well, Mr. BLANKE, it's always the time if you want to make it the time." You know?

F: Um hum.

S: And really ALVAH BESSIE and I were working on him but we weren't very influential.

F: No, you certainly weren't.

The Los Angeles and the San Francisco Offices are requested to ascertain the identity of the sponsoring organization of these various affairs, the names of the speakers and what is said. It is particularly desired that information pertaining to political activity be developed.

The foregoing is being furnished the Bureau for its information.

Very truly yours,

EDWARD SCHEIDT
Special Agent in Charge

cc (2) Los Angeles (AHSD)
San Francisco (AHSD)

cc NY 100-50370

COPY: EMC

FEDERAL BUREAU OF INVESTIGATION

United States Department Of Justice

New York 7, New York

In reply please refer to
file no. _____

October 25, 1947

Director, FBI.

ATTENTION: ASSISTANT DIRECTOR L. B. NICHOLS

RE: NEW YORK COMMITTEE FOR THE
PRESERVATION OF THE FIRST
AMENDMENT TO THE CONSITUTION
INTERNAL SECURITY - C

Dear Sir:

Re telephone call October 24, 1947 from Assistant Director L. B. Nichols to Assostant Special Agent in Charge A. H. Belmont, requesting to be furnished with a blind memorandum on various individuals setting out information that could be obtained from public source material only. It was pointed out that these memoranda should not include any confidential material.

Enclosed you will find the above mentioned blind memoranda on the following individuals:

JEROME CHODOROV ✓
MOSS HART ✓
GEORGE SAM KAUFMAN ✓
MINERVA PIOUS ✓
AGNES DE MILLE ✓
PHIL LOEB ✓
LEONARD BERNSTEIN ✓
HAROLD ROME ✓
LOUIS CALHERN ✓
CHERYL CRAWFORD ✓
UTA HAGEN ✓
CANADA LEE ✓
PAUL STEWART ✓
PAUL DRAPER ✓
OSCAR SERLIN ✓
Julius Epstein
Philip " "

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Letter to Director October 25, 1947

In connection with ERWIN SHAW, MRS. EDWARD G. ROBINSON, DANIEL SAIDENBERG and BERNICE PARKS, there are no memoranda being submitted in view of the absence of derogatory information of a public nature.

It is desired to emphasize that the informat on contained in these memoranda is limited due to the limitations placed on the type of information to be furnished. There is more information in the files of the New York Office concerning many of these individuals, but the sources are confidential and thus the information has not been set out.

The Bureau's attention is called to Page 2 of the blind memorandum regarding LOUIS CALHERN, wherein the name of Mrs. ELEANOR ROOSEVELT is listed as a member of the National Board of the NATIONAL CITIZENS EMERGENCY RELIEF COMMITTEE TO AID STRIKERS' FAMILIES. This is being brought to the Bureau's attention in the event it is desired to eliminate this portion of the memorandum.

Very truly yours,

EDWARD SCHEIDT,
SAC

SPECIAL DELIVERY

Enclosures

RE: JEROME CHODOROV

In the New York Times of October 10, 1941 the name of JEROME CHODOROV appeared as one of a group of "eminent Americans" who appealed for aid to the Russian people on behalf of Russian War Relief, Incorporated.

In January, 1942 and October, 1943 the name of JEROME CHODOROV appeared on the letterhead of the Jewish People's Committee, 22 East 17th Street, New York City, as a sponsor.

In August, 1944 and December, 1945 the name of JEROME CHODOROV appeared on the letterhead of the American Committee for Spanish Freedom, 55 West 42nd Street, New York City, as a sponsor.

In March, 1947 the letterhead of the American Society for Cultural Relations with Italy, Inc., 119 West 57th Street, New York City, carried on the reverse side of the letterhead the names of individuals described as "Friends of Italian democracy". In this list of names was included that of JEROME CHODOROV.

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HEREIN IS UNCLASSIFIED
DATE 8-28-76 BY SP2 [illegible]

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ENCLOSURE

LIONEL CORNELIUS CANEGATA
with alias Canada Lee

In the DAILY WORKER issue of April 26, 1943 CANADA LEE is mentioned as a scheduled speaker at a meeting on April 30, 1943 of the YOUNG COMMUNIST LEAGUE at 106 East 14th Street, New York City.

In the DAILY WORKER issue of July 5, 1945 under the by-line of CANADA LEE appeared an article extolling the FEPC.

According to the DAILY WORKER issue of January 16, 1946 CANADA LEE appeared in a sketch at the Lenin Memorial meeting held at Madison Square Garden on January 15, 1946 under the sponsorship of the Communist Party.

In the DAILY WORKER issue of May 19, 1946 on Page 5, Column 4, under the caption "Big Three Unity for Colonial Freedom -- A Rally to Turn Spotlight on Colonial People Everywhere", it was stated the aforesaid rally would be held at Madison Square Garden on June 6, 1946 under the sponsorship of the COUNCIL ON AFRICAN AFFAIRS. PAUL ROBESON was scheduled as principal speaker at the affair and CANADA LEE was listed under "All Star Entertainment".

In the DAILY WORKER issue of July 9, 1946 on page 9, column 1, it was reported that WILLIAM Z. FOSTER would speak at a testimonial luncheon on the aforesaid date for FREDERICK N. (BLACKIE) MYERS, the luncheon to be held at the Grand Ballroom of the Hotel New Yorker in New York City. According to the DAILY WORKER the testimonial would honor MYERS' many years as a Communist Maritime Trade Union leader. Among the other scheduled speakers was CANADA LEE.

In the DAILY WORKER issue of July 29, 1946 on page 3, column 3, under the heading "Harlem Seethes at Georgia Lynchings -- Huge Rallies Demand U.S. Action", it was reported that the Non-Partisan Committee for the election of CHARLES A. COLLINS to the New York State Senate held a mass outdoor rally at 125th Street and 7th Avenue, New York City. Speakers at the rally, according to the paper, were as follows: BENJAMIN J. DAVIS, CANADA LEE, FRANK G. WHITE, ADAM CLAYTON POWELL, MAMIE BATTICE, ROSE GAULDEN, CHARLES COLLINS, VITO MARCANTONIO and MAX YERGAN.

In the November 19, 1946 issue of the DAILY WORKER on Page 11, Column 1, it was stated that the New York Committee of the SOUTHERN NEGRO YOUTH CONGRESS announced a "Boot Out Bilbo" Ball to be held at the Savoy Ballroom in Harlem, New York City on November 29, 1946 under the sponsorship of CANADA LEE.

In the May 16, 1947 issue of the DAILY WORKER on Page 12, Column 3, under the caption "Call 20 PCA Rallies on May 22nd To Protest Slave Bill" it was reported that the New York State Committee of the PROGRESSIVE CITIZENS OF AMERICA would hold simultaneously, 20 rallies in New York City on May 22, 1947 to fight the TAFT-HARTLEY Labor Bill. CANADA LEE, according to the DAILY WORKER, was scheduled to speak at the affair.

The name of CANADA LEE appeared as a sponsor on a 1945 letterhead of the INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS, INC.

The name of CANADA LEE appeared as a sponsor on a 1946 letterhead of the AMERICAN YOUTH FOR GREEK DEMOCRACY.

The name of CANADA LEE appeared as a member of the Board of Directors in the Fall-Spring, 1943 School Catalogue of the George Washington Carver School located at 57 West 125th Street, New York City.

On October 16, 1942 the "Artists Front To Win the War" held a meeting at Carnegie Hall, New York City, at which CHARLES CHAPLIN was Honorary Chairman and SAM JAFFE was Chairman. On a program issued at the affair the name CANADA LEE appears as sponsor.

On a program distributed at the New Masses Award Dinner held at the Hotel Commodore, New York City on January 22, 1945 the name CANADA LEE appeared as a sponsor.

Re: LEONARD BERNSTEIN

The New York Times for March 3, 1945 contains an ad by the VETERANS OF THE ABRAHAM LINCOLN BRIGADE entitled, "For Heaven's Sake - Break with Franco Spain". BERNSTEIN is listed as one of the sponsors.

The Shield, Volume 1, No. 1, July, 1947, contains an article entitled, "Reds Employ Lofty Terms for Fronts". This article stated that on December 12, 1945, the AMERICAN YOUTH FOR DEMOCRACY held a dinner at the Hotel Roosevelt in New York City and that BERNSTEIN was a co-chairman for this dinner.

The San Francisco Chronicle, February 10, 1946, carried the headline, "Spanish Refugee Appeal Banquet To Honor MONTEAUX". This article stated, "Pierre Monteux, San Francisco symphony conductor, and LEONARD BERNSTEIN, assistant conductor of the New York Philharmonic, will be guests of honor at a banquet sponsored by the Spanish Refugee Appeal".

A letterhead dated August 24, 1945 reveals BERNSTEIN's name appears as a national sponsor of the SPANISH REFUGEE APPEAL, 192 Lexington Avenue, New York City.

A letterhead dated June 16, 1947 indicates that BERNSTEIN was listed as a sponsor of VOICE OF FREEDOM COMMITTEE, 122 West 71 Street, New York City.

A pamphlet dated January 5, 1945 lists BERNSTEIN as one of the sponsors of the COMMITTEE FOR EQUAL JUSTICE FOR MRS. RECY TAYLOR.

A letterhead dated March 13, 1947 lists BERNSTEIN as being on the National Committee of the AMERICAN BIROBIDJAN COMMITTEE, an alleged Communist Front organization.

The New York Times, March 14, 1946, contains a full page ad by the CITIZENS UNITED TO ABOLISH THE WOOD-RANKIN COMMITTEE. BERNSTEIN appears here as a sponsor.

The Daily Worker, November 26, 1944, page 15, column 1, lists LEONARD BERNSTEIN as a sponsor of the AMERICAN YOUTH ORCHESTRA.

The Daily Worker for September 25, 1945, page 12, column 1, lists LEONARD BERNSTEIN as one of the sponsors of the ARTISTS, WRITERS AND PROFESSIONAL DIVISION OF THE DAVIS NONPARTISAN COMMITTEE FOR THE REELECTION OF BENJAMIN J. DAVIS, JR., New York City Communist City Councilman.

The Daily Worker for September 30, 1945, page 14, column 2, verifies the above information and also contains a photograph of LEONARD BERNSTEIN.

The Daily Worker for November 11, 1945, page 14, column 2, lists LEONARD BERNSTEIN as a member of the Music Division of the FIRST CONFERENCE ON AMERICAN-SOVIET CULTURAL COOPERATION, and states that a conference is to be held on November 18, 1945 at the Engineering Society's Building in New York City, under the sponsorship of the COMMITTEE OF THE ARTS of the NATIONAL COUNCIL OF AMERICAN SOVIET FRIENDSHIP.

The Daily Worker for November 19, 1945, page 2, column 5, indicates that LEONARD BERNSTEIN addressed the Music Panel of the above conference.

The Daily Worker for March 17, 1946, page 5, column 3, lists LEONARD BERNSTEIN as a member of the National Board of the NATIONAL CITIZENS RELIEF COMMITTEE TO AID STRIKERS' FAMILIES, 570 Seventh Avenue, New York City.

The Daily Worker for May 16, 1946, page 4, column 3, lists LEONARD BERNSTEIN as conductor and composer and one of the endorsers of the THREE DAY TAG DAY DRIVE of the AMERICAN COMMITTEE FOR YUGOSLAV RELIEF, 235 East 11th Street, New York City.

The Daily Worker for December 5, 1946, page 8, column 3, contains an announcement that the AMERICAN YOUTH FOR DEMOCRACY, 3rd ANNIVERSARY, SALUTE TO YOUNG AMERICA RALLY was to be held at Manhattan Center, December 20, 1946, and that LEONARD BERNSTEIN and FERDINAND SMITH were co-chairmen of the sponsoring committee.

The Daily Worker of October 17, 1946 describes the formation of a CITIZENS COMMITTEE FOR DECENT DEPARTMENT STORE WAGES. Included among the sponsors were WILLIAM GAILMORE, CANADA LEE, JOHANNES STEELE, HOWARD FAST, LOUIS ADAMIC, and LEONARD BERNSTEIN.

At the SALUTE TO YOUNG AMERICA dinner in honor of the youth of America, given by the AMERICAN YOUTH FOR DEMOCRACY on its first anniversary in the ballroom of the Hotel Commodore, New York City, October 16, 1944, LEONARD BERNSTEIN, assistant conductor of the New York Philharmonic Orchestra, was presented with an AYD scroll of achievement.

The letterhead of the AMERICAN SOCIETY FOR CULTURAL RELATIONS WITH ITALY, INC. listed among the friends of Italian Democracy, LEONARD BERNSTEIN. The World Telegram for April 15, 1947 carried an article which stated in part that the publicity agent for the above society had resigned charging that the object of the society was to "swing the Italian-American group to the Left" and that "its cultural aspects were merely a front".

The Independent, dated February 13, 1946, published twice monthly, by the INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS, listed LEONARD BERNSTEIN as a member of the Board of Directors of the Committee.

RE: LOUIS CALHERN

The "Daily Worker" of December 22, 1944, on Page 11, contained an article announcing a children's party to be presented at the New York City Center on December 23, 1944, under the auspices of the Theatre Committee of Russian War Relief. The Chairman of the Committee was listed as LOUIS CALHERN. The price of admission to the affair was a gift of some useful article for a Soviet child.

The "Fraternal Outlook" of April, 1945, Volume 7, No. 4, Page 10, contained several photographs under the general caption "Order Doings". The "Fraternal Outlook", according to this issue, is published monthly with the exception of June-July and August-September when it is published on a bi-monthly basis, by the International Workers Order, Incorporated, 85th Avenue, New York City. This particular issue listed MAX BEDACHT, General Secretary of the I.W.O., as the Editor. It also listed as General President of the I.W.O., ROCKWELL KENT.

Page Ten relates that the Broadway stage celebrity LOUIS CALHERN, who is shown in a photograph on the same page, star of the Broadway play "Jacobowsky and the Colonel" was Chairman of a luncheon in honor of "Young Heroes of This War". Other Broadway stars who introduced the "Young Heroes of This War" to the committee were listed as CELESTE HOLM, BETTY GARRETT, HILDA SIMMS, DAVID BROOKS and ALFRED DRAKE.

On the same page of this issue of "Fraternal Outlook" appears a photograph of the "Young Heroes" and others who were honored at the luncheon at the Hotel Commodore, which was given under the auspices of the Joint Anti-Fascist Refugee Committee and supported by the I.W.O. The main speaker was FRANK GERVAST, Editor of Colliers Magazine. DOROTHY PARKER, noted author, made a posthumous award to the distinguished hero, CAPTAIN HERMAN BOTTCHER, who was killed on Leyte. Other heroes introduced at the luncheon were former Private First Class WALTER MULLIGAN, NMU (CIO) Seaman HAROLD HARPER, Sergeant AARON DECHORETZ and Staff Sergeant BOB THOMPSON.

Concerning CAPTAIN BOTTCHER, the "Daily Worker" of December 18, 1942, on pages 1 and 4, contained an article praising the bravery of United States Army Captain HERMAN H.L. BOTTCHER in the New Guinea fighting. The article mentioned that he fought with the Spanish Loyalists whom he joined in 1937. It also mentioned that he came to the United States in 1930 from Germany by way of Australia and was naturalized but had his citizenship taken away when he went to Spain to fight.

100-138957-279

It should be noted that BOB THOMPSON is Chairman of the New York State Communist Party and a member of the National Board and of the National Committee of the Communist Party.

The "Daily Worker" of March 17, 1946, Page five, Column three, contains an advertisement of the National Citizens Emergency Relief Committee to Aid Strikers' Families, 570 Seventh Avenue, Room 1003. It contained a plea for contributions to feed families of A.F. of L., C.I.O. and independent striking unions. The article mentioned that the United Electrical Radio and Machine Workers of America had been on strike for eight weeks already against Westinghouse and General Electric. The other unions mentioned were the Food and Tobacco Workers, the Farm Equipment Workers, the Steel Workers, the Auto Workers, and the Textile Workers, no A.F. of L. unions being mentioned at all.

The above mentioned advertisement listed the National officers of the Committee as follows:

| | |
|---|---|
| Chairman | DR. FRANK KINGDON |
| Treasurer | MICHAEL M. MISSELSON |
| Executive Director | IRA L. CAHN |

Among the National Board, consisting of fifty-six members, the following names appeared:

| | |
|---|---|
| LOUIS CALHERN | JAMES G. PATTON |
| NORMAN CORWIN | SENATOR CLAUDE PEPPER |
| JOSEPH E. DAVIES | MR. and MRS. GIFFORD PINCHOT |
| MELVIN DOUGLAS | MRS. ELEANOR ROOSEVELT |
| HOWARD FAST | JAMES ROOSEVELT |
| ELEANOR GIMBEL | AUBREY WILLIAMS |
| | MRS. STEPHEN S. WISE. |

Re: AGNES DE MILLE

A program issued on October 16, 1942 at Carnegie Hall, New York City, by the "ARTISTS FRONT TO WIN THE WAR" contained in the list of sponsors under the "Theater" Subdivision the name AGNES DE MILLE.

On March 3, 1945, the VETERANS OF THE ABRAHAM LINCOLN BRIGADE had an advertisement published in the New York Times newspaper entitled, "For America's Sake; Break With Franco Spain." In the list of sponsors and supporters of the statement connected with the above New York Times advertisement there appeared the name AGNES DE MILLE.

An invitation to a dinner which was scheduled for March 22, 1945 and which was sponsored by the SPANISH REFUGEE APPEAL of the JOINT ANTI-FASCIST REFUGEE COMMITTEE listed the name AGNES DE MILLE as one of the sponsors.

According to a program issued at a dinner given by MARGARET WEBSTER and OLIN DOWNES in honor of the "Spanish Republicans in Exile and Their Staunch American Friends" at the Waldorf Astoria Hotel, New York City on March 18, 1946 at 6:30 p.m., AGNES DE MILLE was a member of the dinner committee. This program reflected that the affair was being held under the auspices of the JOINT ANTI-FASCIST REFUGEE COMMITTEE.

The letterhead of the "INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES, AND PROFESSIONS, INC.," Hotel Astor, New York 19, New York lists the name AGNES DE MILLE under the caption "Initiating Sponsors."

A throw-away pamphlet entitled, "Equal Justice Under Law" distributed by the COMMITTEE FOR EQUAL JUSTICE FOR MRS. RECY TAYLOR contained on the list of "Committee of Sponsors" under the New York State subdivision the name Miss AGNES DE MILLE.

100-[illegible]-377

RE: GEORGE S. KAUFMAN

In the Daily Worker for June 30, 1943 (page 5, column 5) appeared an advertisement announcing a reception for the official delegation from the U.S.S.R. to be held at the Polo Grounds, New York City, July 8, 1943, at 7 P.M. for the purpose of welcoming SOLOMON MICHOELS, described as "People's Artist of the U.S.S.R." and ITZIK FEFFER, described as "outstanding Jewish poet of the U.S.S.R." The reception was sponsored by the Committee of Jewish Writers and Artists, 55 West 42 Street, New York City, and GEORGE S. KAUFMAN's name was listed as one of 40 honorary co-chairmen of the National Reception Committee to the Soviet delegation. Among the other honorary co-chairmen were noted the names of PAUL ROBESON, BEN GOLD (member of the National Committee of the Communist Party, USA) and RUBIN SALTZMAN (one of the five general vice presidents of the International Workers Order).

On Page 40 of the New York Times for December 22, 1943 appeared an advertisement of the Reichstag Fire Trial Anniversary Committee, Room 743, 55 West 42 Street, New York City, of which PAUL ROBESON was indicated as chairman, and FREDERICK N. MYERS as co-chairman. The advertisement, which was entitled, "The Fire that has been Burning for Ten Years", was a declaration eulogizing GEORGE DIMITROV, one of the chief defendants at the Reichstag Fire Trial, and presently (1947) Communist leader in Bulgaria.

Part of this declaration read: "Where once DIMITROV stood alone, we now march with the strength and unity of nations. On this, the 10th Anniversary of the Reichstag Fire Trials, we honor the name and courage of GEORGE DIMITROV."

Under a heading, "Signors of this Declaration" appeared 217 names of individuals of which GEORGE S. KAUFMAN was one. Among the other names were EARL BROWDER, WILLIAM GROPER (Cartoonist for Daily Worker), LOUIS WEINSTOCK (member of the National Committee, CP, USA) and PETER V. CACCHIONE (Communist City Councilman from Brooklyn).

In the August 14, 1944 issue of the Daily Worker (page 2, column 5) appeared an article announcing the establishment of a new group, The American Committee for Spanish Freedom, which urged the United States to break diplomatic relations with Franco Spain, and also encouraged support of Congressman COFFEE's resolution on that subject. Among the sponsors listed for this organization, was GEORGE S. KAUFMAN, and others included NORMAN CORWIN, ALLAN CHASE, and LOUIS ADAMIC.

In the Sunday Worker of November 11, 1945 (Section I, page 7, column 5) appeared an advertisement of the American Committee for Spanish Freedom, 55 West 42 Street, New York City. This contained a statement by Congressman COFFEE urging support of his House resolution calling for the break of diplomatic and commercial relations with FRANCO.

The name of GEORGE S. KAUFMAN appeared as one of the 35 individuals described in the advertisement as sponsors of the American Committee for Spanish Freedom. Among the other names appearing as sponsors were those of MICHAEL J. QUILL and JOHANNES STEEL (former radio commentator who ran for Congress on the American Labor Party ticket in New York City in 1946 and received the open support of the Communist Party).

Re: PHIL LOEB

In the January 11, 1945 edition of the New York Times an announcement was made that PHILIP LOEB was elected a member of the Board of Directors of Stage for Action. Stage for Action is a reported front organization whose members consist of actors and writers who produce shows and skits for union meetings and progressive clubs. The skits pertain to matters in which the Communist Party is much interested such as racial discrimination, veterans' rights, etc.

On July 1, 1940 Congressman LAMBERTSON made a statement found in volume 86, part 16, page 4298 of the Congressional Record to the effect that PHILIP LOEB is one of seven Communists who were then on the governing council of the Actors Equity.

The Daily Worker on December 9, 1943, page 5, contained an article to the effect that PHILIP LOEB had assisted in the producing of the CIO musical review "Marching With Johnnie" and intended to appear in several of the comedy songs and sketches.

A pamphlet distributed by the Committee for Equal Justice for Mrs. Recy Taylor contained a list of sponsors one of whom was PHILIP LOEB of New York. It was noted that there were numerous well-known Communist Party members on this committee and this committee is believed to be a Communist Front organization.

100-138 [illegible]

Re: OSCAR SERLIN

The November, 1935 issue of the magazine "New Theater" published by the New Theater League and League of Workers Theaters of U.S.A. Section of the International Union of the Revolutionary Theater reflects that OSCAR SERLIN planned to present a Soviet produced puppet film in the United States.

The July 26, 1942 issue of the Daily Worker, page seven, reflects a list of artists, writers, actors, and musicians who believed in a second front and included the name of OSCAR SERLIN.

A program of the Artists Front to Win the War, October 16, 1942 reflects that OSCAR SERLIN of the theater was a sponsor of this organization.

A letterhead of the Stage for Action, Inc., dated September 19, 1944 lists OSCAR SERLIN as being on the advisory committee of this organization and an undated pamphlet of the Stage for Action entitled "Here's Your Answer" lists OSCAR SERLIN as a sponsor.

The New York Times of January 11, 1945, page two, reflects that OSCAR SERLIN was known as a newly elected member of the Board of Directors of Stage for Action.

It is to be noted that the above referred to organizations are known Communist Front organizations.

Re: HAROLD ROME, also known as
Harold J. Rome

The Daily Worker, April 5, 1941, Page 7, Column 2, carried an article captioned, "In Defense of Culture" and subcaptioned, "Call To Fourth Congress of League of American Writers". This article stated in substance that HAROLD J. ROME was included among the initial signers of the Call to the Congress, sponsored by the above mentioned organization on June 6-8, 1941, in New York City.

The Daily Worker, November 12, 1944, page 8, column 4, Section 2, indicated in an article appearing in said issue that HAROLD J. ROME was a sponsor of a U. S. - SOVIET FRIENDSHIP celebration in New York City, scheduled for November 16, 1944.

100-138854-379

Re: MOSS HART

In the DAILY WORKER for 12/8/43, page 5, column 6, there appeared an article which advised that HART was scheduled to attend a luncheon on 12/14/43 at the Hotel Commodore, New York City, in honor of LILLIAN HELLMAN. This luncheon was being given under the auspices of the Women's Division of the Joint Anti-Fascist Refugee Committee, a reported Communist front organization then located at 425 Fourth Ave., New York City.

In the DAILY WORKER for 11/12/44, Section 2, page 6, column 2, there appeared an article which stated that HART was one of the sponsors at a meeting being held 11/16/44 at Madison Square Garden, New York City, under the auspices of the National Council of American-Soviet Friendship, 114 E. 32 St., New York City. This meeting was being held to mark the anniversary of the establishment of diplomatic relations between the United States and the Soviet Union.

The DAILY WORKER for 12/24/44, Section 1, page 14, column 1, carried an article which advised that HART was an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, which organization is now known as the Progressive Citizens of America.

According to the DAILY WORKER for 11/11/45, page 7, column 5, HART was a sponsor of the American Committee for Spanish Freedom, 55 W. 42 St., New York City. This organization advocated a complete diplomatic and commercial break with Spain.

A letterhead dated 7/5/46 listed the name of MOSS HART as a sponsor of the National Council of American-Soviet Friendship. This organization was ostensibly formed to further better relations between the United States and the Soviet Union. However, recently the propaganda put out by this organization has shown that it is violently opposed to the present foreign policy of the United States.

The program for "Salute to Young America Dinner," held 10/16/44 at the Hotel Commodore, New York City, by the American Youth for Democracy, listed the name of MOSS HART as a member of the committee for this dinner. The A.Y.D. is the successor organization to the Young Communist League and is a known Communist front organization.

The seating list for PAUL ROBESON's dinner, held 3/23/42 at the

100-132755-349

~~ENCLOSURE~~

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MEMO:

Hotel Biltmore, New York City, under the auspices of the American Committee to Save Refugees and the United American Spanish Aid Committee, contained the name of MOSS HART as one of the guests in attendance at this dinner.

A bulletin issued by the National Council of American-Soviet Friendship in January 1944 listed the name of MOSS HART as a sponsor of this organization.

A letterhead for the American Committee for Anti-Nazi Literature, 20 Vesey St., New York City, listed the above individual's name as a sponsor of this organization for the year 1938.

A letterhead for the publication "Equality," 220 Fifth Ave., New York City, reflected that MOSS HART was on the editorial council of this magazine. According to this letterhead, "Equality" was described as a monthly publication to defend democratic rights and to combat anti-Semitism and racism.

A letterhead dated 2/18/43 from the "We Will Never Die" Committee listed the name of MOSS HART among those working on its rally for 3/9/43. On this letterhead this organization was described as a mass memorial dedicated to the two million Jewish dead of Europe.

A pamphlet published by the Independent Citizens Committee of the Arts, Sciences, and Professions reflected that HART was a member of the Board of Directors of this organization for the year 1945.

The name of MOSS HART was listed as a sponsor of the National Council of American-Soviet Friendship on a letterhead of this organization dated 10/13/43.

RE: CHERYL CRAWFORD

The DAILY WORKER issue of November 11, 1945, Page 14, Column 2, contains an announcement of the First Conference on American-Soviet Cultural Cooperation to be held at the Engineers Society Building, 29 West 39th Street, New York City, on November 18, 1945. CHERYL CRAWFORD is listed as one of the speakers on the theater. This conference was sponsored by the National Council of American-Soviet Friendship, 114 East 32nd Street, New York City.

The DAILY WORKER of November 19, 1945, Page 2, Column 14, reported that CHERYL CRAWFORD had described the operations of the Soviet theater at the above conference.

A pamphlet distributed by the Committee of Equal Justice for Mrs. Recy Taylor, entitled "Equal Justice Under Law" listed CHERYL CRAWFORD as one of the sponsors. This committee was also known as the Provisional Committee to Procure Justice for Mrs. Recy Taylor, and was formed to bring several young white men to justice for the alleged rape of Mrs. Recy Taylor in Abbeville, Alabama on March 3, 1944.

The DAILY WORKER of May 7, 1945, Page 8, Column 5, states that a telegram was sent to Representative Brent Spence, Chairman of the House Banking and Currency Committee, asking approval of the Bretton Woods Plan. This telegram was sent by the Independent Citizens Committee of the Arts, Sciences and Professions. Among the signers, the article listed CHERYL CRAWFORD. Other signers were Jo Davidson, Frederick March and Howard Fast.

The school catalog for 1941-42 of the New Theater School, 135 West 44th Street, New York City, listed CHERYL CRAWFORD as a member of the Advisory Board.

An invitation to a dinner given at the Hotel Roosevelt, New York City, on April 2, 1944 by the National Federation for Constitutional Liberties listed as one of the sponsors CHERYL CRAWFORD.

A dinner known as the "Salute to Young America Dinner" in honor of the youth of America, was given by the American Youth for Democracy on its first anniversary in the ballroom of the Hotel Commodore, New York City, on October 16, 1944. American Youth for Democracy scrolls of achievement were awarded and CHERYL CRAWFORD presented one to Norman Corwin, Radio Director. It was also noted that CHERYL CRAWFORD sat at the speakers' table.

Re: UTA HAGEN

The Daily Worker of April 22, 1947, Page #4, Column #4, contains an article headlined "Noted Artists, Professionals Back May Day; Parley Spurs Parade Preparations." This article reported that some of the outstanding names in the cultural and other professional fields had lent their names to the coming May Day Parade and urged a unity of professionals and trade unionists in the battle for peace and security. The article further noted that famous names connected with the stage, as well as writers, artists and radio top notchers were on the list urging a May Day turnout as an answer to the war makers by the American people. Among those listed was UTA HAGEN, actress.

In the Daily Worker of June 22, 1946, on Page #5, Column #2, there appears an article headed "Civic Leaders Sponsor Win - Peace Conference." The article reports that a Win the Peace Conference was to be held at Manhattan Center on June 29, 1946, and a number of sponsors were listed from various fields. Among those listed as artists, actors and writers sponsoring the conference, there appeared the name UTA HAGEN.

The Daily Worker of October 15, 1946, Page #12, Column #5, has an article entitled " 'Cyrano' Backs Collins". This article reports that JOSE FERRER, the star of Cyrano de Bergerac, had endorsed CHARLES A. COLLINS, Negro A. F. of L. leader in his campaign for election to the New York State Senate. Among the celebrities listed as supporters of COLLINS was UTA HAGEN, described as star of Othello. It may be observed that JOSE FERRER is the husband of UTA HAGEN.

It may also be observed that COLLINS was Executive Secretary of the Negro Labor Victory Committee, a well known Communist front, which is now defunct.

A program put out by the "Artists' Front to Win the War" was distributed at Carnegie Hall on October 16, 1942, on the occasion of its meeting in support of the war and its call for a second front. The honorary chairman of this organization was listed as CHARLES CHAPLIN. Listed as a sponsor of this organization from the theatre section was UTA HAGEN.

A throwaway, distributed by American Relief for Greek Democracy, 152 West 42nd Street, New York City, in 1946, stated that the relief to be administered by this organization was to be made available to the democratic people of Greece, to the twenty thousand resistance leaders in jail, as well as their families, and to the two hundred thousand resistance fighters hiding in the hills. UTA HAGEN was listed in this folder as one of the sponsors of American Relief for Greek Democracy.

Re: PAUL DRAPER

On October 21, 1942, the "Allied Voters Against Coudert" sponsored a rally at Carnegie Hall, New York City. Representative VITO MARCANTONIO was Chairman of the program. The list of sponsors included the name PAUL DRAPER. During the discussion, COUDERT was denounced for the action which he had taken against the Communist Party.

Daily Worker, 11/27/43, p. 5, c. 3 -

This edition carries the picture of PAUL DRAPER under the caption "U.S. Cultural Leaders Send Gifts to Soviet Artists." The article described a reception held at the Soviet Consulate at New York City, at which CORLISS LAMONT was Master of Ceremonies. The article states in part, "The ceremony launched a nation-wide campaign of America's entertainment and cultural industry for the exchange of information and material in the fields of arts and letters..... An album of autographed photos of American dancers was presented by PAUL DRAPER to be sent to the Bolshoi Theater in Moscow."

An advertising pamphlet issued by the Committee of Women of the National Council of American Soviet Friendship, 232 Madison Avenue, New York City, announced a program to be held on March 6, 1944, at Carnegie Hall, entitled "Women for Victory, a meeting in tribute to the women of the USA and USSR." This program listed various guests, which included PAUL DRAPER, Madame ANDREI GROMYKO, ROSE SCHNEIDERMAN, DOROTHY THOMPSON, ESTHER SONDERGAARD, JOAN ALEXANDER, and others.

Daily Worker, 4/22/46, p. 4, c. 4 -

This issue under the caption "Noted Artists, Professional, Back May Day; Parley Spurs Parade Preparations" stated in part, "Some of the outstanding names in the cultural and other professional fields today lent their support to the forthcoming May Day Parade and urged a unity of professionals and trade unionists in the battle for peace and security." Included in the list of names who "urged a gigantic turn-out on May Day" is the name "PAUL DRAPER, dancer."

Peoples Voice, 11/2/46, p. 22, c. 3 -

This issue carries a picture of PAUL DRAPER, CHARLES A. COLLINS, Rev. BEN RICHARDSON, and Rabbi ZAHAVY. The article states, "PAUL DRAPER is being presented with a scroll in appreciation of his work as a great citizen by the Reverend BEN RICHARDSON, P.V. staff member and Editor of "The

Protestant.' At this and other gatherings DRAPER expressed the hope that COLLINS and POWELL be elected. From left to right are CHARLES A. COLLINS, candidate for State Senator; PAUL DRAPER; the Reverend BEN RICHARDSON; and Rabbi ZAHAVY."

Daily Worker, 11/22/46, p. 2, c. 5 -

Under the caption "UN Delegates to be at 'Spanish Salute'" this article relates that DOROTHY PARKER, Chairman of the Spanish Refugee Appeal, announced a Christmas Salute to Spanish Republicans, to be held at Madison Square Garden December 16th. PAUL ROBESON and PAUL DRAPER were among the celebrities to appear.

A letterhead of the Voice of Freedom Committee dated June 16, 1947, lists the name PAUL DRAPER in the list of sponsors. A partial list of sponsors included CHARLES A. COLLINS, LANGSTON HUGHES, PAUL ROBESON, Rev. BEN RICHARDSON and DOROTHY PARKER. The Voice of Freedom Committee has sponsored a dinner in honor of JOHANNES STEEL, former radio commentator who received Communist Party support when he ran for Congress, and a program entitled "Behind the Electronic Curtain" which featured as guest speakers JOHANNES STEEL, WILLIAM S. GAILMOR, and J. RAYMOND WALSH.

Re: MINERVA PIOUS

The "Peoples World" dated October 23, 1943, in an article entitled, "To Fete Ten Years Of Friendship," announced that the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP (Local branch and affiliate of the NATIONAL COUNCIL OF AMERICAN SOVIET FRIENDSHIP, INC.) would join in the nation-wide Congress of American Soviet Friendship held in the leading cities throughout the United States by sponsoring a giant mass meeting in the Shrine Auditorium, Los Angeles, on November 16, 1943.

On the latter date approximately 5,500 persons attended the mass meeting. The program included a Cantata entitled, "Song of a Free People", which according to the program was written especially for this occasion by BERNARD SCHOENFELD and EARL ROBINSON. Participants in this Cantata included MINERVA PIOUS.

The publication "Spotlight" in its April, 1944, issue(page 19) contained an article entitled, "AYD's National Sponsors." The opening part stated "More than 20 nationally prominent people representing every aspect of American life from the Church to the colleges to Hollywood to the sports arena have endorsed American Youth For Democracy and consented to act as national sponsors of the organization." The list of sponsors included the name of MINERVA PIOUS, radio actress.

A SALUTE TO YOUNG AMERICA DINNER was held in honor of "the youth of America" by the AMERICAN YOUTH FOR DEMOCRACY on its first anniversary at the Hotel Commodore, New York City, on October 16, 1944. This was one of a series of nation-wide dinners under the auspices of the SALUTE TO YOUNG AMERICA COMMITTEE.

Among the participants were LILLIAN ROSS, Executive Secretary of the New York State AYD, the actress ELIZABETH BERGNER, Captain OREST SHEVTSON of the Red Army, and representative of the INTERNATIONAL STUDENT SERVICE in the United States, who greeted the AYD on behalf of the ANTI-FASCIST COMMITTEE OF THE SOVIET UNION, and WILLIAM S. GAILMOR, radio commentator. AYD scrolls of achievement were presented among others to HOWARD FAST, author, and LEONARD BERNSTEIN, Assistant Conductor of the New York Philharmonic Orchestra.

According to the program, the SALUTE TO YOUNG AMERICA COMMITTEE included MINERVA PIOUS.

The "Daily Worker" in its September 30, 1945, issue(page 14, column 2) contained an article entitled, "Ben Davis Backed by 1,000 Leaders in the Arts" written by SAMUEL SILLEN.



~~ENCLOSURE~~

This article deals with the campaign to reelect BENJAMIN J. DAVIS to the New York City Council, which campaign "is winning strong support from outstanding figures in the various cultural fields", according to the article.

It was stated that headed by PAUL ROBESON more than 1,000 citizens, "leaders in the theater, radio, motion picture, literature, fine arts, music, dance, education and allied fields", announce the formation of ARTISTS, WRITERS AND PROFESSIONAL DIVISION of the DAVIS NON PARTISAN COMMITTEE. The article stated that "They believe with PAUL ROBESON, that 'if Ben is reelected that means we're in there'".

Sponsors of the ARTISTS, WRITERS AND PROFESSIONAL DIVISION included the name of MINERVA PIOUS.

Mention, similar to the above, of MINERVA PIOUS as a sponsor of the mentioned group was made in the September 25, 1945, issue of the "Daily Worker"(page 12, column 2), which announced more briefly the formation of the artists, writers and professional group under the chairmanship of PAUL ROBESON for the reelection of BENJAMIN DAVIS.

On December 12, 1945, at the Hotel Roosevelt, New York City, on the occasion of the 2nd anniversary of the AMERICAN YOUTH FOR DEMOCRACY, that organization held its SECOND ANNUAL SALUTE TO YOUNG AMERICA DINNER to "Welcome Home Joe". About 725 persons attended. In the words of the AYD, the purpose of the dinner was "To welcome home discharged veterans, to pay tribute to the contribution of the young men and women of our armed forces and to dramatize the postwar problems of youth". REV. JACK McMICHAEL, and REV. WILLIAM H. MELISH were Chairmen of the dinner, and the movie actor EDWARD G. ROBINSON was introduced to the audience.

AMERICAN YOUTH FOR DEMOCRACY awards were given to various individuals, among them Captain CARSON KANIN, movie director, and Sgt. WALTER BERNSTEIN, "Yank" staff writer.

Among those presenting awards were DANNY KAYE, stage and screen actor, and GENE KELLY, movie actor. One of the sponsors of the dinner was MINERVA PIOUS.

During December, 1946, a playbill listed MINERVA PIOUS as

one of the entertainers who were to participate in a program advertised as "Stars Entertain For Republican Spain", staged for the benefit of the VETERANS OF THE ABRAHAM LINCOLN BRIGADE.

RE: PAUL STEWART

Daily Worker, May 27, 1942, on Page seven, carried an article concerning the "Win the War" radio show, sponsored by the Greater New York Industrial Union Council CIO. The first program was broadcast over Station WQXR, at 9:30 P.M. on May 22, 1942, and was devoted to the opening of a second front.

PAUL STEWART, well known radio producer and director, produces the show. The Daily Worker on the same page sets forth a picture of PAUL STEWART and his cast rehearsing this radio show.

STANDARD FORM NO. 64

# Office Memorandum • UNITE[redacted]OVERNMENT

TO : Director, FBI

DATE: November 19, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
I.S.C

Sergeant STEVENS of the Anti-Subversive Detail, Los Angeles Police Department, has advised that one of his informants within the Communist Party was present at an informal gathering on October 29, 1947, at the home of ROBERT (BOB) GARY, [redacted] b6 b7C

By way of identification, BOB GARY is believed to be undoubtedly a member of the Communist Party inasmuch as the records of CNDI [redacted] reflect that one JERRY CHANDLER, [redacted] a receptionist in the motion picture industry, was recruited into the Party by BOB GARY and ROBERT BESSING, and that CHANDLER was assigned 1947 membership book No. 49989. It may be noted that the recruit's address is the same as that of BOB GARY, and it is believed that JERRY CHANDLER is the party name for his sister. b6 b7C b7D

CONF. INF.

Sergeant STEVENS' informant states that one of the individuals at the informal gathering at the GARY home told him in effect that "something is going to break soon which will make the Thomas Un-American Activities Committee look sick because the Committee is offering as evidence against JOHN HOWARD LAWSON and the others certain alleged Communist Party cards dated in 1944; that what they (the Committee) do not know or realize is that these are 1944 cards of the Communist Political Association and that during that year the Communist Party had been dissolved and replaced by the CPA."

DEFERRED RECORDING

The above is being forwarded to the Bureau inasmuch as it is possible, based on the above information, that a point of defense of the so-called unfriendly witnesses before the Thomas Committee who were cited for contempt may be the fact that the membership cards which the Committee claims to have could not in fact be membership cards of the Communist Party.

MMB:KH
100-15732

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP2 CLS6LM

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STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

TO : D. M. LADD

DATE: November 21, 1947

FROM : H. B. FLETCHER

19713

SUBJECT: COMPIC
INTERNAL SECURITY - C

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

At 1:25 p.m. SAC Hood called and stated that he had forwarded a letter AMSD, dated November 20, 1947, in the titled matter, which referred to a meeting to be held at New York City Monday, November 24, by the executives of the Motion Picture Industry. The purpose of the meeting was to formulate a policy on Communism.

SAC Hood stated he was bringing this matter to our attention because he thought the letter might be of above average interest and we might desire to place a stop on its arrival.

Supervisor Casper was advised of this letter and he advised that stops had been placed on all mail concerning the titled matter for the present.

HBF:MJJ

RECORDED

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96

53 DEC 8 1947

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. LADD

DATE: 11-25-47

FROM : Mr. J. P. COYNE

SUBJECT: RABBI MAX NUSSBAUM
RABBI MORTON BAUMAN
INFORMATION CONCERNING

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-29-93 BY 9803 RDS/JAC

8-28-96 (321,915) Sp2 CLC GWM

Compile

The Los Angeles Office reported that the Los Angeles "Times" on November 7, 1947, carried an article reflecting that Rabbi Max Nussbaum, Chief Rabbi at Temple Israel, Hollywood, California, was to deliver a sermon that evening on the topic, "Freedom versus Witch Hunting." This service was attended by an Agent of the Los Angeles Division, who stated that Nussbaum referred to the Freedom Train and its historical documents as standing for the freedom of the individual. He then referred to the activities of the House Committee on Un-American Activities as an Un-American Committee investigating American committees.

He said that the American people must have the courage to say "yes" with regard to the Freedom Train and "no" with regard to the House Committee investigations. He indicated his opinion might be different with regard to the Committee if it had proved there was in existence in this country activity which was directed by a foreign power and which was detrimental to our democracy. He said the Committee had failed in its proof concerning this.

He referred to the resolution offered by the Russian representative against war mongering talk in the United States before the United Nations Assembly. According to Nussbaum, the Soviet representative stated that such talk violated freedom of speech, characterizing it as being synonymous with free speech violations outlined by the late Justice Holmes, who said that the spirit of free speech is violated by shouting "fire !" in a crowded theater when there is no fire.

(1 ENCL.)

Nussbaum then referred to the retort resolution as made by Mr. Austin, U. S. representative to the UN, to the effect that we can not have such a resolution as it is impossible to control people's thoughts and that to have true freedom we must have freedom of thought. He pointed out that in Washington the House Committee on Un-American Activities was doing the very thing Mr. Austin was finding fault with before the UN. Nussbaum referred to the report of the President's Committee on Civil Liberties which he indicated was "done" so as to dovetail the House Committee's recent hearings. He left the impression that the report of the President's Committee was just so much "lip service."

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JJC:wma

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It should also be noted that at this same Temple on April 18, 1947, an associate Rabbi of the Temple, namely, Rabbi Morton Bauman, delivered a sermon at a regular Friday evening service entitled, "Must We Fight Communism." At the outset of his sermon, Rabbi Bauman said that he was not for Communism, but that he was personally opposed to it. After a few introductory remarks, Bauman then stated in effect that truth is lacking in matters disseminated by the press and radio and that actually there is no such thing as freedom of the press and radio in the United States. He referred to the "bogey" of Communism existing in the United States today as akin to the state of affairs that existed in Germany after the First World War, particularly those conditions that existed in the early 1930's.

In a further attempt to substantiate his opinion that people in the United States are not being told the truth, he referred to the support our Government at that time wished to give Greece and Turkey with the taxpayers money without advising the taxpayers why this is being done.

Bauman referred to a recent incident in one of the Glendale, California, schools wherein a book concerning Russia was removed from the school. He listed this as an unfriendly act toward Russia under the "bogey" guise of Communism. He referred to a move on the part of the American Jewish Congress to eliminate discrimination from an eastern scholastic institution which measure, he stated, was defeated as being Communistic.

Again referring to the "bogey" of Communism in the United States, he made reference to the information disseminated to the effect that there were about 5,000 Communists in the Los Angeles County, stating inasmuch as the entire county population numbered about 2,000,000 people, it should not be that the welfare of Los Angeles County was in danger.

Bauman referred to the comments of the Director before the Un-American Activities Committee at which the Director indicated there were 75,000 Communists in the United States. Bauman commented that this is about 2/10 of 1% of the population of the United States and he could consequently see no danger to the United States therefrom. He then commented, "Mr. Hoover is a policeman and there are sedition laws in the United States to prosecute people for any seditious statements or acts. Why doesn't he discuss all the Fascists in the United States? There are 20,000,000 of them, according to reports contained in John Rey Carlson's book, 'The Plotters.'"

For your further edification the original communication received from the Los Angeles Office is attached hereto which in more detail sets out the remarks of these two Rabbis.

Enclosure

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 15, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
INTERNAL SECURITY - C

It was observed in the November 7, 1947 edition of the LOS ANGELES TIMES newspaper that RABBI MAX NUSSBAUM, Chief Rabbi at Temple Israel, 1740 North Ivar, Hollywood, California, was to deliver a sermon that evening on the topic, "Freedom versus Witch Hunting", at the regular Friday evening service conducted at that temple. This service was attended by SA SIDNEY M. WOLF.

In charge of the service was a temple organization known as the League of Young Adults, the service being read byarepresentative of this group. Thereafter, the President of the League read some prepared remarks relative to some of the functions of the League, saying that its organization is composed of young people from the ages of 20-35, that they engaged in social functions, and found the organization a useful one, particularly in these days when the problem of anti-Semitism seems to have become so acute. In his prepared remarks, he admitted in a remark directed toward RABBI NUSSBAUM that the League did not have perhaps in their program as much as they should have along the religious theme.

DEFERRED RECORDING

RABBI NUSSBAUM thereafter delivered his sermon entitled as above and remarked that what he had to say seemed to fit in with the remarks made by the President of the League who preceded him. He said that during recent weeks there have been in progress in the United States two big shows going on simultaneously. One show was the Freedom Train with all of its historical documents from the Magna Carta down through the United Nations documents, including the United States Constitution and its Bill of Rights. All of these,he remarked, stand for freedom of the individual. The other show, said RABBI NUSSBAUM, is the investigation that was made by the House Committee on un-American Activities. He said that people must have courage to say "yes" to one show (The Freedom Train) and "no" to the other. (House Committee investigation) In his opinion, the Committee actually is an un-American Committee investigating American committees, said RABBI NUSSBAUM. When it became known the Committee was to have its hearing, he thought it would investigate such un-American activity as lynching, such un-American activity as degradation, Jim Crowism and class restrictions. He indicated that his opinion might have been different about the Committee if it had proved there was going on in this country activity which was directed by a foreign power, which was detrimental to our democracy. He stated that as to this, the Committee had failed in its proof. In-

ENCLOSURE

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-29-93 BY 9803 PWD/STL (321,915) SPOCC

8-28-96

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stead it had summoned before it ten people, virtually charging them with un-American activity without permitting them the benefit of calling to their defense their own friendly witnesses. Further explaining his feeling relative to the "big shows", he remarked that only a few short hours away from Washington another show was in progress at Lake Success. He referred to the resolution offered by the Russian representative against war mongering talk in the United States, stating that this representative said that, in his opinion, such talk violated freedom of speech, characterizing it as being synonymous with free speech violations outlined by the late Justice HOLMES, who said that the spirit of free speech is violated by shouting "Fire !" in a crowded theater when there is no fire.

RABBI NUSSBAUM then referred to the retort resolution as made by Mr. AUSTIN, United States representative to the United Nations, to the effect that we cannot have such a resolution as it is impossible to control people's thoughts, and that to have true freedom we must have freedom of thought, even against those whose thoughts we hate. He said that simultaneously in Washington, the House Committee investigating un-American activities was doing the very thing with which Mr. AUSTIN saw fit to find fault at Lake Success.

At the outset of his sermon, RABBI NUSSBAUM referred to prophetic remarks, dating centuries back, when it was said that when civilizations begin to crumble, it is a "non-conforming minority" that will be called upon to collect the remnants thereof such civilization and mould it together so that such civilization will not collapse entirely but will be perpetuated. It was in this same vein that he felt that today a "non-conforming minority" is attempting to preserve the Bill of Rights under the United States Constitution, obviously with reference to individuals such as those who were brought before it accused by the House Committee as well as those who sympathize with them.

He made reference to the recent report of the President's Committee on Civil Liberties, which he opined was "done" so as to dovetail with the House Committee's recent hearings. He left the impression that the report of the President's Committee was just so much "lip-service".

Letter to the Director November 15, 1947

RE: COMPIC
INTERNAL SECURITY - C

In his sermon, RABBI NUSSBAUM stated if it was a matter of fact the Communist Party is considered un-American and unlawful, there should be legislation to make it so, indicating that until that time, in his opinion, it is un-American to inquire about those who attached themselves to, or sympathize with, it. He referred rather cynically to the branding by the House Committee of such movies as "The Best Years of Our Lives" as being subversive or un-American just because such movie portrays a United States banker in the roll of one who might seek to take advantage of the returning service man, "as if", commented RABBI NUSSBAUM, "United States bankers do not engage in the practices as portrayed." RABBI NUSSBAUM offered his protest to the branding by the House Commitee of Hollywood and movies it produces.

RABBI NUSSBAUM referred to a statement he said was made by THOMAS JEFFERSON during his lifetime that there would be effort made to thwart the Bill of Rights of the Constitution as, alleged the RABBI, is being done today by a Committee such as the House Committee before mentioned and intimated it is the duty of the "non-conforming minority" to oppose such tactics.

In conclusion, RABBI NUSSBAUM expressed concern that the present trend is toward placing too much emphasis on power and material things. He then counselled his audience, which numbered some 200 people, to refuse to do this as it tends to unbalance the scales and breed totalitarianism.

It should be stated that at this same Temple on April 18, 1947, an associate Rabbi of the Temple, namely, RABBI MORTON BAUMAN, delivered a sermon at a regular Friday evening service entitled, "Must We Fight Communism". At the outset of his sermon, RABBI BAUMAN emphasized that his sermon was not for Communism and that he is personally opposed to it. He said that, as he understands, both Leninism and Marxism favor atheism and, therefore, not by any stretch of the imagination could he be classed as favoring Communism.

After certain other introductory remarks in which he deplored the talk of more war as tending to destroy civilization entirely, RABBI BAUMAN made observations of certain conditions, which he claimed

existed in the United States at the present time, which were to the effect that truth is lacking in matters disseminated by the press and radio and that actually there is no such thing as freedom of the press and radio in the United States. He remarked that Mr. LUCE, of TIME magazine, served on a Committee which found that there is no such thing as a free press in the United States and that actually people are permitted to read only what they are supposed to know. He observed that only a short time before had Commentator WILLIAM L. SHIRER been removed from the air because he was delving in matters not considered right for people to hear.

RABBI BAUMAN referred to what he called pernicious branding as Communists by California State Senator JACK TENNEY of such individuals as RABBI EDGAR F. MAGNIN and RABBI NUSSBAUM.

He referred to the "bogey" of Communism, as he put it, existing in the United States today as akin to the state of affairs that existed in Germany after the first World War, particularly those conditions that existed there in the early 1930s when we were startled at the rantings of HITLER that Jews, a small German minority, were responsible for the Germans losing World War I. At that time, he stated, people generally considered these accusations as ridiculous and not worthy of serious concern.

In a further attempt to substantiate his opinion that people in the United States are not being told the truth, he referred to the support our Government then wished to give Greece and Turkey with taxpayers' money without advising the taxpayers why this is being done.

RABBI BAUMAN referred to what he said was a recent incident in one of the schools in Glendale, California when a book about Russia was removed from the school. He listed this as an unfriendly act toward Russia under the "bogey" guise of Communism. He referred to a move on the part of the American Jewish Congress to eliminate discrimination from an eastern scholastic institution which measure, he stated, was defeated as being Communistic. He said that 247 Bills had recently been defeated at Sacramento, California because branded as Communistic in nature.

Letter to the Director November 15, 1947

RE: COMPIC
INTERNAL SECURITY - C

Referring again to the "bogey" of Communism in the United States, RABBI BAUMAN made reference to the information that had been disseminated to the effect that there are about 5,000 Communists in Los Angeles County and that inasmuch as the entire Los Angeles County population numbers some 2,000,000 people, it should not be that the welfare of Los Angeles County is in danger.

During his sermon, RABBI BAUMAN remarked that he had recently witnessed a newsreel showing the appearance of Director J. EDGAR HOOVER of the FBI before the House Committee on un-American Activities. He noted that Mr. HOOVER remarked there were 75,000 Communists in the United States. RABBI BAUMAN commented that this being about only two tenths of 1% of the population of the United States, he could see no danger to the United States therefrom. Thereupon RABBI BAUMAN made the remark, "Mr. HOOVER is a policeman and there are sedition laws in the United States to prosecute people for any seditious statements or acts. Why doesn't he discuss all the Fascists in the United States? There are 20,000,000 of them, according to reports contained in JOHN ROY CARLSON's book, 'The Plotters'."

In his sermon, RABBI BAUMAN denounced the idea of blandly following our country's leaders as was done in Germany. He also made the point that some people have a tendency to brand as Communist inspired those things which cannot be otherwise explained, as in situations where apparently Negroes are denied certain privileges.

The foregoing information is furnished to the Bureau for its information.

SMW:MMC
100-15732

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FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: December 2, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
INTERNAL SECURITY - C

19714

Reference is made to letter of the Los Angeles Office dated November 15, 1947 in the captioned matter concerning a sermon of RABBI MAX NUSSBAUM, of Temple Israel, 1740 North Ivar, Hollywood, California, which was delivered November 7, 1947 at that synagogue.

For the information of the Bureau in connection with RABBI NUSSBAUM, there is quoted herewith a letter written to this individual by Mr. MORRIE RYSKIND, [redacted] on January 9, 1947. Mr. RYSKIND was a member of the aforementioned synagogue at least until he wrote the letter. It is to be noted that RYSKIND is a contact in Hollywood of the Los Angeles Office. He is a Pulitzer prize winner and author of "Louisiana Purchase." The letter written by Mr. RYSKIND is quoted as follows:

b6
b7C

"Jan. 9, 1947

"Rabbi Max Nussbaum,
Temple Israel of Hollywood,
1740 Ivar Avenue,
Hollywood 28, Calif.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-76 BY SP2 ALCGW

"Dear Rabbi Nussbaum:

"I am shocked to read in 'The Observer' that the Sisterhood is sponsoring a series of book reviews in which Alvin Wilder is featured with yourself and Rabbi Bauman. I am as shocked as if I had read that Gerald Smith was to appear under the auspices of Temple Israel. Mr. Wilder, by no stretch of the imagination, can lay claim to being a literary figure: he is, as purely and simply as Mr. Smith, a sheer political figure. And he is going to be there, I must assume, to uphold his political doctrines which, since they never deviate from the Communist party line, I detest as much as I do those of Mr. Smith. Under the guise of liberalism, Mr. Wilder, in every radio utterance, urges the destruction

RECORDED & INDEXED

100-353

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EX-82

of genuine liberalism by bidding us put ourselves into the clutches of that greedy power-grabbing monster, The State: similarly, Mr. Smith, under the guise of Americanism, urges us to destroy genuine Americanism by his incitement of race and religious hatred.

"To have Wilder as a representative speaker then must be the result of sheer ignorance or of careful design. I doubt the ignorance so I am compelled to believe in the design. The design grows a little clearer when I recall that Rabbi Baumann, of the High Holidays of last year, denounced the Republican Party from the pulpit; and I know from Mr. WILDER's statements that he believes that every Republican is, ipso facto, an evil-minded, Negro-hating, Franco-loving, labor-baiting anti-Semite.

"Now I happen to be a believer in free speech; and certainly you and Dr. Baumann and Mr. Wilder have the right to denounce Republicans, provided that you speak as individual citizens. (You spoke as such in a paid advertisement in the L. A. Daily News when your name appeared in what I regarded as dubious company--among a list of citizens who urged the support of Henry Wallace's doctrines.) My quarrel with you and Dr. Baumann begins only when you use your cloth to link the faith of the Jews with your faith in your own political party, with the obvious implication that, because you speak from a temple, Jehovah is on your side. I am obviously not as versed in the Bible and its commentaries as you and Dr. Baumann--nor do I pretend to be. But I have read the Good Book and I remember no chapter or verse in it that tells me that I have to follow Wm. Z. Foster or Henry A. Wallace to be a good Jew. Indeed, to me Foster and Wallace represent the false gods Jehovah thundered against.

"I think you and Dr. Baumann will have to make up your minds whether Temple Israel is to be a synagogue or a left-wing political organization. If it is to be the latter, obviously no Republican heretics can be tolerated, and I must ask you to accept my resignation.

"Yours sincerely,

"/s/ Morrie Ryskind"

100-15732
SMW:DRU



100-138754-353

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. E. A. TAMM

DATE: November 28, 1947

FROM : D. M. LADD

SUBJECT:

Compic

19715

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Mr. Peyton Ford called with reference to the Director's memorandum of November 26, 1947, relative to a contemplated conference on that date on the part of Bartley Crum and others with the Attorney General. Mr. Ford stated that the Attorney General had seen Crum on the morning of November 26, 1947; that the Bureau be advised that Crum personally recommended to the Attorney General that he, the Attorney General, not see the other members of the delegation. Crum stated he did not think the Attorney General should waste time on them.

Mr. Ford also advised that the Attorney General talked to Bartley Crum about the National Lawyers Guild and Crum stated to the Attorney General that he had been debating either getting out of the National Lawyers Guild or reorganizing it. Mr. Ford stated he thought the Bureau would be interested in this information.

DML:cmw

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/21/[illegible] BY [illegible]

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53 DEC 13 1947

FILE

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 26, 1947

FROM : SAC, San Francisco

SUBJECT: SOMPIC
INTERNAL SECURITY - C

Classified by SPA ... 19716
Declassify on: OADR
C.A.# 12065999

Air Mail

Reference is made to my letter dated November 24, 1947, copies of which were forwarded to Los Angeles, Washington Field, and New York; and to Washington Field Office letter to the Director dated November 18, 1947, copies of which were forwarded to Los Angeles and San Francisco.

Concerning the San Francisco letter, it is desired to point out that on Page 2, Paragraph 1, the letter should have read, "KATZ indicated that it was KENNY's opinion that a statement that was unequivocal would not win public opinion and that it would be proof of the unwilling witnesses' contempt since it would reveal publicly what the witnesses had refused to answer at the time of the hearing." Referenced letter had CRUM's name in place of KENNY's.

Paragraph 4 of Page 2 of this letter should have CRUM quoted, "No, he couldn't get in to see TOM CLARK without me, kid."

Referenced letter of Washington Field Office dated November 18, 1947 requested San Francisco to determine the identity of DAVID SILVER and CHAUNCEY McKEEVER. DAVID SILVER is undoubtedly former Special Agent DAVID A. SILVER, as this individual subsequent to his resignation had desk space in the office of BARTLEY C. CRUM and recently obtained an office in the Mills Building, San Francisco. CHAUNCEY McKEEVER is an attorney with offices in the One Eleven Sutter Street Building, and residence at [redacted] b6
This office has no information associating McKEEVER with the Communist Party or any activity in Communist front groups. b7C

On November 22, 1947, Confidential Informant [redacted] advised that b7D
BARTLEY C. CRUM was contacted by an individual identified only as DAVID, apparently DAVID A. SILVER, who was then in Los Angeles. It appears likely now that the DAVID mentioned in my letter of November 24, 1947 also is DAVID A. SILVER.

DAVID indicated that he had tried to contact CRUM at the request of EDDY (EDWARD DYMTRYK?), and that EDDY is upset and worried as he feels that if the unwilling witnesses declare themselves, such a declaration would "throw a couple of people to the wolves." DAVID continued there was no question but that the producers are on record to fire, or let the contracts lapse, of those persons who appeared as unwilling witnesses before the Thomas Committee hearings.

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DECLASSIFIED BY SPA CLC/GLM ON 8-28-96

RECORDED & INDEXED 100-138754-3555

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15 DEC 8 1947

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CONFIDENTIAL

Director, FBI

CRUM interrupted by saying that all of them would be fired anyway including EDDY. SILVER then stated that EDDY in view of the statement by ERIC JOHNSTON is in favor of the group coming out with a prepared statement in which they state in effect that the Thomas Committee asserted that its purpose in this investigation was to investigate individuals and activities designed to overthrow the Government by force and violence, agents of foreign principles, traitors, and so forth. The statement then would point out that if that was the purpose of the investigation, why weren't they asked questions concerning such activities, as they would then have answered, "No, we are not agents of foreign principles,.... We wholeheartedly support and abide by this Constitution and the Government." (C)

CRUM then repeated his observation that the average citizen is not convinced that this group is loyal to the United States and to the Constitution. DAVID then continued that the Committee did not ask the kind of questions that should have been asked to find out about any possible traitors, agents of foreign principles, and so forth, but instead asked the plain question, "Are you, or were you, a Communist?" Then the statement would assert that the fact remains that the Communist Party is a legalized minority party, and the witnesses would be derelict in their duty as citizens to support a persecution of such a party, no matter how unpopular. DAVID indicated that the statement then would compare their refusal to answer such a question to a demurrer, and that the resulting situation is designed to test the right of the Thomas Committee. (C)

DAVID continued, "Here's the thing, BART. If the Supreme Court of this land rules that they must answer, and they will, and if a valid law is passed which will prove that Communism is synonymous of traitor and...., well then, they will answer, and furthermore, here's another thought--I don't see why then it isn't possible for this Committee, this group, to say that if the Thomas Committee defines Communism, whatever it is--there's no true definition or accurate definition, if what they mean by a Communist is a person who wants to overthrow this country by force and violence, aid to Russia and so forth, then no, they are not Communists, but go on to say, that's not the true and legal definition, and therefore they cannot answer the question under the true and legal definition, but they could answer under the Thomas definition, which is irrelevant. (C)

DAVID then continued that EDDY--is worried as he has heard that CRUM is in favor of having the unwilling witnesses declare themselves, at which CRUM answered that he was. DAVID then stated, "I don't agree with you, you know." CRUM, "That may be so also." DAVID, "I'm your subordinate on this, if you don't mind my saying so." CRUM, "No, of course not." DAVID, "I feel this, BART, (C)

100-138754-355

CONFIDENTIAL

dammit." CRUM, "Look, DAVE, I don't care whether they say specifically whether they are or are not, I simply say to them that they are making a very grave mistake in under-estimating the impact of the Thomas stuff, the Johnston stuff, on the general public mind, plus the Russian business. I think the average fellow in the public is of the opinion that Communists are traitors to the United States. All I don't want them to do, DAVE, is to lose the public relations battle." DAVID, "We don't want to either, BART." CRUM, "Well, thus far they have." CRUM continued that the only thing he wanted to accomplish was to establish "the fact that these guys are loyal Americans." He continued that he didn't know how it was to be done, and he didn't care. Informant reported that DAVID then stated that the unwilling witnesses had been looking to CRUM for guidance on this thing, and that CRUM thereupon answered that he had suggested to ROBERT W. KENNY on November 20 that answer be made to the Johnston statement. He then stated that apparently KENNY told him (CRUM) one thing, but told the unwilling witnesses (clients of CRUM and KENNY) another thing.

Informant reported that DAVID and CRUM conferred for several minutes during which time CRUM expressed the opinion that the motion picture producers, who are expected to fire the unwilling witnesses, are cowardly. DAVID was interrupted by CRUM, the informant stated, when he suggested that the producers will probably fire the unfriendly witnesses, because they, the producers, feel that the public feels that anyone suspected of being a Communist is an agent of a foreign principal or advocates the overthrow of the Government. DAVID then asked, "Then specifically you are not urging them to come out and declare themselves whether they are or are not Communists?" CRUM, "No, if that is the way in which we wouldn't help convince the American people of their loyalty." DAVID, "That is the point, BART, that's what ED would like...." CRUM, "My own feeling is, DAVE, that if I ever had been a Communist--I'm now giving my own opinion to which I am entitled and intend to be--if I were or ever had been a Communist, I would certainly say so. I would think enough of my principles to say so, not before the (profanity) Thomas Committee at all, but I certainly would say so publicly. I would say, 'Yes, I am a Communist' if I were....." DAVE, "Which means they would be fired....." CRUM, "Well, they are going to be fired anyway....." DAVID desired to know from CRUM if there were anything he could do when he returned to San Francisco. Informant stated that CRUM could not think of anything, and commented, "Except to hold EDDY's hand. I'm sorry as _____."

WWR:rd
100-5580

cc - 100-24205

2cc - Los Angeles (100-15732)
Washington Field (100-18990)

AIR MAIL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: December 5, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMPIC
INTERNAL SECURITY - C

19717

This is to advise that the U. S. Grand Jury returned an indictment against all ten of the Hollywood group recently cited for contempt by the House Un-American Activities Committee. The indictment charges a violation of Section 192, Title 2.

DEFERRED RECORD

cc-Los Angeles

CGC:JC
100-18990

100-[illegible]
FBI
15 DEC 8 1947

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EX-4

356

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-23-96 BY SP2 [illegible]

71 DEC 12 1947

33544

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-18990

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| WASHINGTON, D. C. | 12-2-47 | 10/29-31;11/1,3-11/47 | CHARLES G. CLEVELAND | CNS CL dmh |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

3/18/85 Alexander
Comp #/039101

SYNOPSIS OF FACTS:

House Un-American Activities Committee hearings adjourned October 30, 1947, temporarily. ROBERT W. KENNY, BARTLEY C. CRUM, and BEN MARGOLIS, attorneys, after several public appearances, have returned to the West Coast. MARTIN POPPER, vice president, National Lawyers Guild, continues to function as the local counsel representing the "19 hostile witnesses" and is active in promoting a propaganda campaign on behalf of the witnesses. Also has secured aid of the Progressive Citizens of America in this propaganda venture and numerous rallies are being held throughout the country. Main points in the campaign are to abolish the Un-American Activities Committee and to prevent the citation by Congress of the ten individuals recommended in contempt of Congress by the committee. Summaries of the testimony for October 29 and 30, 1947, as well as information obtained from informants and other sources set out. (U)

C.N. 270,577 P-

REFERENCE: Bureau file No. 100-138754
Report of Special Agent CHARLES G. CLEVELAND at Washington, D.C., dated November 8, 1947 (U)

DECLASSIFIED BY SP5 JLC/LM ON 8-28-96

SEE INDEX CARD

APPROVED AND FORWARDED: Special Agent in Charge

DO NOT WRITE IN THESE SPACES

COPY IN FILE

RECORDED 100-138754-357

INDEXED

5-Bureau
2-Los Angeles
2-New York (info.)
3-Washington Field

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DETAILS: AT WASHINGTON, D. C.

At the conclusion of the hearings on October 30, 1947, Chairman J. PARNELL THOMAS announced that the hearings in connection with the Un-American Activities would adjourn at that point. He further stated that the hearings would be resumed in the near future but was unable to say definitely whether they would resume in Washington, D. C. or in Los Angeles, California. (u)

Special Investigator LOUIS J. RUSSELL was contacted by agents of this office and he advised that the reason for this discontinuing was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public. (u)

Another reason for the postponement is the fact, according to RUSSELL, that they had received indirect word that LARRY PARKS and WALDO SALT had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist infiltration of the motion picture industry. The Committee felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date. (u)

Chairman THOMAS stated that only a small portion of the testimony had been heard inasmuch as they had approximately 68 witnesses scheduled to appear before the Committee. According to an article appearing in the Washington Times Herald newspaper of Tuesday, November 11, 1947, it was announced that the House Un-American Activities hearings would resume on December 1, 1947. There was no indication as to the location of the hearings reported by this article. (u)

From investigation and information obtained by this office, it was determined that ROBERT W. KENNY, BARTLEY C. CRUMM, and BEN MARGOLIS, three attorneys from the West Coast who were in Washington, D. C., having been obtained as counsel by the "19 hostile witnesses", had returned to the West Coast where their activities would be resumed in that area, leaving MARTIN POPPER, vice-president of the National Lawyers Guild and also who has been retained as counsel, to carry on any legal endeavors in Washington, D. C. (u)

Informants have reported numerous contacts between MARTIN POPPER and the attorneys on the West Coast, a detailed summary of which will be set out later in this report. MARTIN POPPER has been engaged almost full time in an effort to secure favorable newspaper and radio publicity on behalf of his client. (u)

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He has held numerous press conferences and has secured radio time so that favorable talks could be given on behalf of the witnesses. POPPER has been assisted to a great extent by WILLIAM HAYS, who is employed as an assistant to LEE PRESSMAN, General Counsel for the CIO. (X) (u)

On Monday, November 10, 1947, MARTIN POPPER received word from Congressman JOSEPH MARTIN, Speaker of the House of Representatives, to the effect that he was to appear in his, Congressman MARTIN's office, that afternoon in order to present any argument POPPER may have to show cause why the clients should not be cited for Contempt of Congress. POPPER immediately contacted Speaker MARTIN complaining of the short notice and was able to secure a postponement until 9 o'clock the following morning. POPPER immediately contacted WILLIAM HAYS and requested HAYS to call a press conference which he did for that afternoon. The conference was scheduled for 4:30 P. M. on Monday afternoon, November 10, 1947, in the National Press Club. (X)

From a review of the local newspapers, this press conference did not react as favorable as was expected by POPPER and his associates and the only release made was an editorial appearing in the Washington Evening Star on Tuesday, November 11, 1947, which mentioned the fact that POPPER had been called to show cause but turned the trend of the article as a criticism toward the witnesses rather than unfavorable blast at Speaker MARTIN and the Congress in general.

On the evening of October 29, 1947, Confidential Informant [redacted] reported to this office that LEE PRESSMAN, General Counsel of the CIO national organization, on that date contacted CHARLIE KATZ in room 100-C, of the Shoreham Hotel and requested that he be permitted to see KATZ the same evening inasmuch as he had to leave town the following day. According to the informant, KATZ told him to come over to the hotel around 8:00 P. M. (C) (X) (X) b7D

A physical surveillance was conducted by agents of this office in the lobby of the Shoreham Hotel and at 8:05 P. M., BARTLEY C. CRUMM was observed to leave the hotel dressed in a tuxedo. (C) (X) (X) (u)

At 8:20 P. M., LUKE WILSON, who is connected with the Progressive Citizens of America in Washington, D. C. and known to be a fellow traveler and "angel" of the Communist Party, entered the lobby, paced up and down the lobby until 8:50 P. M. At this time, he was observed to proceed up the elevator on the side of the lobby which leads to room 100-C. It was impossible to determine whether or not he entered this room. (X) (u)



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At 8:35 P. M., LEE PRESSMAN entered the hotel and proceeded immediately to the coffee shop where he joined CHARLIE KATZ and BEN MARGOLIS, two of the legal staff which is representing the 19 subpoenaed witnesses from Hollywood. Also at the same table were seated ALVA BESSIE, JOHN HOWARD LAWSON, and GORDON KAHN. This group conversed steadily during the time they were at the table and at 9:00 P. M., JOHN HOWARD LAWSON left the group, proceeded to the news stand, purchased a copy of each newspaper on the stand, and left the hotel. (C)(X)(X)(U)

At 9:03 P. M., RING LARDNER, Jr. and his wife, FRANCES CHANEY LARDNER, were observed to leave the coffee shop, proceed to the news stand, and likewise purchased a copy of each newspaper on the stand. Mr. and Mrs. LARDNER then boarded an elevator and went upstairs. (C)(X)(X)(U)

At 9:15 P. M., agents observed LEE PRESSMAN, BEN MARGOLIS, CHARLIE KATZ, and GORDON KAHN leave the coffee shop and proceed to room 504-C of the Shoreham Hotel. It is to be noted that room 504-C of the Shoreham Hotel is registered to CHARLIE KATZ. (C)(X)(X)(U)

At 10:05 P. M., LEE PRESSMAN left room 504-C, returned to the lobby, and left the hotel immediately. (C)(X)(X)(U)

Immediately thereafter, CHARLIE KATZ was observed to leave this room, went down to the lobby carrying a volume of the transcript of the proceedings of the Un-American Activities Committee, proceeded immediately to the terrace and after sitting on the terrace for approximately 25 minutes alone, returned to the lobby, entered an elevator and went back to his room. (C)(X)(X)(U)

At 10:12 P. M., JOHN DIERKES, a small blond woman later identified as Mrs. BARTLEY C. CRUMM, and HERBERT J. BIBERMAN were observed to enter the lobby and proceed to room 100-C. (C)(X)(X)(U)

At 10:45 P. M., the surveillance was discontinued and up to this point, LUKE WILSON, as mentioned above, had not left the hotel. (C)(X)(X)(U)

Confidential Informant [redacted] advised on October 30, 1947, that CHARLOTTE YOUNG, Membership Secretary of the Communist Party in Washington, D. C., had received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party office to such an extent that WILLIAM TAYLOR, Chairman of the local party, has ordered all party members to stay away from the Committee hearings. (U) b7D



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Additional data obtained by informant reveals that CHARLOTTE YOUNG has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Washington. As Membership Secretary of the local Communist Party, CHARLOTTE YOUNG was engaged in the 1948 Registration Campaign of the party. In this connection, all papers and records which would implicate YOUNG in party affairs have been taken from her person as well as from the home of her parents where she resides. The informant stated that WILLIAM TAYLOR was more upset and concerned over the discovery that YOUNG has ~~been a paid~~ employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about anything else for some time. The main objective of the party at the time is to disallow any knowledge of Communist Party affiliations on the part of CHARLOTTE YOUNG.

On October 31, 1947, confidential sources of this office advised that the Progressive Citizens of America were sponsoring a rally on behalf of the 19 writers, producers, and directors who have been previously described as the "unfriendly witnesses", which meeting was to be held in Philadelphia, Pennsylvania. It was determined that application had been made to use Independence Square for the meeting which was scheduled for 2:00 P. M. on November 1, 1947. The application for the use of Independence Square had been denied by the city officials and those individuals sponsoring the meeting took the matter into the District Court, asking that an injunction be issued against the city officials for their failure to provide the location for a political rally.

It appears that Independence Square has been set aside by the city officials of Philadelphia for a place for political gatherings only. At the last moment, permission was obtained to use this location and from newspaper accounts it was learned that the rally was heldbut numerous veterans and other loyal Americans were successful in disrupting the meeting to such an extent that they had to discontinue their program. The details of this meeting are not available at this office but on October 31, 1947, this information was transmitted to the Philadelphia Division with the instruction that the activities of this meeting be reported.

During the period in which Congress was conducting the hearings, namely October 20 through 30, 1947, the Washington Post newspaper in Washington, D. C., carried a daily editorial which thoroughly denounced the House Committee and the method used by this Committee in conducting the hearings.

On October 29, 1947, an editorial entitled, "As Others See Us", appeared in the Washington Post, the opening paragraph is as follows:

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"It is doubtful whether the efforts of the State Department to spread international understanding of American ideals are much enhanced by the invasion of civil rights currently countenanced and even fostered in the name of security by the government of the United States. The probe into the personal political opinions of motion picture industry employees now being conducted by the House Committee on Un-American Activities must seem especially anomalous. Americans have more reason to feel grateful than offended that the London News Chronicle characterizes this committee as 'The Most Un-American Feature' of life in the United States."

The article further comments on the article as appearing in the London News Chronicle and states that the British paper observed "The inquisitors appear to have opened their Court by announcing their findings. And when an attorney protested at something they had him thrown out." The editorial continues to ridicule the method as used by the Committee during the hearings.

On October 28, 1947, an editorial appeared in the Washington Evening Star under the caption, "Mr. JOHNSTON Says It Well". This editorial discusses the general criticism as made by ERIC JOHNSTON, President of the Motion Picture Association of America, in pointing out that some of our self appointed liberals would apparently like to deprive the House Committee on Un-American Activities of the right to investigate Communism in Hollywood. The article further states that Mr. JOHNSTON is not of that school. He contends that the broad power of Congress to investigate is one of the great sentinels of public welfare and further that no thinking person would question that Congress has the right to make investigations.

Mr. JOHNSTON further observes that in many instances, the Congressional investigation, with all of its shortcomings, is the only instrument that can probe into the dark spots of our society and bring the truth out into the open. Mr. JOHNSTON also expressed his opinion, according to the article, that too often individuals and institutions have been condemned without a hearing or a chance to speak in self defense, slandered and libeled by hostile witnesses not subject to cross examination and immune from subsequent suit or prosecution.

The article further observed that JOHNSTON has stated that legal counsel cannot be heard except at the Committee's pleasure and too often this protection is limited to advice on constitutional rights. The Committee, at its discretion, can accept or reject explanatory statements for the record. The editorial is of the opinion that this is a fair and comprehensive criticism of the investigative processes of most Congressional Committees.



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The article further states that it does not apply with any greater force to the Committee on Un-American Activities than to many other committees but as long as it applies to any committee there remains an obligation to correct an unwholesome condition. The article concludes by stating that the responsibility rests with Congress, and its members should be mindful of the fact that the prestige of the national legislature is going to suffer unless something constructive is done about this matter.

On October 27, 1947, according to an Associated Press dispatch from New York, 1200 persons heard a speech by Senator PEPPER (D. of Florida) in the closing session of a two day conference on "Cultural Freedom and Civil Liberties". The information was also received by this office that BARTLEY C. CRUMM also appeared and spoke at this conference. The article states "abolition of the House Committee on Un-American Activities and revocation of President TRUMAN's loyalty order effecting Federal employees were demanded in resolutions adopted yesterday by the Progressive Citizens of America. Senator PEPPER, endorsing these and other resolutions as heartening, declared, 'The Crypto-Fascist may as well know that the people of America throw down before their evil feet the gauntlet of defiance.'" The Senator likened the meeting to the battle of Stalingrad and said, "The American people have reached the point from which they will retreat no longer." He further said the House Committee's investigation of alleged Communism in Hollywood is an attack against all Americans.

On October 31, 1947, the Washington Evening Star carried an article written by FRANK R. KENT, entitled, "The Great Game of Politics". There is a sub-heading under this title, "Communists Have Made Congress Almost Seem Silly in Film Probe". Mr. KENT starts his article by saying, "If the men who rule Russia have a sense of humor (which is not too sure) they must be laughing until their sides ache over the manner in which they have been able to handle the investigation of the House Committee on Un-American Activities into Communist saturation of the influence on the motion picture industry. On the other hand, many discerning citizens of this country are filled with humiliation and chagrin. It is no laughing matter with them. For the plain truth is the Communists have made monkeys of us in this position of showing them up. Instead of themselves being discredited, they have almost succeeded in discrediting the investigation. Instead of suffering from exposure of our subversive enterprises, they have made Congress seem silly and our system inept. The mortifying phase of this is that it has been accomplished through resort to the great traditional institutions upon which this nation was founded and to the destruction of which all Communists are pledged. In addition, they have had the enthusiastic aid of many of our leading liberals, literary and political - also of the CIO - all the radical publications and strangely enough some usually conservative newspapers whose detestation of all things Communistic is not to be doubted."



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Further in the article, Mr. KENT comments that the Committee has fumbled on several occasions during the hearings and yet the Committee is charged with uncovering un-American activities and is making an honest effort to drive out the anti-American propagandists known to infest it. This effort comes at a time, according to Mr. KENT, when the Soviet Republic is strenuously striving to poison the mind of all other nations against us. It would seem stupid to permit its sympathizers, whether many or few, to nest in Hollywood or anywhere else where they have an opportunity to drop the white lid in the coffee cup of our own people. The job of putting an end to this should commend itself to every normal American. Yet what has happened? Immediately the Committee started to sustain the charge which every informed man knows to be true that Hollywood is a hot bed of Communism, the individuals affected plus their hired attorneys, their radical supporters, all the cheap little left wing agitators, journalists, and politicians set up a tremendous caterwauling about their 'Constitutional rights'. They scream about freedom of speech and freedom of expression, they invoke the Bill of Rights, and squeal about the invasion of their civil liberties. The window dressing highly paid and extremely smug representatives of the industry impudently urging Congress to reform portentously proclaim that the next step will be censorship of the press and radio.

Mr. KENT concludes the article by stating that no clear headed person has the remotest idea that following this investigation there will be any censorship of press, radio, or screen. That anyone's Constitutional rights or civil liberties have been invaded is nonsense. Nor as a result will the Communist Party operating within our laws be outlawed though a majority of our people would like to see just that. As a final statement, Mr. KENT says that from now on, the nose of the average American movie customer will be more sensitive to the smell and they will make everybody connected with the movie production more circumspect, which surely is a gain.

In an editorial appearing in the Washington Star on October 30, 1947, it is stated that some sincere people are afraid that the House Committee on Un-American Activities, by investigating the maneuvers of the Communists in Hollywood, is inciting a mood of hysteria in this country which may lead to the sweeping away of all of our civil liberties. The article further states that this is possible even though the procedure of the Committee has been clumsy. At times, the Committee compares rather favorably with the so-called hostile witnesses who have been appearing before it. The Committee has disclaimed any belief that Hollywood is dominated by Communists and any desire to indict the motion picture industry as a whole. It has concentrated for the most part on trying to establish whether particular individuals are Communists.

The editorial then reviews several of the witnesses' testimony and their antagonistic nature when appearing before the Committee. The editorial



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concludes by upholding the Committee and making the observation that it is not of great importance whether this is an act or whether the witnesses really believe what they have been saying. The important thing is that a good many Americans who are by no means Communists seem to believe every word of it. They forget that the Un-American Activities Committee is after all a pretty small potato. They forget that these witnesses, if prosecuted for Contempt, will enjoy the full benefits of trial by jury and through appeal to the Supreme Court, the full protection of whatever safeguards the Constitution provides against intrusion on one's political beliefs.

The article concludes by stating that it is "they" (the hostile witnesses), either in good faith or by design, who are really the hysterical actors in this performance.

On November 5, 1947, the Washington Post carried an editorial entitled, "Speaking of Americanism". The article is more or less a review of previous editorials appearing in that paper and continues to deride and denounce the House Committee on Un-American Activities. The article states that the Committee has the power and judicial authority to question various individuals in order to obtain information for future legislation. According to the article, it is the opinion of the editorial staff that the Thomas Committee has broken through the reasonable bounds of a legislative agency and invaded the judicial sphere. The article states that one member of the Committee is said to have remarked that it was functioning as a national grand jury - a judicial body. One of the Committee lawyers inadvertently told witnesses that they were charged with Communism as if they had been before a Court and the atmosphere of the hearing has been that of condemning culprits for an alleged offense that has of course no legal foundation.

The article further observes that to cap the climax of unfairness, the Thomas Committee has attempted to make the alleged Communists of Hollywood testify against themselves or if they refuse to throw them into jail. The Fifth Amendment guarantees that no person shall be compelled in any criminal case to be a witness against himself. If it were a crime to be a Communist, the article continues, no Court in the land could force a defendant to take the stand and testify as to his political affiliation. Yet the Thomas Committee is seeking to punish 10 film colony witnesses for their refusal to testify against themselves under circumstances in which such testimony might be extremely damaging. The article continues that the use of these methods to pry into personal beliefs certainly has the effect of denying rights that are implicit in our constitutional philosophy and if the courts should approve such misuse of the congressional contempt power, the result would be to punish an individual for demanding freedom of conscience even in peacetime.

After continuing along this line at some length the article concludes by stating that whatever the menace from Communism may be, Congress only



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discredits itself by attempting to fight it by means that are repugnant to our constitutional system as well as to our native sense of fair play.

The Washington Post on November 5, 1947, carried an article which stated that MARTIN AGRONSKY, radio commentator, charged that the House Un-American Committee's probe of Communism in Hollywood was "un-American to the core". The article further stated that no-one in his "right mind would object to the exposure of Communism", AGRONSKY declared, at the second in a series of luncheon meetings on citizens' rights sponsored by the Washington Committee of Southern Conference for Human Welfare. AGRONSKY warned simultaneously however that the manner of exposure must not in itself be allowed to become destructive of the American way of life.

Dr. CLARK FOREMAN, President of the Southern Conference for Human Welfare, urged the audience which was meeting at the YWCA to "Prepare for the vote in the District". He warned that "If we allow people like NEWELL (CLIFFORD H. NEWELL, Past President of the Federation of Citizens' Association) and his organization to control this city's politics, we will be very little better off than the people of Virginia and the other poll tax states." (The above statement by NEWELL refers to the statement that he made to the press recently wherein he claimed that the National Lawyers Guild was carried on a list as issued by the Federal Bureau of Investigation as one of the Communist front organizations.)

On November 8, 1947, the New York Times carried an article outlining an interview reporters of that paper had with Congressman J. PARNELL THOMAS upon his return to his home in Allendale, New Jersey. The article stated that in defending the procedure of the Committee, THOMAS said that the Committee has allowed more civil liberties in the Washington hearings on Hollywood than any Civil Court would ever allow. Mr. THOMAS, according to the article, said he was not disappointed on the hearings and that the Committee's job is to spotlight the Communists. Mr. THOMAS reported to the paper that the work of the Committee had just begun and the next hearing would open December 1, 1947 and continue for two weeks, at which time, "two items which never have been disclosed will be brought to light". Mr. THOMAS estimated in the press interview, that the number of dues paying Communists in the United States was 100,000. He said there were another 100,000 who follow the Party line and 2000 or 3000 "bleeding hearts", chief of whom is HENRY WALLACE.

Special Investigator LOUIS J. RUSSELL reported to agents of this office that Chairman THOMAS had attempted to secure 15 minutes of time on the Mutual Broadcasting System in order to make a statement concerning the proposed program of the Un-American Activities Hearings and also to answer the charges made by the Hollywood group in their radio broadcast in denouncing the Committee and the method



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of conducting the hearings. The Mutual Broadcasting System agreed to give him time, provided he furnished a manuscript of his remarks eight hours prior to the time of the anticipated broadcast.

Chairman THOMAS agreed to this, and he subsequently learned that the Mutual Broadcasting Company contacted PAUL V. McNUTT, Attorney for the Motion Picture Producers of America, so that he might prepare a 15 minute answer to Chairman THOMAS immediately following the time which Chairman THOMAS would appear on the air. A member of the staff of the Mutual Broadcasting Company contacted WALTER TROHAN, who is the Washington correspondent for the Chicago Tribune and who is the ghost writer for JAMES A. FARLEY in his book, and TROHAN in turn contacted Chairman THOMAS and outlined to him the procedure that had been taken by the Mutual Broadcasting System.

When again contacted by the Mutual Broadcasting System, Chairman THOMAS advised that he was no longer interested in time on the air. When asked why his change of attitude, he advised the Mutual Broadcasting System officials of the above facts and stated that the only condition upon which he would go on the air would be at the conclusion of his remarks, to introduce PAUL V. McNUTT and outline exactly what had taken place to the public over the air. The Mutual Broadcasting Company was chagrined and embarrassed to find out that their plan had leaked back to Chairman THOMAS and of course would not allow Chairman THOMAS to go through with this plan.

Arrangements were then made by Chairman THOMAS with the American Broadcasting System for the time as originally desired by Chairman THOMAS in a satisfactory manner.

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On November 9, 1947, the newspaper PM in an article by JAMES T. HOWARD takes a strong stand against the HEARST newspaper syndicate. HOWARD claims that the HEARST newspapers have been sponsoring a campaign for federal censorship of the screen and he further states that this campaign is not enlisting any stout supporters. Several individuals were interviewed concerning their opinions as to whether or not there should be federal censorship of the screen and Chairman THOMAS upon being interviewed stated, "Personally I am opposed to censorship of any kind. Our committee is investigating Communism in the motion picture industry. We have at no time even considered censorship nor have we considered any legislation having to do with the moving picture industry." The article further relates that PAUL V. MC NUTT, counsel for the Motion Picture Association of America, upon being interviewed, also was against any type of legislation which would permit federal censorship of the screen. Likewise ERIC JOHNSTON, spokesman for the film producers and head of the Motion Picture Producers of America, stated he intended to use every influence at his command to keep the screen free. The article further quoted JOHNSTON as saying he did not propose that the government should tell the motion picture industry directly or by coercion what kind of pictures it should make. (u)

ROBERT W. KENNY of the legal staff representing the Hollywood group also was interviewed, according to the article, and he took the position that censorship is what THOMAS and his colleagues have been after all the time. The article quoted KENNY as saying: "The real purpose of the THOMAS committee has at last been made clear by its own reliable ally in the American press. From this source there has now come a ball faced demand for federal censorship. This brings the fight out into the open. The "hostile' witnesses have been saying all along that the real issue is censorship versus a free screen and the HEARST press has now confirmed this. Unintimidated Americans have traditionally hated censorship in any form. Now that the HEARST-THOMAS real intentions have been unmasked, I am confident that the THOMAS committee will be promptly and overwhelmingly repudiated by the American people." (u)

On November 6, 1947, the Boston Division furnished this office with information obtained from [redacted] concerning a conversation which occurred on October 29, 1947, between HENRY F. PRINGLE of Washington, D. C., and HARLOW SHAPLEY. In the conversation, according to the informant, PRINGLE identified himself as a writer and a resident of Washington, D.C., who had close contact with the persons in the movie industry and subpoenaed by the House Committee on Un-American Activities. SHAPLEY had never before talked to PRINGLE who suggested that if he were interested in his background that SHAPLEY read the current issue of Who's Who in America which carried some paragraphs on HENRY F. PRINGLE. PRINGLE advised SHAPLEY that he was assisting particularly MELVIN DOUGLAS, and WALTER WANGER who were arranging a radio program on Sunday afternoon, November 2, 1947, at 2:30 p.m. The purpose of the program would be to carry the testimonials of belief in the First Amendment of those subpoenaed by the Congressional committee, as well as their

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friends. SHAPLEY was advised that a 30 to 90 second script would be prepared for him if he would be in Washington in time to read it at the radio station. SHAPLEY readily agreed but pointed out that the script must be dignified and appropriate to his station as the director of the Harvard Observatory. SHAPLEY commented that NORMAN CORWIN had written a script for him which he had read over the air on Sunday, October 26, 1947, from a New York station to a nation-wide hookup. He suggested that CORWIN prepare the Washington script also. PRINGLE assured him that if possible CORWIN would do so and if not, he, PRINGLE, an accomplished writer, would do his best to satisfy the Harvard professor. (C) (X) (C)

The Washington Daily News on Monday, November 10, 1947, carried large headlines in the city edition stating that the "U.S. Commies Seek 500,000 Dupes to End House Probe." On Page 3 of the newspaper there was a Scripps-Howard release by FREDERICK WOLTMAN carrying a dateline of New York November 10th, stating that a gigantic hoax on Congress, as well as on many innocent liberals and distinguished citizens, has been launched by the Communist Party. The article went ahead to describe a communication directed by the national headquarters of the Communist Party to its various districts throughout the country directing the members to collect by December 15, 1947, a half million signatures to petitions backing the resolution of Representative ADOLPH J. SABATH, Domocrat of Illinois, to abolish the House Committee on Un-American Activities. The order was signed by HENRY WINSTON, national organization secretary, and was sent on Communist Party letter-heads. The article went on to state that the 500,000 signatures are to be presented to the House not by the Communist Party but by a "delegation of distinguished citizens" and the delegation that goes to Washington will be acting not in the name of the Communist Party but in the name of a Party front known as the Civil Rights Congress. According to the WINSTON letter, it was the Civil Rights Congress that came to the Communist Party for help. The thousands of petition blanks now being circulated by the Party all bear the name of the congress although it denies it is a Communist front. Mr. WINSTON, according to the article, refers to the Communist-Civil Rights Congress venture, has a "major front in our fight to keep Comrade DENNIS out of jail." The communication further indicated that the Communist Party considered this campaign of the greatest importance as a weapon in the battle to stem the rising tide of Fascism in the United States and therefore agreed to enlist the aid of the entire Party in helping the Civil Rights Congress reach its goal of a half million signatures by December 15th. The article concluded by stating that "speedy action in circulating these petitions is essential and we urge you to act as soon as you receive those now being sent to you." There was also enclosed with the directive, according to the article, a Civil Rights Congress appeal for $150,000 defense fund.



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On November 10, 1947, the New York Times carried an article with a Los Angeles, California, dateline indicating that ROBERT W. KENNY, counsel for the Hollywood defendants, had protested the short notice of Speaker MARTIN in calling a certification hearing in connection with the citation of contempt of Congress by the defendants. KENNY stated that notice had reached him at 10:30 a.m. Pacific Standard Time that the hearing had been called for 9:00 a.m. Eastern Standard Time the following day and he added it was physically impossible to prepare a brief and reach Washington in that time. He had wired a request to Speaker MARTIN for a postponement until Friday. According to the article, KENNY called cowardly a move to submit the citations to the District of Columbia District Attorney without formal action by the House of Representatives. The article quotes KENNY as stating that it is apparent that the Committee wishes to avoid debating the rights of these individuals on the floor of the House. KENNY concluded his statements by stating that under the law the Speaker could make such certification after a hearing when Congress was not in session.

The first witness to appear on the stand before the House Un-American Activities Committee on October 29, 1947, was SAMUEL ORNITZ. Following ORNITZ, HERBERT BIBERMAN took the stand and both of these witnesses refused to answer the questions as to whether or not they were members of the Screen Writers Guild or the Communist Party and after consultation by the Subcommittee both were held in contempt of Congress for refusing to answer.

The third witness was EMMETT LAVERY, president of the Screen Writers Guild, Mr. LAVERY readily admitted he was the president of the Guild and attempted to answer all the Committee's questions in a cooperative manner. LAVERY stated he would not deny there are probably Communists in Hollywood and in the Guild but he does not believe they have taken a dominant position. He stated he was not and never had been a member of the Communist Party. During the course of his testimony, Mr. LAVERY stated that when he first became aware of the fact that the Screen Writers Guild was being accused of being Communist infiltrated he voluntarily went to the Los Angeles Division of the FBI and advised that office that the complete records of the Screen Writers Guild and the complete cooperation of the Guild were being offered to the Federal Bureau of Investigation. He stated that since the time he contacted the FBI he has not been recontacted by anyone in that office. LAVERY was asked by a member of the Committee if he thought it would be a good thing to outlaw the Communist Party and he stated: "I depend on the word of J. EDGAR HOOVER who said it would not be a good policy to outlaw the Communist Party." At another point in his testimony Mr. LAVERY stated he was in doubt as to whether or not Communists are agents of a foreign power and Chairman THOMAS of the Committee then said: "Would you accept the word of J. EDGAR

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HOOVER that Communists are agents of a foreign power?" LAVERY's answer to this question was not direct and no further reference was made to the Director.

During the afternoon session of the hearings, Mr. EDWARD DMYTRYK and ADRIAN SCOTT, both screen writers, refused to answer the question as to whether or not they are now or had ever been members of the Communist Party and it was voted by the Subcommittee that they be held in contempt of Congress. The third and last witness during the afternoon session was DORY SHERRY, an executive at RKO Studios. Mr. SHERRY was questioned regarding the hiring of HANS EISLER by RKO and the general attitude of RKO Studios toward hiring known Communists. SHERRY stated he has always been anti-Communistic but that it has never been proved to his satisfaction that Communists are agents of a foreign principle, and he believes they are therefore entitled to think the way they want to politically. SHERRY would not give a direct answer to whether or not he would rehire HANS EISLER now that he knows him to be a member of the Communist Party.

In the morning session on October 30, 1947, screen writers RING LARDNER, JR. and LESTER COLE refused to answer whether or not they have been members of the Communist Party and as a result the Subcommittee of the House Committee on Un-American Activities recommended that they be held in contempt of Congress. As had previously been done at the hearings, a member of the investigative staff read into the record the information concerning Communist Party affiliations and activities on the part of these two men.

BERTHOLD BRECHT, a 49 year old German-born poet and writer, in testifying readily denied membership in the Communist Party or any activity in behalf of that organization. BRECHT told in halting speech the story of his flight from Nazism and although he admitted being personally acquainted with HANS EISLER, he denied ever having attended any Communist activities with EISLER. BRECHT denied ever being a member of the Communist Party in any country of the world and as all other "hostile" witnesses, requested permission to read a prepared statement into the record. After review of this statement by Chairman THOMAS, he stated it was a very interesting story of German life but not at all pertinent to this inquiry. Mr. STRIPLING, chief investigator for the House Un-American Activities Committee, in his questioning brought out that Mr. BRECHT came to this country in 1941 on a quota immigration visa and has taken out his first papers. He also asked BRECHT if he had written a number of poems, songs and plays of a revolutionary nature. BRECHT replied: "I have written a number of poems, songs and plays and of course they can be considered revolutionary because I called for the overthrow of the German government." BRECHT was then questioned as to



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whether or not he had ever visited the Soviet consulate in Hollywood and he said he had been there three or four times to receptions and festivities. He was then asked if GERHARDT EISLER had ever visited him. He said GERHARDT had been there several times with his brother, HANS, and several times alone. BRECHT stated that he and the EISLERS had played chess and talked about politics. When questioned as to the nature of the political talks, he stated GERHARDT is a specialist in such and knew very much more about the political situation in Germany.

Special Investigator LOUIS J. RUSSELL took the stand and as he had done previously furnished information concerning the Communist Party card issued to RING LARDNER, JR. and to LESTER COLE. He also furnished information for the record concerning the numerous Communist affiliations of these men. Special Investigator RUSSELL also testified that an approach was made to Dr. J. ROBERT OPPENHEIMER in 1942 while Dr. OPPENHEIMER was engaged in the radiation laboratory of the University of California, Berkeley, Calif. Mr. RUSSELL stated that the approach to Dr. OPPENHEIMER was made by HAAKON CHEVALIER, a professor at the university who attempted to find out from the doctor what was being done in the laboratory on a highly destructive weapon. It was not mentioned in the testimony what the weapon actually was but it was assumed to have been the atomic bomb because of Dr. OPPENHEIMER's connection. Mr. GEORGE CHARLES ELTENTON approached Mr. CHEVALIER and told him that Russia as an ally of the United States in 1942 was entitled to any technical data. Mr. CHEVALIER said that Mr. ELTENTON wanted the information and could relay the information to the Soviet government. Mr. RUSSELL testified that the scientist told Mr. CHEVALIER he considered it a treasonable act and certainly would have nothing to do with it. Mr. RUSSELL then brought out the fact that PETER IVANOV who is connected with the Russian consulate had told ELTENTON to seek the information.

During the course of the questioning, Mr. RUSSELL brought out that CHARLES A. PAGE, a former State Department employee who was identified as a one-time free lance writer in Hollywood and described by a Mexican Communist as one of our men, was closely associated with one LOUISE BRANSTEN, a California heiress, and it was in this manner that contacts were made with individuals in and out of the Communist Party. Mrs. BRANSTEN, according to RUSSELL, was closely associated with Mr. ELTENTON and he also mentioned several McKay radiograms sent to Moscow in connection with the above matter and also asking the officials in Moscow if they had seen the Warner Brothers picture that IVANOV had sent to them. RUSSELL tied the motion picture industry into the testimony by recalling a meeting between ALEXANDER STEPHENS, also known as J. Peters, JOHN HOWARD LAWSON, HERBERT BIBERMAN, WALDO SALT and PAUL JERICO in Los Angeles, the purpose of which was to raise funds and to discuss methods to release BROWDER from the penitentiary.

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On October 29, 1947, Mr. M. W. ROWELL, executive director of the Small Business Committee, House of Representatives, advised agents of this office that he is a member of the Republican Party and stated that a friend of his, a Mr. FRED BAKER, Republican committeeman in the state of Washington, is at the present time in Washington, D. C. on business. Mr. BAKER is an acquaintance of BARTLEY C. CRUM, one of the defense attorneys for the "19 hostile witnesses" and who is also a member of the Republican Party. CRUM on at least a half dozen occasions within a period of two days tried to contact BAKER and eventually did see him. He told BAKER that he had been anxious to talk to him because he wanted BAKER to assist him in contacting JOE MARTIN, majority leader in the House of Representatives. BAKER asked why CRUM wanted to see MARTIN and CRUM replied "to stop these contempt charges." BAKER advised CRUM that it was not necessary for him, BAKER to assist CRUM in seeing MARTIN because CRUM was already acquainted with MARTIN. CRUM nevertheless insisted that BAKER accompany CRUM to see MARTIN. According to Mr. ROWELL, BAKER did not accompany CRUM and he does not know if MARTIN had been contacted at the time he furnished the information to the agents.

During the course of CRUM's conversation with BAKER, CRUM said: "We are losing a lot of good Republicans over this thing" (referring to the THOMAS committee hearings on Hollywood). CRUM said: "We don't want to stoop to a low level in the course of our defense but we have information that THOMAS is a former member of the Catholic Church which he has drifted away from, that his true name is not THOMAS but FINNEY or FEENEY, and that he was in some way connected with the VAN SWERINGIN railroad fraud in 1932." CRUM indicated that he did not want to be forced to use this material against the committee. (It was previously brought out at the time that EUGENE DENNIS was subpoenaed before the committee that THOMAS's true name was FEENEY.)

There is being set out below information as received from confidential informants and it is believed this information is self-explanatory.

[October 29, 1947:] (C)

Confidential Informant [redacted] reported a meeting which was between DAVE WAHL and SAM SAGE from Detroit, Michigan. SAGE identified himself as being with the Wayne County CIO Council and stated that IRVING RICHTER had advised him to get in touch with WAHL. The purpose of the contact was to arrange if possible to have two or three of the Hollywood celebrities who are connected with the Un-American Activities Committee to come to Detroit and appear before the CIO convention about November 9 or 10, 1947. WAHL asked if this was a United Automobile Workers convention and SAGE replied that it was but it was not the convention as scheduled for Atlantic City. SAGE then outlined to WAHL what had happened in Detroit in the last few days. He stated that one of the very, very conservative newspapers in Detroit has (C)

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joined in the cry for abolition of the House Un-American Activities Committee. He related it was the Detroit Free Press and that it was very strongly opposed to the Committee in an editorial on October 28, 1947. He stated this was a reversal of its earlier policy and WAHL stated this has been happening with lots of papers throughout the country and especially the Herald Tribune in New York has been very good. SAGE advised WAHL he could get some free radio time when the celebrities arrive in Detroit. He also stated he has a daily radio commentator on a station in Detroit that has a very big following in the afternoon. He stated this station has the best disc jockey show with the best hooper rating of any rpogram in the area. This station has agreed to give SAGE time right in that disc jockey show. SAGE then indicated that it would have to be a hurry up job because of the elections the following Tuesday at which there has been considerable hysteria raised about Reds taking over the city. WAHL stated he would talk to some of these people but did not think they would be able to leave Washington until the hearings are over and possibly they could stop on their way back to Hollywood. DAVE asked SAGE where he could contact SAGE and SAGE stated at Cadillac 8120 and his address is [redacted] (X) b6 b7C

At 12:03 p.m., approximately one hour later, JOHN DIERKES contacted DAVID WAHL and told WAHL that BIBERMAN and ORNITZ were both cited at the hearings that day. WAHL then advised DIERKES of the above information concerning the request for Hollywood celebrities to appear in Detroit and DIERKES remarked that he thought that was wonderful, especially as the Detroit Free Press is a Scripps-Howard paper. He advised WAHL that he would immediately endeavor to ascertain people as requested. He called WAHL back a few minutes later saying that all the Hollywood people had checked out of the Hotel Statler and were probably in New York City. DIERKES stated he would follow up on the request and try to obtain these people for Mr. SAGE in Detroit. (X)

At 2:00 p.m. on the same date JOHN DIERKES again contacted DAVE WAHL and DIERKES advised that JOHN KNIGHT of the Knight papers had breakfast with BARTLEY CRUM some three weeks ago in Chicago and CRUM had remarked that the State Department had a file on the "mufti" and that he had information that was as accurate and useful as that of the State Department and KNIGHT wants this and wants to publish it. CRUM indicated that he could obtain this information for KNIGHT and would send it to him. DIERKES asked WAHL if he would call Metropolitan 2844, which is Mr. PAUL LEECH, a representative of Mr. KNIGHT here in Washington, and was told to get in touch with CRUM in regard to this and asked what, why and where as to securing the above records. WAHL said he would make the call. (X)



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October 30, 1947:

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At 11:32 a.m. this date Confidential Informant [redacted] reported that b7D
SELMA REIN had at that time contacted Mr. WIGGINS at the Washington Post. SELMA spent approximately 12 minutes telling Mr. WIGGINS that she has been a reader of the Post for ten years and that their accounts of the Un-American Activities hearings are not being reported accurately. SELMA said that the news reports on the front pages do not conincide with the editorial page. WIGGINS replied that is the way we try to run the paper--we try not to have the news colored by our editorial views. SELMA then pointed out a particular article which she called as being colored by Miss MARY SPARGO (phonetic) who wrote the article. WIGGINS said he had no evidence to indicate that Miss SPARGO does not write impartially. SELMA said she is sure that someone like SPARGO who was once a spy for the Un-American Activities Committee is highly prejudiced in their favor. WIGGINS said he has followed the accounts of the hearings in the other papers and found that SPARGO's accounts are the same. SELMA said five times as many people read the news as read the editorials so that five times as many people are influenced by MARY SPARGO's news articles. WIGGINS then pointed out to SELMA that her figures were not accurate and that a study of the readers was made three times per year and the editorials are read by as high as 35% to 38% of the readers. SELMA again brought up the fact that SPARGO was once in the pay of the Committee and testified before them as a spy. WIGGINS said we have a lot of people in the government of the United States who are engaged in a reputable business of getting information for government bodies and I don't carry my antipathy of the Committee where I don't think a committee of Congress has a right to operate or where it is not reputable to be employed by them. SELMA objected to the way Miss SPARGO refers to the National Lawyers Guild as "the organization that was cited as a Red front by Attorney General BIDDLE." WIGGINS said he thinks it pertinent for the readers to know that the National Lawyers Guild is widely believed to be a part of a Red front organization. Continuing WIGGINS added if there is not anything in reproach about being a Communist, he does not know why people object to being identified with them. SELMA replied "I don't know one way or the other." At no time during the conversation did SELMA REIN give her name or identify herself to WIGGINS. (b) (4) (4)

At 3:10 p.m. Confidential Informant [redacted] reported that HERB b7D
SCHIMMEL had contacted PALMER WEBER. WEBBER mentioned he was leaving town that day, going to Indiana, then to Kentucky, and back to Washington the following week. HERB indicated he did not know how much longer he would be able to retain his present employment but possibly may be able to hang on. (b)(4)



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PALMER stated that we will fight it out with GEORGE BENDER when he comes in. SCHIMMEL stated that the reason he contacted WEBER is to see whether WEBER thinks GEORGE BENDER might do something on these hearings before the Un-American Activities Committee. PALMER was of the impression that he did not think he would, stating that BENDER could not afford to. SCHIMMEL then asked PALMER if it would be worthwhile to have BARTLEY CRUM call BENDER. PALMER replied in the affirmative and SCHIMMEL said he was going to do it, but wanted to first know what WEBER's reaction was. PALMER indicated he was in favor of CRUM's calling BENDER. (U)

At 4:20 p.m. Confidential Informant [redacted] reported that MARTIN POPPER had contacted his wife at home and said they have a great victory with the termination of the hearings and he would tell her more about it later. KATHERYN POPPER stated that CLEO and DALTON TRUMBO were coming to their home for dinner that evening and that MARTY could invite eight more people. They decided they would also have BEN MARGOLIS, CHARLIE KATZ, HERBERT BIBERMAN and SAMUEL ORNITZ and their wives. b7D

At 7:58 p.m. Confidential Informant [redacted] reported a conversation between KATHERYN POPPER and FEO ATHANASSOV who is the wife of BOYAN ATHANASSOV, Bulgarian minister to the United States. KATHERYN invited the ATHANASSOVS over to meet some of the Hollywood people who are dining with them and FEO promised they would be over at approximately 9:30 p.m. KATHERYN also asked FEO to call the MAKIEDOS and invite them as KATHERYN had lost the number. b7D

At 8:05 p.m. LETSA MAKIEDO contacted MARTIN POPPER and stated they were sorry but they could not come to the POPPERS' that evening.

At 8:10 p.m. MARTIN POPPER contacted VLADOV HOUDEK of the Hungarian Mission and invited him and his wife over to meet some of the Hollywood people. HOUDEK stated he would be over but his wife would have to remain with the children.

At 8:16 p.m. MARTIN POPPER invited FRANK DONNER and his wife, MADELINE, over to meet his Hollywood friends. MADELINE DONNER stated her husband, FRANK, was in Ohio but she would come over if POPPER would promise to see that she got a cab home.

WFO 100-18990

October 31, 1947:

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At 9:57 a.m. Confidential Informant [redacted] reported that DON MURTHA asked if DAVE REIN had been in touch with the committee on the reception for the Hollywood people tomorrow. DAVE said he is the committee and in charge of the arrangements and LOU LEEDS is in charge of the tickets. DAVE will purchase the food and liquor for the reception. DAVE replied that the tickets are going fairly well but he has not had a final report from LEEDS. DON is afraid because of the hearings coming to a close that some of the Hollywood people might leave town before tonight. DAVE said the Hollywood people are scheduled for a big cocktail party in New York on November 2, 1947 therefore the 19 Hollywood defendants will not leave the East Coast. DON said he had been talking to RUTH RUFKIN who said that BOB KENNY was staying over for the party but she was not sure of BARTLEY CRUM. DAVE said he would check with BOB SILVERSTEIN on this immediately. DON said if it has not been going well and it appears as though it is going to be a flop, they should get some people together at noon today to call people on the phone, that if they had to dig up a hundred people they could do it. b7D

At 2:52 p.m. DAVID REIN contacted DON MURTHA at the Labor Department and said that BOB KENNY will be at the reception tomorrow night but BOB SILBERSTEIN and MARTIN POPPER are still working on CRUM to stay. DAVE said he was unable to contact LOU LEEDS and as a result did not know the result of the ticket sales. JOE FORER, DON MURTHA and DAVE REIN will serve the drinks and FRANK REEVES, a Negro member, has tickets but DAVE does not know whether he sold any. DAVE also stated LEEDS will be at the door to collect the money. The admission is $1.50 and the drinks will be sold. They then discussed the amount of liquor they should buy for the affair.

At 10:17 a.m. Confidential Informant [redacted] stated that VIRGINIA DURR and KATHERYN POPPER talked about the party tomorrow afternoon. KATHERYN said that MARTY is going to New York on Sunday and that most of the 19 went to New York that day. KATHERYN thinks the lawyers are going to be in New York tomorrow. KATHERYN said she spoke to BOB SILBERSTEIN last night and he said the party is still going on. Both KATHERYN and VIRGINIA discussed the Un-American Activities hearings and both agree they have won a temporary victory and that the reason the hearings were stopped was because the committee began to feel that public opinion was against them. KATHERYN said that last night they all felt very good about it and that they had forced a retreat if only temporarily. VIRGINIA stated she spent Wednesday at the hearings and "it's real frightening--a dreadful witch burning atmosphere." VIRGINIA said she b7D



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sat with MARTHA GILHORN (phonetic) who has been through all these things everywhere. MARTHA said it was just exactly like the beginnings of the kangaroo courts in Germany. They do not send them to jail but they deprive them of their livelihood if they can. VIRGINIA said she does not think it quite that bad and the newspapers were not as bad as they might have been. VIRGINIA said it seems to her they were trying to get the motion picture industry to promise to fire them all and get a black list of people they consider subversive. KATHERYN said the Committee also wants the industry to commit itself to make anti-Soviet and anti-Communist pictures. VIRGINIA said she went to the hearings particularly to hear LOWELL MELLETT, stating he is a great friend of theirs and lives out by them. She complained that MELLETT was not called to the stand. VIRGINIA goes on to say that the terrifying thing about the hearings is that it is all being done on a completely false basis. KATHERYN said as far as she knows the party is still on tomorrow afternoon so they will see each other then. VIRGINIA mentions that KENNY and CRUM are the only ones she particularly wanted to ask out tomorrow afternoon so if they are in town she, VIRGINIA, will personally invite them. (C)

At 11:55 a.m. according to Confidential Informant [redacted], KATHERYN POPPER contacted ROBERT KENNY at the University Club and said that Mrs. VIRGINIA DURR had wanted them to come out to their house Sunday. KENNY said he would be on the 20th Century going up to New York Saturday night but will be here for cocktails and leave on the midnight train. KENNY stated he is going to be on the Meet the Press radio program tonight-- "I have IZZY STONE, JIMMY WEXLER and PHELPS ADAMS of the New York Sun." ROBERT KENNY said IZZY is coming over to have dinner with him so they can plan the questions. KATHERYN asked how BOB feels about the thing and BOB said he thinks we are in very good shape. BOB thinks the committee exposed itself. (C) b7D

At 4:50 p.m. Confidential Informant [redacted] reported that RHODA BUXBAUM asked MIRIAM DRIMMER (phonetic) how her collections of money were coming. MIRIAM replied not too well. Then RHODA stated that Congressman SABATH had introduced a bill to terminate the House Un-American Activities Committee and the bill is now with the House Rules Committee. RHODA said it will take a lot of pressure to get the bill out of the committee and suggested that they either preparea a letter or postcards or get the individual union members to write their own members to the House Rules Committee and tell them to send the bill forward. Also, they want all the union members to write to their Congressmen and tell them to terminate the Committee. RHODA suggests she will draw up a sample letter saying that it is a labor baiting committee. MIRIAM said that there has been so much name calling already and it is unsuccessful. She suggests they get (C)(U) b7D

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some legal reasoning or something. RHODA said she gets so mad she could probably write a letter of three pages herself. She said the basis on which you attack the Committee is that it has promised to investigate the KKK and a lot of other things and it has not. RHODA said so far all they have investigated is the Winston-Salem strikers which was plainly an effort to intimidate them, the anti-Fascist committee, and the movie industry. RHODA said that the Committee did not substantiate their charges on the movie industry. RHODA then read part of a transcript of an interview between BARTLEY CRUM and ED HART on the radio. In it CRUM was saying that the Committee has developed the following standards on un-Americanism and anyone who believes in the following things is either a Communist or un-American. The list includes: If you listen to PAUL ROBESON, you are a Communist; if you believe there is prejudice against Jews or Negroes; if you poke fun at rich people; if you live over a grocery store; if you laugh in such a manner that you look downtrodden. RHODA said CRUM took all of these quotes from the transcripts of the Committee of the "friendly witnesses." They both believed that it is a very good idea to write the letter and they plan to meet on the following Tuesday to get the letter prepared and decide to get 50 cards and 50 envelopes. They will stamp and address the envelopes to be sure the people sent them in. RHODA said in a later conversation that the address to which the letter should be sent is LEO A. ALLEN, Chairman, House Rules Committee, House Office Building, Washington, D. C.

At 10:47 p.m. BEANIE BALDWIN from New York contacted MARTIN POPPER and asked if MARTY OSTRANDER (phonetic) had seen MARTY that night. MARTY said no that he was probably at the Hotel Shoreham right now. They then discuss the difficulty being had in Philadelphia concerning the obtaining of Independence Hall in order to have a rally sponsored by the Progressive Citizens of America. MARTY stated that they did not desire the meeting to be held in Independence Square in Philadelphia because they were afraid they would be jeered or booed and as a result there would be screaming headlines throughout the country stating that a meeting which they addressed in Independence Square was either broken up or a large fight took place. MARTY said it was on this basis they desired an indoor meeting in Philadelphia. MARTY became very excited in contending that the witnesses have a tremendous job to carry on without getting into a fight in Philadelphia and that they should not have to be used to make a free speech fight in Philadelphia. MARTY feels that under the circumstances in Philadelphia harm has already been done when a whole city administration says they do not want "these guys" to come in and that is not very helpful in the fight against the Un-American Committee. MARTY tells BEANIE that he (BEANIE) does not have to persuade him about building the PCA as MARTY is a member of the board and on the council of PCA. BEANIE points out he is not thinking of this thing in connection with PCA but in terms of the whole broad side. MARTY explains this is not the way to conduct a broadside as it was agreed by everyone there that it was a



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mistake and we should ~~not jam down~~ astrander their throats something they do not think is sound. MARTY explains that "all of us" should agree that a "lousy mistake" was made as "these guys" should never have gone through a city fight involving "these guys" at this time because of all over the nation there will be headlines that "these guys" were refused the right to speak by the city administration and had to get court injunction and a bunch of Legionaires booed them and a bunch of other people were against them. MARTY adds that BEANIE knows the press will not be with us on it. The situation being what it is, MARTY can not understand why the Philadelphia people could not have got us "off the spot" and have an indoor meeting. BEANIE's explanation is that their problem is that they advertised this meeting. MARTY can not understand why their Philadelphia people can not hail this as a victory for free speech and hold it in a hotel. MARTY adds that their Philadelphia people got this injunction and why does the issue have to be forced. BEANIE stated that the thing is being argued tomorrow in the Circuit Court. MARTY explains that makes it even worse since suppose the Circuit Court reverses the District judge and then the meeting can not be held in Independence Hall. BEANIE said he understands that every step of these plans were cleared, not with MARTY, but that they (Philadelphia people) talked with BIBERMAN right along. MARTY said he (BIBERMAN) is over at the Shoreham Hotel now and that MARGOLIS is with him and is giving him the whole story and BIBERMAN will undoubtedly check with New York with some of the leaders.

MARTY confirms that "these guys" are willing to come up there (New York) and can really do a job by saying there is victory, etc., and now they are placed in an embarrassing position. MARTY explains that it is not fair to get LEWIS MILESTONE having eggs thrown at him on the steps of Independence Hall as that is what the THOMAS committee would like. MARTY remarks that this is the major civil liberties fight in this country and the first good one and he can not understand why their record should be blemished and public relations issues created. POPPER remarks that early in the week when the Philadelphia meeting was proposed they would not have a meeting at Independence Hall if there was any problem and the next thing they heard was late this afternoon the city council had said no and the court injunction was sought--- "that really raised our skins off our backs because we know what the hell that means. We don't want a repitition of the Trenton thing with EISLER---that isn't going to help us." MARTY then asked BEANIE if he heard KENNY on the Meet the Press program and BEANIE answered he had not and then MARTY said he did very good. BEANIE thinks KENNY did a "terrific job" when they called him on the stand the other day. MARTY remarks "brilliant" and adds it is the first real counteroffensive since ROOSEVELT's death. They conclude the conversation by stating that MARTY believes he is coming up to New York on Monday and hopes to see BEANIE.

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At 11:04 P.M. Confidential Informant [redacted] reported a conversation between MARTIN POPPER and BEN MARGOLIS and MARTY OSTRANDER (ph). During the course of this conversation these three individuals were discussing the difficulty being had in obtaining Independence Hall in Philadelphia for a rally sponsored by the PCA at which the featured speakers were to be the "Hollywood Group." The main trend of this conversation was the difficulty had in obtaining the Hall and the fact that their attorneys in Philadelphia were going to fight a ruling handed down by the United States District Court preventing them the use of the Hall, and were going to appeal to the Circuit Court in Philadelphia. MARTY OSTRANDER indicated that SOL WALBAUM, local Philadelphia attorney, was handling the case for them in Philadelphia. (SOL WALBAUM is a known Communist of the Philadelphia Field Office and has been Communist Party attorney as well as a Director of the Philadelphia School of Social Science, a Communist Party organization, for the past several years) It was also indicated that the appeal was scheduled for hearing just three hours before the scheduled time for the rally and due to the large amount of newspaper publicity they were afraid that a large group of "Vets" as well as "the whole damned town" was going to be there and interrupt any attempt at holding a rally. b7D

MARTIN POPPER indicated that it was his opinion that the whole situation in Philadelphia was handled badly and that such adverse publicity in connection with the meeting would "put the guys (LARRY PARKS and LEWIS MILESTONE) on the spot and they could not stand such adverse publicity." The conversation was concluded by MARGOLIS stating that it was a question of how it was handled, and that if the people there can handle it so that it comes out that way, maybe we could take a chance on the meeting.

At 2:45 P. M. on this day Confidential Informant [redacted] reported a conversation between an unidentified woman in WYNN NATHANSON'S office in New York City and DAVID WAHL. She advised WAHL that they had not been able to get anything as yet for BARTLEY C. CRUM at the St. Regis Hotel. WAHL said that CRUM had come up with something at the New Yorker, but in case they did get someting at the St. Regis to call CRUM here in Washington at the Hay Adams Hotel. DAVE stated that CRUM would be at the Hay Adams Hotel until 9:00 P. M. tonight. He also advised the unidentified woman that he, DAVID WAHL, is leaving on the 4:00 o'clock train for New York City and upon arrival would contact NATHANSON. The woman gave WYNN NATHANSON'S new phone number as REgent 4-6212. DAVE mentioned in the conversation that CRUM is to see NATHANSON and FEINBERG (ph) on the following afternoon. b7D

November 1, 1947:

At 10:00 A. M. Confidential Informant [redacted] reported a discussion between COLEMAN ROSENBERGER and HENRY COLLINS wherein COLEMAN advised COLLINS that he just discovered that the Lawyers Guild reception for BARTLEY CRUM and ROBERT KENNY was being held this evening from 4:00 to 6:30 P. M. COLEMAN said he thinks maybe he will stop by the reception as he is going to his office. COLEMAN asked if b7D



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HENRY COLLINS was coming in to the reception. HENRY stated that he was having some people come out and COLEMAN said he is sorry that he had misinformed HENRY on it as he thought it was for Monday. HENRY said one of the persons coming is a lawyer who is probably a Guild member and the other two are girls. COLEMAN advised COLLINS that they are charging a dollar for admission to the reception, which was to be at the POPPER home. COLEMAN stated he would come out to HENRY's place after he stopped by the reception. COLLINS indicated that he might come in to the reception himself.

At 5:30 p.m. Confidential Informant [redacted] reported that JOHN MC TERNEN (phonetic) talked to MARTIN POPPER from California and asked how MARTIN and everything was progressing. POPPER indicated that "we feel pretty good." MC TERNEN then stated that "the same thing (Un-American Activities investigation) is developing out here and the state committee is going into session Monday--the Peden (ph) Committee. They are apparently going to pick up certain of the things that were left off in the THOMAS Committee. We want to work out a similar campaign here and we feel it terribly important to have one of the guys who was in on the THOMAS Committee back here Monday morning." b7D

POPPER indicated that all of the men are out of town at present and suggested that JOHN call BEN MARGOLIS directly. MARTIN stated further that MARGOLIS is in Philadelphia but will be back in New York City tonight where he is stopping at the Park Central Hotel. He said BEN was attending a meeting in Philadelphia and JOHN asked if it would be possible to get through to LOUIS MC DAY or anyone immediately. POPPER indicated that it was very doubtful, inasmuch as the reception in Philadelphia was probably over by this time. POPPER also advised MC TERNEN that CHARLEY KATZ, another Los Angeles attorney, is also with BEN MARGOLIS in Philadelphia and that he also will be back in New York that evening. CHARLEY KATZ, according to POPPER, is staying at the Fifth Avenue Hotel. JOHN then asked POPPER if he would send him all copies of all motions that were made in Washington before the Un-American Activities Committee and requested POPPER to address them to RICKIE GLADSTEIN (ph), [redacted] MARTIN indicated that he would try to send the copies that evening, stating that he may have trouble inasmuch as most of the material has been taken with the attorneys to Philadelphia and New York, but he probably has copies of most of the motions. JOHN asked if MARTIN has any suggestions and POPPER replied that JOHN knows the general pattern of the hearings "and I don't think there is anything more that one should say over the phone." b6 b7C

They then discussed how their propaganda campaign is progressing and JOHN replied that it is going over great on the West Coast and the reaction was just magnificent. They concluded the conversation by stating that it was vitally important to get these motions out to California by Sunday so that BERT MEDISES, JOHN MC TERNEN and RICKIE GLADSTEIN could spend some time Sunday evening looking them over.



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[November 2, 1947]

At 2:57 P. M. Confidential Informant [redacted] reported that BOB SILBERSTEIN on that date contacted MARTIN POPPER and said he had just remembered that the editor of the Harvard Law School Record, which has a circulation of all the law students and about 5,000 of the Harvard Alumni, wrote to him enclosing a letter to KENNY. BOB thinks it would be very useful "to get such an article in," and asked if POPPER will write it. POPPER will see that an article is written for the Harvard Law School Record and will have it signed by ROBERT KENNY and possibly BARTLEY CRUM also. He then advised SILBERSTEIN that he would be going to New York early on the following morning, since there are a couple of conferences on "this Hollywood thing" before the people go back to Hollywood. b7D

[November 3, 1947]

At 10:00 A. M. Confidential Informant [redacted] reported a discussion between PEGGY McINTYRE and KATHRYN POPPER wherein PEGGY said she spent Saturday evening with GAIL McDONALD, who told PEGGY that she had had the most wonderful time of her life doing work with the POPPERS the preceding week. PEGGY stated that on the basis of such a recommendation she wondered if there was any possibility of any additional work coming up that she might obtain. KATHRYN advised that the hearings have been called off and everyone had left Washington and MARTIN had gone to New York that morning. KATHRYN told PEGGY that she knew of nothing at the moment, but would like to have her phone number so that if an occasion arose she would be able to contact her. PEGGY stated that she has been out of work for about two weeks and that most of the preceding week she was just a volunteer down at the Southern Conference for Human Welfare offices. PEGGY McINTYRE gave her phone number as REpublic 5983. She said she could type and is an economist or statistician, and has what the Government calls a P-3 classification. She also advised that she has just quit the President's Commission on Higher Education. The Commission's report is now finished, according to PEGGY, so that they dismissed three individuals, one of which was PEGGY. PEGGY indicated that she needs something awfully bad and would like something along the lines that we all believe in. KATHRYN said that apparently there is not going to be much doing in Washington because the group is going back to the Coast and KATHRYN supposes that most of the attorneys' work will be done from there. b7D

PEGGY also stated that although she would like to work for money at the present time, she would also be willing to volunteer. PEGGY asked if there would be anything for her at the LAWYERS GUILD office and KATHRYN stated that there was nothing for money at the Guild because the Guild is broke. PEGGY stated that so far as any volunteer job of any duration was concerned, she has been a Board Member of the SOUTHERN CONFERENCE FOR HUMAN WELFARE since the first meeting in Birmingham, Alabama, about ten years ago, and GORDON McINTYRE, her husband and she were both workers in the South and there is some sentimental attachment.



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She stated if KATHRYN attempted to call her and was unable to reach her at home, KATHRYN was to call her husband at EXecutive 3300, Extension 46, at his office, which is at the Bureau of the Budget, and suggested that if there should be any message, for KATHRYN not to leave the name of the organization, but just leave her name and the phone number.

KATHRYN then asked where PEGGY resides and PEGGY asked KATHRYN if she ever knew LEROY and MARTHA DAVIDSON. KATHRYN answered in the negative and PEGGY said LEROY is the boy who bought all the art for the State Department this year--"that wonderful stuff that the President called a bunch of trash." PEGGY said they live in the same apartment the DAVIDSONS had and it is on [redacted] They concluded the conversation by agreement to meet for lunch some day the following week.

b6
b7C

November 4, 1947

November 5, 1947

At 12:10 P. M. Confidential Informant [redacted] advised that MARTIN POPPER had on that date contacted CHARLEY KRAMER while he, POPPER, was in New York, and KRAMER was in DAVID WAHL'S office, inquiring whether CHARLEY has ever heard of BETTY HAYS' husband, WILLIAM HAYS, (in the Office of General Counsel, CIO) who has the reputation of being a good public relations man, and who is doing public relations for "this outfit" against World War III. POPPER was unable to recall the name of the organization and KRAMER indicated that he may have run into HAYS, however could not recall him, but would check around that afternoon and recontact POPPER. POPPER advised KRAMER that he thinks the setup will be that he, MARTIN, will continue as Washington counsel. MARTIN wants to have a long talk with KRAMER about the set up and what can be done, and CHARLEY wanted to discuss WILLIAM HAYS with MARTIN because MARTIN has RANDY FELTUS in mind also. CHARLEY advises against using FELTUS and MARTIN stated that he was reluctant to, but there was no other one around. KRAMER stated that they had been thinking about this matter earlier in the day and were discussing who could be obtained for this position.

b7D

KRAMER will try to recontact MARTIN after checking on HAYS and one other person that KRAMER had discussed earlier in the day. MARTIN suggested that they have a long talk on the following day because there were several aspects and "maybe you (KRAMER) can be involved." CHARLEY then discussed with MARTIN the item of appearing in the Washington newspapers this morning to the effect that the THOMAS COMMITTEE will resume its investigation and hearings and MARTIN thinks the press release is based upon THOMAS' radio speech on the previous night, of which KRAMER was not cognizant. CHARLEY indicated that there are two divergent stories--that the Committee will resume activities and that the press release



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was merely publicity to keep the thing alive. CHARLEY related another story to the effect that general Press Club gossip is that the leadership stepped in and intervened in this thing.

CHARLEY started to relate that he has two ideas which he had discussed with a couple of people that morning and which they thought well of in connection with the possibility that the hearings will continue in a couple weeks which will concide with the reopening of Congress. At this point KRAMER decided that his discussion would keep until the following day and thought best not to discuss it further over the phone. They agreed to arrange a meeting on the following day.

At 12:20 p.m. Confidential Informant [redacted] reported that WYNN NATHANSON had contacted DAVID WAHL and NATHANSON stated that he had a call from a fellow named HAUSER of the National Zionist Fund who had stated that BARTLEY CRUM was speaking for them in New Rochelle, New York, on the 13th of November. WAHL indicated that he believed it impossible inasmuch as CRUM left by train for San Francisco on November 4th and will spend the weekend in Aptos, California. WAHL suggested that HAUSER wire CRUM to confirm this, inasmuch as CRUM probably did not know what he was doing when he accepted the invitation to speak. b7D

NATHANSON then asked WAHL if he had a good biography of CRUM and WAHL stated that he did not but suggested that WYNN contact JOHN DIERKES and if IDERKES is unable to dash off a biography, WAHL then suggested that WYNN write or wire Miss ULLNER in CRUM's office telling her what he desires. The balance of the conversation concerned the organization in which DAVID WAHL has recently secured employment, namely The Americans for Hagannah.

[November 6, 1947]

At 10:25 a.m. Confidential Informant [redacted] reported that ROBERT KENNY had contacted MARTIN POPPER and POPPER advised KENNY that he had just returned from New York that morning. KENNY said that the Hearst correspondent, SENTNER (ph), has a signed story this morning saying that ROBERT STRIPLING, chief investigator for the House Un-American Activities Committee, has just discovered a short cut in that the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that is what Representative THOMAS is going to do. POPPER said that he has two things in mind but as yet Speaker MARTIN hasn't arrived in Washington. POPPER will make a formal call on Speaker MARTIN and second, have some other people see MARTIN. POPPER indicated that he particularly was going to have Congressman BENDER of Ohio "who seems to be more possible than anybody else in the way of help." b7D

George H



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POPPER wonders if anything can be done in this line with WARREN of California. BOB feels that WARREN would not be willing. BOB suggested also that someone ought to get BARTLEY CRUM to contact his friend, JACOB JAVITZ, Congressman from New York, to contact Speaker MARTIN. POPPER also suggested that WELCH of California also be contacted. BOB says the Hearst papers are behaving badly and WELCH plays ball with them pretty closely. BOB said for POPPER to have his secretary, RUTH RIFKIN, air mail BOB's accounts out to him today as he will be needing them.

POPPER said that "we are anxious to have DOUGLAS (HELEN GAHAGAN DOUGLAS) begin moving in on this stuff." BOB asked if POPPER meant MELVIN DOUGLAS and he stated, no that he meant HELEN DOUGLAS. Someone should see her, according to POPPER, and get a commitment as to what she is willing to do on this. BOB stated he will find this out as the liaison is not too good in Washington.

At 11:43 a.m. Confidential Informant [redacted] reported that MARTIN POPPER contacted WILLIAM HAYS who is employed in the general counsel's office of the National CIO Organization with LEE PRESSMAN and asked BILL what he was doing these days. BILL stated that he was representing a couple of trade associations but that all of his time was not taken up. MARTIN stated that he would like to talk to BILL about a job that would take a lot of time on this Hollywood business. BILL said that he is interested and asked when he should come down. MARTIN told him that the sooner the better and BILL stated that he would contact POPPER at approximately 2:30 p.m. this day. They concluded the conversation but agreed to have lunch together at 12:30 p.m. that day. b7D

At 3:35 p.m. Confidential Informant [redacted] reported that SELMA REIN contacted BETTY HAYS and BETTY mentions that her husband, BILL HAYS, is now working for ROBERT KENNY and is to work for the "bill" on the citations. BETTY said that they are both very thrilled about it and SELMA thinks it an excellent idea. The balance of the conversation was not pertinent to this investigation. b7D

November 7, 1947

At 9:47 p.m. Confidential Informant [redacted] advised that JOSEPH HANLON had contacted MARTIN POPPER and advised that he was with the Washington bureau of the St. Louis Post Dispatch and he is trying to get hold of JOHN ROGGE tonight because of the broadcast of ED MURROW tonight which quoted him, ROGGE, as saying that there were going to be six people indicted in the New York Grand Jury investigation of supposed Communist activities in Washington, and that ROGGE knew about it because he had been employed as attorney for three of them. b7D

HANLON said that CHARLEY KRAMER said that MARTIN POPPER might be able

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to suggest how to get in touch with ROGGE. HANLON said the broadcast incidated that ROGGE is in Los Angeles. POPPER said if he is in Los Angeles, he doesn't know how to reach him and he, POPPER, hasn't seen him for weeks. HANLON then asked if POPPER would be available the following day if he, HANLON, doesn't reach ROGGE, and POPPER stated, "Yes, either at home or at the office."

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At 10:05 P. M. Confidential Informants [redacted] and [redacted] reported that MARTIN POPPER, while talking to PALMER WEBBER, suggested that WEBBER ought to help him persuade Congressman BENDER to do a couple of things. PALMER has already talked to BENDER about it, and BENDER said that he will see what he can do for POPPER. POPPER indicated that he will go to see BENDER in his office on Monday. PALMER stated that HERBERT SCHIMMEL would go up to the Congressman's office with POPPER. PALMER indicated that BENDER said he would do everything within reason that he could. PALMER told POPPER to go in and see SCHIMMEL first and SCHIMMEL will go in to BENDER'S office with him. PALMER then asked if "they" were on the offensive yet, and PALMER countered by asking if "you" lawyers have quit quarreling like a bunch of legal bloodhounds and gotten down to doing a real mass job. POPPER said they were trying like Cain and then asked PALMER how CIO PAC was going to help us. PALMER did not answer this query and they concluded by stating that they would contact each other again the following day. b7D

At 10:10 P. M. Confidential Informant [redacted] reported a conversation between MARTIN POPPER and BILL HAYS at which time BILL said "we" got the following Congressmen for the broadcast: b7D

HERMAN P. EBERHARTER
EMANUEL CELLER
VITO MARCANTONIO
ADOLPH JOHN SABATH
GEORGE G. SADOWSKI

POPPER said that that was good stuff and MARTIN advised that he would be seeing Congressman BENDER on Monday. BILL said Congressman CHET HOLIFIELD wouldn't go and said no, because even though he, HOLIFIELD was 100% with us, he was worried about the political situation there in California and this would be an ideal target for his opponents. POPPER, after considering a little bit, said "We are going to put the head on them out there." MARTIN said he will con BOB KENNY, that they can't get away with that stuff. BILL said HOLIFIELD worked very hard here for THE COMMITTEE FOR THE FIRST AMENDMENT, but is not the least bit set on his vote against the contempt citations, although he, HOLIFIELD, agrees right down the line. BILL said HOLIFIELD is afraid of the coming election and MARTY says, "We'll make him afraid, since we have votes out there too." BILL said that HOLIFIELD isn't even sure that he will vote against us. MARTY indicated that was very good information,



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since that meant that they really had to go to town out there in California. BILL said if that holds for HOLIFIELD that conclusion will go right down the line on the delegation. BILL has held up calling Congressman HAVENNER. MARTY suggested that BILL lay off California since HOLIFIELD indicated what the problem was.

POPPER stated that he was expecting a call from Los Angeles about 9:00 A. M. the following day and will give them this information about HOLIFIELD and tell them to get on the ball, otherwise will be scooped, since it is the whole delegation out there. BILL indicated that that depends on the dinner and everything else. BILL said that SABATH was out as far as the dinner was concerned, since SABATH does not know when he will be back, but SABATH would be on the broadcast by transcription or pickup. BILL said that Congressman SABATH is not coming for the opining session of Congress, since he is not well. POPPER indicated that that was bad, since SABATH wouldn't be on the floor then.

MARTIN knows Congressman SADOWSKI pretty well personally. BILL said SADOWSKI will be here and wants to get together with us about Friday and get the stuff to go. MARTY said he was glad about SADOWSKI. MARTY asked about Congressman JACOB JAVITS and BILL said JAVITS, although he did not know what his calendar is, would let BILL know on Tuesday when he, JAVITS, is in town. POPPER stated that he would go up to see JAVITS at his office. MARTY is going to try to get some comments from JAVITS friends and shame JAVITS, and also get the New York people after JAVITS. BILL thought that JAVITS could stand a little pressure.

BILL will see Congressman MORRIS tomorrow at 10:00 o'clock. BILL stated that the broadcast will need more work since BILL had a turndown on the two broadcasts. MARTY said that "We will have the FCC after us." BILL said that it was the All-American Hookup and MARTY said "Both American?" and BILL said, "Yes." It was not turned down in Washington, but in New York. BILL said that they carried very good news converage of the House Un-American Activities hearings and also on-the-spot broadcasts and BILL admitted that was right and, secondly, they said there had been two broadcasts for the Committee for the First Amendment, at which time POPPER interrupted to say that they had paid for it, and thirdly, after the hearings were suddenly terminated, the hookups asked KENNY for a statement and KENNY made a statement, which MARTY said was one and one half minutes. BILL said that the above is their hookup story and actually our argument is not in Washington, but in New York. MARTY corrected him and said, "No, the FCC."

BILL said that the two broadcasts by Congressman J. PARNELL THOMAS and O'NEIL of the American Legion, were in answer to the two by the Committee. The hookups feel that they have given it equal balance. MARTY said they haven't since the Committee paid for it. MARTY says we need three or four more guys

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which we should be able to get by Monday or Tuesday.

BILL said that WALTER HUBER of Ohio was going to call BILL about midnight. BILL was perturbed about running up the telephone bill. BILL wanted to get together with MARTY tomorrow night, but MARTY said he and KATHRYN are going out somewhere. (From previous information, the POPPERS are attending a reception at the Soviet Embassy on the following evening). MARTY will contact BILL tomorrow afternoon. BILL stated that he has to see Congressman SOL BLOOM tomorrow, but BILL is not going to touch this on BLOOM because BLOOM is out on this, but BILL has to see BLOOM on some other matters. MARTY will contact BILL tomorrow and will leave a message if BILL isn't there.

Confidential Informant [redacted] advised that on the same morning POPPER talked with BEN MARGOLIS, Los Angeles, advising he saw Speaker MARTIN today and MARTIN takes the position under the law if Congress is not in session and the Committee recommends certification (citations), it is mandatory for him to do so. POPPER claimed this is untrue and incorrect, and that he had gotten a concession from MARTIN to allow oral argument before him. POPPER stated he is working on the brief on the legal point, but there is not much law on the subject and it is very clearly a matter of discretion for the Speaker. He argued if Congress can vote it down, there is no reason why the Speaker can not do so. POPPER mentioned bad news in that someone had spoken to CHET HOLIFIELD, who is not convinced he will not vote against the citation, and he will not go on the broadcast, and the same is true of HELEN DOUGLAS. MARGOLIS stated so far it looked as if HOLIFIELD will vote for the citation. MARGOLIS advised POPPER they would send a check for two or three thousand dollars to get the thing started and the budget POPPER had proposed yesterday is approved, but they could not send all the money yet. b7D

Confidential Informant [redacted] advised that POPPER spoke with CHARLES KRAMER, who related in the opinion of SCHIMMEL and WEBER, Congressman GEORGE BENDER would not be available for that thing. However, for behind the scenes operations or contacting Speaker MARTIN he would be OK. KRAMER stated that they are compiling a list of Congressmen who voted against the thing and maybe they can get someone from that list. POPPER stated he wanted to know when CLAUDE PEPPER will be back, and KRAMER stated tonight or tomorrow. POPPER said he wanted to know as soon as CLAUDE returns, so he can see him about getting together with McGRATH (Senator J. HOWARD McGRATH?). b7D

POPPER related he had put BILL HAYS to work, and BILL has an organized idea of what it is all about. POPPER asked if KRAMER talked with HERMAN (EDELSBERG). KRAMER stated he had not been able to do so yet, but SCHIMMEL reporter HERMAN's position was not too secure and he might not be willing to risk taking leave to work on this. (EDELSBERG is believed employed by the Anti-Defamation League of B'nai B'rith.) POPPER mentioned DAVE ZISKIND



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(phonetic) had indicated he was available and willing to work on this thing. POPPER stated he thought ZISKIND all right but wanted to talk to LEE (PRESSMAN?) and PALMER (WEBER) about him. KRAMER suggested DAVID CARLINER (believed to be Communist) as a good research man. POPPER agreed he would be all right if he was under somebody, but declined the suggestion.

Confidential Informant [redacted] stated that BILL HAYS inquired of POPPER about HAROLD ICKES and LOWELL MELLETT. POPPER stated they were all right and the only test is whether or not they are willing to speak against the contempt citation. HAYS observed right now there are many guys he could not reach, Senator KILGORE for instance. POPPER stated they would do what they could and try and obtain at least ten. b7D

C. B. BALDWIN, New York City, conversed with POPPER advising HERBERT BIBERMAN had called ALBERT MALTZ to see whether MALTZ could make some of the WALLACE meetings. BALDWIN said he would call MALTZ later, but wanted to consult with POPPER first. They discussed the WALLACE schedule and BALDWIN mentioned MALTZ would have about a ten minute spot on each program of the meetings, which have been planned for six weeks. BALDWIN mentioned all these organizations are broke and he assumed they would not expect a cut on funds collected. POPPER suggested a small cut such as five per cent, pointing out these people had shelled out of their pockets terrifically and have had very little hlep and now they are in a desperate fight which is a common interest to all of them. POPPER urged that the Hollywood people should go around to these meetings in any event and that PCA should also identify itself in this issue. He stated he did not want them (Hollywood) to feel they are being let down and it is the greatest use to them and PCA in fighting this issue.

POPPER stated these guys are heroes to any progressive movement. POPPER mentioned on November 25, 1947, the Southern Conference is having a meeting in Washington and wants one of these guys (from Hollywood?). He indicated the meeting would be at the A. M. E. Zion Church, which is a Negro church and the Southern Conference will ask Senator PEPPER to appear.

[November 8, 1947]

Confidential Informant [redacted] advised BOB KENNY, Los Angeles, spoke at length with POPPER, who related developments with Speaker MARTIN, whose position is it is mandatory for him to certify the citation recommendation. KENNY thought legally this was favorable for them, arguing it gives them one more point to attack the statute as an improper delegation, and in the event they don't win they can go into court arguing it was just one man's opinion, and they would not have the weight of the whole Congress pressing down upon the District Judge, who would rule on the case. KENNY stated he was delighted personally; that they could contend this is not the work of the Congress but merely the ___ ___ Speaker. b7D

POPPER agreed concerning the sentiment of a particular judge, but contended this fight will be won in the long run on the basis of public opinion, and then both agreed they would have to contend with the Speaker that he should not certify.

POPPER told KENNY about being granted the privilege of making an oral argument before the Speaker which was news to KENNY. POPPER stated the Committee had not yet made formal recommendation, but they would be granted right of argument when recommendation was made. POPPER mentioned the broadcast planned for Sunday evening before Congress opens is similar to the Hollywood broadcast, except this would emanate from Washington with a string of Congressmen on it.

KENNY stated there is only $17,000 in the bank and the personal expenses of POPPER and KATZ are unpaid, as well as the return fare of KATZ and CRUM. POPPER explained the broadcast is not being arranged on the dough in the bank, but is being arranged at the request of these guys who said they were going to raise dough at the meeting out there and through other ways before the broadcast. POPPER also stated if they can get 50 or 60 votes in the House of Representatives, including guys who will get up and say what they think that it would be the most effective first start against this Committee and would be helpful to them. POPPER added he thinks there is every reason to believe 50 or 60 votes can be gotten.

Confidential Informant [redacted] further advised that thereafter on the same morning POPPER contacted ABE UNGER, New York City, relating some people visited him last night and said in New York they wanted DAN PRITT, Britism member of Parliament, to come down to Washington Wednesday and have a meeting organized for him. POPPER explained they (Lawyers Guild) could arrange a luncheon for about thirty lawyers and besides POPPER would be glad to take him up on the Hill and introduce him around and perhaps ask Senator PEPPER to get a few people together. POPPER then explained the present status of the Hollywood witnesses and the position Speaker MARTIN had taken with reference to certifying the contempt citations. b7D

POPPER indicated concern with regard to the New York delegation (in Congress) and requested something be done to have every member visited by some organization or group on this matter before Congress convened. POPPER stated they are trying to arrange a national broadcast on the eve of Congress by a group of Congressmen and one they want to get is (JACOB) JAVITS. POPPER said BILL HAYS had spoken with JAVITS yesterday and he is not inclined to do it. UNGER stated he will speak to him and mentioned RAYBURN should be spoken to. POPPER stated they had spoken to RAYBURN and he would not do it now, although he indicated he would vote against a citation.

UNGER again talked with POPPER at which time POPPER and UNGER both mentioned they had not heard from these people (with reference to DAN PRITT).

POPPER stated he had spoken with BEANIE BALDWIN on the previous day and BALDWIN said ZILLIACUS (phonetic) was coming and therefore POPPER is all mixed up.

UNGER confirmed the fact that POPPER had read ROGGE'S remarks in that day's New York Times and UNGER stated he thought he would make some calls to some people in New York like BURLINGHAM, CLARK, FRANKLIN, and a few others. UNGER suggested KENNY should be called and he should talk with DOUGLAS and HOLIFIELD and GRANTER from Utah to really step out and say something. POPPER inquired if UNGER meant in support of the position taken by ROGGE and UNGER stated yes and to demand that this thing stop. UNGER suggested contacting (CLAUDE) PEPPER and GLEN TAYLOR. (It is believed this particular conversation referred to the Grand Jury action in New York.)

Later in the conversation UNGER stated, "On this thing here. If these Congressmen could stop and say something, were actually to send wires that is a violation of democracy in the worst sense; this is a repetition, a threat of repetition of the Palmer raids--coming from a responsible source." POPPER asked if ROGGE could be prevailed upon to have a wire sent in his name to a group of Senators and Congressmen suggesting that they do something. ABE said he did not know where ROGGE could be reached, that he is traveling around for the Joint Anti-Fascist Committee. POPPER suggested ABE could get WAGNER (Senator ROBERT F. WAGNER) through his son, which would be most important because it is a New York Grand Jury.

On the morning of this date, [redacted] advised, POPPER talked with CHARLES KRAMER concerning the return of Senator PEPPER. POPPER related his visit with Speaker MARTIN yesterday and declared they were out to "do us fast." POPPER complained things being as they are in California they are in a really tough spot. POPPER explained one reason he is so anxious to talk with PEPPER is that he wanted to ascertain what could be done through McGRATH and RAYBURN. POPPER inquired if KRAMER had talked with MERMAN (EDELSBERG). No. POPPER remarked MARTY KURASCH might be available and would be very good. KRAMER agreed with this. Apparently these individuals were being considered for research work in instant project. b7D

Confidential Informant [redacted] advised that late in the afternoon POPPER talked with BEN MARGOLIS, Los Angeles, and inquired if there was any news on HELEN DOUGLAS. MARGOLIS stated the latest word is they have commitments from her, HOLIFIELD, and HAVENNER that they will oppose the citations. However, MARGOLIS is not too confident about it as they take the position they will appear neither on the radio nor at a dinner, contending this is an undignified way of doing it and they will fight it on the floor. MARGOLIS stated they were going to discuss tomorrow whether to go ahead with the radio program and leave them out. POPPER expressed the opinion if twenty guys from all over the country could be put on the radio it would have a good effect toward b7D

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stiffening their backs. POPPER mentioned having an appointment with GEORGE BENNING who has already been spoken to. POPPER asked if there were any actors or actresses beside the eleven who could appear on a program with the Congressmen as he considered it important. MARGOLIS replied they can surely try.

MARGOLIS mentioned a mass meeting in Los Angeles tomorrow night for the mobilization for democracy which is a meeting for HOWARD FAST and (O. J.) ROGGE. POPPER then asked about BEN'S last meeting and the latter said it is at Gilmore Stadium on the 16th. POPPER stated it is in connection with the ROGGE thing that he really contacted him, and MARGOLIS said he knew about ROGGE'S press conference yesterday in Los Angeles. POPPER declared it is a very key thing and "we are calling people all over the country to see if we can get support from prominent people on this in various communities for the position he took--for alarming the American people as to the real possibility of forthcoming raids." POPPER stated he would like MARGOLIS to speak to BOB KENNY to issue a statement to the wire services and perhaps get BART CRUM and others to do so, also to wire the Attorney General saying ROGGE'S speech creates alarm and they do not want anything like that (Palmer raids) to happen. POPPER stated this is a very, very big thing or he wouldn't bother BEN.

Immediately thereafter POPPER contacted NELWIN SMOKLER, Detroit, mentioning JOHN ROGGE had made a speech indicating a federal grand jury investigation has been going on for months in New York, but it looks like it will end up in another edition of the Palmer raids. He stated the Attorney General is in cahoots with the grand jury and is going to descend upon people in the middle of the night, etc. POPPER stated the government started to build up a big spy scare that is being exposed as phony according to ROGGE, and they are now turning to the idea of arresting Communists on passport things, etc. SMOKLER had heard about it from ED MURROW on Columbia broadcasting.

POPPER declared this is one of the most important developments since the war in the civil rights field and presents a most dangerous and terrible problem. He stated a number of lawyers had been calling around the country tring to get disturbed members of communities to wire the Attorney General and their Congressmen expressing indignation on the basis of ROGGE'S statements that they will not stand for this kind of thing. POPPER said people like Judge O'BRIEN and others in Detroit should be reached immediately. POPPER explained the whole idea is to prevent it (arrest of Communists) and that once it happens there will be a whole lot of publicity although there has not been very much publicity.

SMOKLER mentioned they have a statement prepared commending BOB KENNY for his position and they were going to send it to KENNY, MARTIN, RAYBURN, and their own Congressmen. SMOKLER explained KENNY had called in connection



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with getting some prominent people on a statement concerning the Un-American Committee. POPPER stated in the statement they should commend KENNY and also express outrage at voting a contempt citation against the ten people. SMOKLER stated their membership had debated it and voted the statement without reference to contempt citation.

November 9, 1947

Confidential Informant [redacted] advised that on the afternoon of November 9, 1947, CHARLES KRAMER talked with HERMAN EDELSBERG asking if he was in a position to take a couple of months' leave of absence for an intensive research job. EDELSBERG stated he was not, that he had just returned from New York and the people up there have plans for him. EDELSBERG inquired what KRAMER had on his mind, adding he was a bit conscious stricken about the general [illegible]. Without explaining what he had in mind, KRAMER stated he just wanted to find out what EDELSBERG'S position was and whether he would definitely be unavailable even if for example he was asked by a Senator or an organization. KRAMER stated he would explain it later. EDELSBERG stated his disposition is to say no although conceivably it would be something, that his moral sense of values generally would dictate what he should do. KRAMER indicated it would involve doing a legal research job of a very comprehensive character of a very high caliber. b7D

EDELSBERG then stated while the guys up in New York were definitely against what is going on here they wouldn't do anything about. KRAMER asked, "Not even to the extent of organizing some meetings on the subject?" EDELSBERG stated, "So far, no," that the guy practically put it to him that he was ashamed that they had been unable to see a way of doing anything.

At 11:30 a.m. Confidential Informant [redacted] reported that MARTIN POPPER had called BEN MARCHE long-distance at [redacted] and informed BEN he had received a wire from Speaker JOSEPH W. MARTIN, JR. of the House of Representatives that morning which stated: "If you desire to present brief contending it is not mandatory for me to sign contempt citations, please present it as soon as possible as I (MARTIN) must take action this afternoon." POPPER stated that he had called the Speaker's office and complained about the short notice and the best concession POPPER could get was that Speaker MARTIN will stay in Washington overnight and will allow POPPER to argue the points on the following morning at 9:00 a.m. and that POPPER would appear at the Speaker's office under protest. POPPER stated he believed the full House Un-American Activities Committee had met that morning and apparently told Speaker MARTIN to make b7D b6 b7C

a certification of the citations by that afternoon. POPPER suggested to MARGOLIS that he have BARTLEY CRUM and ROBERT W. KENNY call Speaker MARTIN from California and they should tell Speaker MARTIN that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments. MARTY also suggested that MARGOLIS get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congress will meet within a week and the Speaker should let this important matter be voted by the people's representatives and they should be given an opportunity to know what the issues are. MARTY thought that MARGOLIS should put HELEN GAHAGAN DOUGLAS, CHET HOLIFIELD and GORDON L. MC DONOUGH on the spot on this issue. MARGOLIS said that the meeting was held yesterday by the Hollywood group and they decided to borrow $25,000 which will be paid back over a period of six months so that they could underwrite the radio program. POPPER stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view POPPER thought they should put the Republicans on the spot. MARGOLIS said that in the event Speaker MARTIN does not certify, POPPER is authorized to go ahead on the radio program. POPPER asked what the cost of the radio program would be and MARGOLIS replied $8,000. POPPER said that they should get COWAN (phonetic) and ADAM CLAYTON POWELL for the radio show. MARGOLIS said that they could get them. POPPER asked if in that sum of $25,000 was included funds for the research project. MARGOLIS replied yes and said that BOB KENNY is mailing POPPER a check for $1500. MARGOLIS asked if POPPER did anything about getting free reply time on the air to J. PARNELL THOMAS' program. POPPER said they took it up with the radio company and with CLIFFORD J. DURR of the Federal Communications Commission. He also stated that the feeling of the law is that the THOMAS & O'NEIL of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment. CLIFFORD J. DURR suggested to POPPER that they make a protest to the company which they are going to do. MARGOLIS said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks POPPER what they should do. POPPER suggested they get as many prominent people, including members of the Committee for the First Amendment. POPPER asked MARGOLIS to call him back later in the day to keep him informed and to have Speaker MARTIN relay any change in mind to POPPER.

At 11:55 a.m. Confidential Informant [redacted] advised that MARTIN POPPER had telephonically contacted LESTER LEVIN in POPPER's New York office and LESTER said that SR-2037 refers to the 1936 amendment to Section 104 and that it is this amendment which gives the speaker the power when

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Congress is not in session and the purpose of the amendment is to permit contempt prosecutions when Congress is not in session in view of the long delay that may be caused when committees meet when Congress is not in session. LESTER then read the following from the report to POPPER: "The requirement that the statement of facts first be filed with the President of the Senate or the Speaker of the House constitutes a check against hasty action on the part of the committee." LESTER said there are no new cases since this statute was passed in 1936 and then POPPER related his visit to LESTER that he had had with Speaker MARTIN. POPPER wants to delay everything so that Congress will be in session and it can be taken up by Congress rather than the Speaker. POPPER suggested that LESTER bring or send a memo down to Washington. POPPER said what they are trying to do is show that the committee is trying to censor the movies and that a citation is a specific means to censor the movies; further that they are trying to get rid of any differences in opinions or ideas which are different from the committee. POPPER suggested that LESTER call him back later in the day to inform POPPER what is going on and when he can expect a memo. (C)

At 12:15 p.m. Confidential Informant [redacted] reported that MARTIN POPPER had contacted Mr. MILNE in Speaker MARTIN's office and asked MILNE if the full committee met and certified the citations. MILNE did not know and said POPPER would have to ask the clerk of the committee. POPPER phrased the question in several forms as to determine if recommendations of the committee were before Speaker MARTIN. MILNE said he did not know and POPPER finally got MILNE to say that the recommendation is expected to be before Speaker MARTIN. POPPER then asked how MILNE could know what the recommendation would be and he again replied that POPPER would have to ask the clerk of the committee. POPPER tried all means in this conversation to try to persuade MILNE to get Speaker MARTIN to postpone the date for filing the brief and oral argument. POPPER said that this will be construed to mean that the Speaker is insisting that he has to act this afternoon even before the committee has officially put anything before him. It will also be construed to mean that the Speaker is putting himself in a position to take certain action before the committee itself has acted and it will be construed by the Speaker to have the committee act favorably under pressure. MILNE replied he could not help how anyone construes this information and stated he will put the information before Speaker MARTIN. (C) b7D

At 12:20 p.m. the same informant reported that MARTIN POPPER had on that date furnished the same information as furnished above to BEN MARGOLIS to SAM ROSENWEIN who at that time was in New York City. POPPER stated there was a lot of pressure against them and he asked ROSENWEIN to come down to Washington to accompany him before Speaker MARTIN to present (C)

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the arguments. ROSENWEIN declined, stating he was very busy. POPPER then made several attempts to call various members of the House of Representatives with negative results.

At 12:35 p.m. the same informant reported that POPPER had contacted JAMES D. PROCTOR, [redacted] and told PROCTOR to get as many Broadway figures as possible to send wires to Speaker JOSEPH MARTIN telling MARTIN that they object to the short notice and further that Speaker MARTIN should not act upon the citations himself but wait for the special session of Congress and let the complete boyd act on the citations. PROCTOR indicated that this would be almost impossible because he does not know whom he can get within the next few hours. POPPER then informed PROCTOR that he had just received this information and PROCTOR replied and said "you were taken off your guard." POPPER said you mean we were not given any chance and we expected something like this was going to happen. POPPER then related he had seen Speaker MARTIN just three days before and MARTIN advised that POPPER would be given sufficient time to argue the case. POPPER then advised PROCTOR that after insisting Speaker MARTIN had allowed them until nine o'clock the following morning to present the arguments and POPPRT stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled." POPPER told PROCTOR to address the wire to JOSEPH W. MARTIN, JR., and to say in the wire: "We object to the untimely haste within which you insist upon acting, that more time should be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations." PROCTOR said he would do what he could even if he only secures a half dozen names. POPPER then urged PROCTOR to get on the phone and reach New York Congressmen and ask them to call the Speaker. POPPER told PROCTOR that if he gets a dozen or so names PROCTOR should give this information to the press.

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At 2:02 p.m. this informant reported that MARTIN POPPER had contacted ABE UNGER in New York City and UNGER had advised that JACOB JAVITZ was on his way to Washington at that time and then after a tirade of cursing by POPPER he stated that JAVITZ could at least have called. POPPER then told him of his call, above mentioned, to JAMES D. PROCTOR who he stated is a leading public relations man on Broadway and that he was helping to get a wire signed to send to JOE MARTIN. UNGER stated he was trying to get some attorneys from New York to send a wire to Speaker MARTIN. UNGER then asked about Congressman VITO MARCANTONIO and POPPER stated that he has WILLIAM HAYS working on the Congressman.



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At 2:09 p.m. POPPER contacted WILLIAM HAYS at the general offices of the CIO and HAYS advised he was contacting all Congressmen by wire or phone insisting that they talk to Speaker MARTIN urging that he leave this matter for Congress and let the representatives of the people decide whether the citations should be confirmed or not. POPPER then asked HAYS to set up a press conference around 4:00 p.m. today at the Press Club so that he can tell the reporters how he feels concerning this matter. HAYS was instructed to call the New York and Washington Posts, the wire services, the radio news service in New York, California and Philadelphia, as well as the Chicago and Detroit newspapers.

At 2:50 p.m. Confidential Informant [redacted] reported that MARTIN POPPER had talked with WILLIAM HAYS and told HAYS that he was sending GAIL MC DONALD, former secretary to Senator MYERS, to work with BILL and assist him in the phone calls. GAIL MC DONALD is the former wife of IRVING RICHTER and is the present wife of ANGUS MC DONALD. b7D

At 2:59 p.m. Confidential Informant [redacted] reported that one ALBERT (E. BLUMBERG) contacted MARTIN POPPER and stated he had just arrived in town. POPPER then related his dealings with Speaker MARTIN. ALBERT then asked if he had seen CHARLIE (KRAMER) lately and POPPER replied that he had and KRAMER is around town today. ALBERT wanted to have dinner with CHARLIE KRAMER and MARTIN POPPER that evening and they made tentative appointment for dinner at 6:00 p.m. but ALBERT would confirm this later. It is to be noted that ALBERT E. BLUMBERG was definitely identified by agents of this office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore. b7D

At 3:32 p.m. this informant also reported that IZZY (ISIDORE) STONE, the Washington correspondent for PM, contacted MARTIN POPPER asking if he was going to have a prepared statement ready for the afternoon press conference. POPPER replied in the negative and STONE stated according to the news ticker which he read to POPPER the hearings were going to be closed in Speaker MARTIN's office and POPPER indicated that that was what the press conference was about. STONE said that BOB KENNY had a protest on the ticker also and POPPER said he called KENNY and asked him to place one. They then discussed the various conversations had by POPPER with MARTIN and POPPER said he told MARTIN that it was not mandatory for MARTIN to certify and POPPER said: "I said it was within his discretion and said he should act against certification of the contempt citations. I said it would be outrageous to act less than a week before Congress convenes." POPPER continued to point out to STONE theposition that the attorneys were taking and POPPER said that the purpose of the first conference is to protest the outrageous



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attempt to push the thing through and told STONE about being notified only this morning and even before the committee had made a formal recommendation to MARTIN. POPPER then related how he had found out from MILNE that there was nothing formal before Speaker MARTIN and was going to make a flat statement to the press that the Speaker had no recommendation before him from the committee prior to the Speaker's contacting POPPER to appear.

MARTIN POPPER immediately after the above conversation contacted DAVID REIN, asking that REIN read over the phone the United States Code dealing with citations on contempt. REIN read Section 194 to POPPER and POPPER said they were taking the position that it was within the Speaker's discretion to certify or not. REIN disagreed, that he read the statute to mean that it was mandatory upon the Speaker to certify the committee recommendations. POPPER stated they were taking the position that POPPER could act or not and REIN said he guessed they could read that into it although POPPER did not have much grounds and was doubtful whether or not POPPER could make such a case.

At 5:42 p.m. Confidential Informant [redacted] reported that MARTIN POPPER at that time contacted BEN MARGOLIS, Los Angeles, California, and BEN advised that HELEN GAHAGAN DOUGLAS had left California the previous night and was to have arrived in Washington this morning, and suggested POPPER contact her to see if she made contact with Speaker MARTIN. BEN stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. POPPER stated he had been wiring Congressmen all day and POPPER seemed determined to go ahead according to schedule anyway. POPPER stated he held a press conference and the press seems to be sympathetic and carried all his stuff. POPPER said that SABATH had called Speaker MARTIN and EBERHARTER said he would call. He told BEN that wires were in from Broadway and from the POA all over the country. BEN stated that wires were going out of California, however, very few from Republicans. BEN stated that BOB KENNY had sent a wire and he then read the wire to POPPER. In it KENNY requested to present arguments personally to MARTIN, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. BEN said other wires were on the same general theme requesting that the Speaker not issue the citations. MARGOLIS told POPPER that he believed POPPER should try to get some Congressmen to go on the radio and protest against MARTIN. He told POPPER that they were getting out a statement to go to the Congressmen and it would probably revolve around the SABATH (ADOLPH J. of Illinois) bill instead of the citations. POPPER said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for

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public debate and that the Lawyers Guild would fight it to the destruction of the committee. BEN then said that that argument might make the Congressmen want to wait until the courts decide. He then told POPPER they were getting out statements and would mail them direct from California and POPPER asked under what letterhead. BEN replied he would not know until he saw what kind of signatures they obtain. POPPER said he thought BEN ought to let his office do it because they would get a better press out of Washington. They decided then that BEN would complete the whole thing and then send it to POPPER for release.

At 6:53 p.m. this informant reported that Senator CLAUDE PEPPER of Florida had talked to MARTIN POPPER informing POPPER that he had to return to Florida on the 7:45 p.m. train. PEPPER stated that things were in a bad state in Florida and he was sorry that he had to leave and also regretted having to leave the Howard Hughes hearings. POPPER then told PEPPER of the "outrageous" action by Speaker MARTIN in the case of the Hollywood writers who were cited for contempt. PEPPER stated he was not really astonished at MARTIN's actions and never expected that MARTIN would give them any help. PEPPER said: "If I were you all, I'd get it out and let it be known." POPPER said he had and also BOB KENNY in California. POPPER said he was sorry to hear about MARTIN's action and that it was part of this fanaticism and hysteria which is so common now. POPPER thanked Senator PEPPER for his help during the hearings and PEPPER related that he had received a letter from a friend of his in Jacksonville, Florida, that commended him (PEPPER) for his stand. POPPER said the ten writers cited for contempt put up a grand fight and on the whole they did well.

At 9:17 p.m. this informant reported that POPPER contacted Congressman JACOB JAVITZ and JAVITZ told POPPER that he understood his position and would do what he could to help in his own way rather than through POPPER. JAVITZ said it was a delicate situation and it was easy to go off the deep end. He told POPPER that the writers would be cited in any event but POPPER said what they wanted was a public hearing and the press was on their side in pressing this issue. JAVITZ concluded by stating he would turn the matter over in his mind and see what he could do.

November 11, 1947

At 10:24 a.m. Confidential Informant [redacted] reported a conversation overheard while MARTIN POPPER was in contact with the House press gallery waiting for a United Press reporter. POPPER was conversing with BOB SILBERSTEIN in his office and said to BOB that the parliamentarian of the House was there and that Speaker MARTIN reserved judgment on the statement

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of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. MARTIN stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this morning MARTIN still had the statement before him. POPPER related to SILBERSTEIN that he had protested to Speaker MARTIN and MARTIN replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, POPPER, probably state so." POPPER stated that ABE FORTIS, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress. POPPER said he had accomplished all that a lawyer could expect to accomplish at a hearing like that especially when the guy (Speaker MARTIN) is not a lawyer; that MARTIN started out that it was absolutely mandatory and then became confused about the issue during their discussion. MARTIN concluded that he would have to get his lawyer to study the statute or reconvince him and POPPER stated: "Of course, which he won't have any difficulty in doing." POPPER stated: "Actually though, I think we can make it a hell of a good case." At a point later POPPER said it was ministerial in effect. At this point POPPER hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. Confidential Informant [redacted] reported that AL GOLDSMITH (phonetic) of the Independent Film Journal, had talked to MARTIN POPPER and asked if POPPER was all through now that he had presented his views to the Speaker of the House. POPPER replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. GOLDSMITH asked what POPPER's basis was for the statute as not mandatory for Speaker MARTIN to sign the certification and they then discuss at length the various points of the statute concerning this point. b7D

At 11:02 a.m. this informant reported that MARTIN POPPER called ROBERT E. STRIPLING of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten witnesses from Hollywood and said he had been up before Speaker MARTIN that morning on oral argument regarding his powers to certify. He also stated that JOE MARTIN told him at that time that there had not been an official statement of the fact before him from the House Committee and that he (MARTIN) did not know when that was expected at that time. POPPER then asked direct if STRIPLING could tell POPPER when the statement of fact is expected to be before MARTIN and STRIPLING replied that he could not tell. POPPER then asked, "Well, when will you know?" STRIPLING replied, "I don't have any comment to make about it, Mr. POPPER, not to you." b7D

At 1:35 p.m. MARTIN POPPER contacted ROBERT KENNY in Los Angeles and [redacted]

stated that KENNY said he heard over the radio that POPPER was battling away and asked if POPPER won. POPPER replied "decision reserved." POPPER thinks that the committee is "over a barrel" because the committee does not have anything official before JOE MARTIN and that they have not given JOE MARTIN a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker MARTIN to act. POPPER then related his conversation with STRIPLING, saying that JOE MARTIN had before him the statement of fact which was turned down by the House parliamentarian because of technical deficiencies in that the committee had gotten votes by telephone and telegram and had not met. KENNY asked where all this leads to in the radio program as planned and POPPER said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must. KENNY stated they are nearly broke and that he had sent POPPER $1500 today. POPPER said that MARGOLIS told him the group will borrow $25,000. KENNY replied that is the kind of money they will need for lawyers and in the radio show. KENNY stated that COWAN will take care of the mechanics of the radio show. POPPER stated he would like to be advised as soon as possible because he is working on the Congressmen. KENNY then asked if they are holding the banquet and POPPER replied that they were not, that HELEN GAHAGAN DOUGLAS will not issue the invitations, that ADOLPH J. SABATH is sick in Chicago, and that POPPER will see BENDER tomorrow to see if BENDER can get a group of Republicans into a small private dinner. KENNY stated he would pass this information on to BEN MARGOLIS and POPPER stated that if the committee puts a statement of fact before JOE MARTIN he is of the opinion that MARTIN will sign it. POPPER stated that he put the fight in such a way that he believes it has done them a lot of good. KENNY then asked about the press and POPPER told him that he had a press conference last night which was pretty well carried in the East and the press picked up a copy of his memo and that all the reporters were there at the hearing and POPPER thinks the press will carry the memo. JOE MARTIN would not grant a private hearing and MARTIN told the reporters that POPPER's arguments and brief are now under consideration to gether with the parliamentarian's brief and would await his (MARTIN) lawyer's advice. KENNY then talked to RUTH RIEKIN, secretary to MARTIN POPPER, and advised her he has a check in the mail for $1500 and she would open an account with that and then asked her to get all the bills together and send them to him. POPPER asked KENNY to get the fellows on the West Coast to get together 12 five-minute speeches that he can give to 12 friendly Congressmen to use on the floor when they bring this citation matter up. POPPER will give the speeches to DOUGLAS, SABATH, GEORGE G. SADOWSKI, and HERMAN P. EBERHARTER would be primed up for this issue. POPPER stated that his speeches should be in the mail by Thursday, November 13, 1947.

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At 1:47 p.m. Confidential Informant [redacted] reported that BILL HAYS had contacted Congressman GEORGE P. MILLER of California in line with the efforts to delay the citation. After discussing the matter with MILLER, MILLER stated that as far as the House Un-American Activities Committee is concerned and since the committee was regularly formed by Congress, he does not subscribe to people flaunting the committee. He continued he is quite disturbed about some of the newspaper reports and is going to check into it before doing anything. HAYS said that Mrs. MILLER had told him when HAYS previously tried to get in touch with MILLER that MILLER saw a movie while in Ohio on some of the questioning and had also seen the committee in operation here and that he saw EUGENE DENNIS make a fool of himself here before the committee and naturally he voted to sustain the committee in that case. MILLER stated he wanted to make sure that people are not going before the Congress of the United States and any of its committees and stipulate what they shall do in testifying before it. MILLER stated that before any contact was made with MARTIN by himself he intended to give the matter some thought and investigation. HAYS continued to argue with MILLER pointing out various parts of the testimony and MILLER said that it was not necessary as he is familiar with the function of the various committees. MILLER stated when asked if he would appear on a radio program in support of the question as presented by POPPER and staff that is something he has always completely steered away from as he did not believe in the politician's usual method of doing business. b7D

At 4:45 p.m. this informant reported that the Washington bureau of the Daily Worker talked to RUTH RIFKIN, secretary to MARTIN POPPER, and asked if she was in a position to tell them anything concerning POPPER's meeting with Speaker MARTIN. She referred the representative to POPPER and finally after contacting POPPER, RUTH RIFKIN called the Daily Worker back and advised them POPPER had no statement as a result of his meeting with Speaker MARTIN for that paper.

In an effort to identify the numerous individuals who were in Washington, D.C. and who had connection with the House Un-American Activities Committee hearings concerning Communist infiltration of the motion picture industry the records of the Hay-Adams and Shoreham Hotels were checked and it was determined that BARTLEY C. CRUM, JOHN DIERKES, CHAUNCEY MC KEEVER, and DAVID SILVER had stayed at the Hay-Adams Hotel, having registered there on October 19, 1947 and checked out October 31, 1947. The bills for all these men were paid by BARTLEY C. CRUM. DAVID SILVER gave his forwarding address as the [redacted] and while at the Hay-Adams Hotel made two long distance telephone calls to Norwalk, Connecticut, on October 23 and 25, 1947, both calls to Norwalk 69824. CHAUNCEY MC KEEVER left a forwarding address of [redacted] A letter has been directed to the Los Angeles and San Francisco Divisions transmitting this information and requesting that the identities of these men be ascertained. b6 b7C



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The following individuals which had been subpoenaed by the House Un-American Activities Committee were registered at the Shoreham Hotel:

HOWARD KOCH
SAMUEL ORNITZ
HERBERT BIBERMAN
WALDO SALT
DALTON TRUMBO
LEWIS MILESTONE
LESTER COLE
BERTHOLD BRECHT
RING LARDNER, JR.

A thorough review of the records of the hotel was made and the following individuals from California were registered at the hotel between October 18 and 30, 1947:

CHARLES BOREN, [redacted]
HOMER MITCHELL, [redacted]
A. T. DENNISON, [redacted]
Miss VIRGINIA OWENS, [redacted]
W. H. WOODWORTH [redacted]
RICHARD COLLINS [redacted]
VIRGINIA AARON, [redacted]

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It is not known whether or not the above individuals were in Washington in connection with the hearings but they are being listed for the information of the Los Angeles Office for guidance as to whether they should be identified in connection with this investigation.

PENDING

WFO 100-18990

LEADS

THE WASHINGTON FIELD DIVISION:

At Washington, D.C. will continue to follow the activities of MARTIN POPPER and other individuals in connection with this investigation and report all information received from all sources available to this office.

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CHARACTER OF CASE: INTERNAL SECURITY-C
SPECIAL AGENT: CHARLES G. CLEVELAND

DATE: DECEMBER 2, 1947

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CONFIDENTIAL

FD-72

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

CONFIDENTIAL

FILE NO. 100-18990

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| WASHINGTON, D. C. | 12-2-47 | 10/29-31;11/1,3-11/47 | CHARLES G. CLEVELAND | CNS CL dmh |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY - C |

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HEREIN IS UNCLASSIFIED
DATE 3/18/85 BY SP-6 Lyatley
Comp# 039101

SP6 Ojoka
9-2-88
#77CN999

**SYNOPSIS OF FACTS:**

House Un-American Activities Committee hearings adjourned October 30, 1947, temporarily. ROBERT W. KENNY, BARTLEY C. CRUM, and BEN MARGOLIS, attorneys, after several public appearances, have returned to the West Coast. MARTIN POPPER, vice president, National Lawyers Guild, continues to function as the local counsel representing the "19 hostile witnesses" and is active in promoting a propaganda campaign on behalf of the witnesses. Also has secured aid of the Progressive Citizens of America in this propaganda venture and numerous rallies are being held throughout the country. Main points in the campaign are to abolish the Un-American Activities Committee and to prevent the citation by Congress of the ten individuals recommended in contempt of Congress by the committee. Summaries of the testimony for October 29 and 30, 1947, as well as information obtained from informants and other sources set out. (u)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

- P -

REFERENCE: Bureau file No. 100-138754
Report of Special Agent CHARLES G. CLEVELAND at Washington, D.C., dated November 8, 1947.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-31-89 BY SP6 BJA/ILR

Classified by 3/18/85 SP6 Lyatley (u)
Declassify on: OADR
Comp# 039101

| APPROVED AND FORWARDED: | SPECIAL AGENT IN CHARGE | DO NOT WRITE IN THESE SPACES |
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CONFIDENTIAL

60 MAR 2 1948

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: November 17, 1947

FROM : SAC, SAN FRANCISCO

22571

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

AIRMAIL

Mr. Tolson
Mr. Ladd
Mr. Nichols
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

It was learned from Confidential Informant [redacted] that BARTLEY C. CRUM, advised his wife, GERTRUDE, on November 15, 1947, that he had a very interesting meeting in Los Angeles. It is felt that the following information pertains to CRUM's continued activities on behalf of hostile witnesses at the recent hearing of the House Committee on un-American activities.

b7D

According to the informant, CRUM indicated, "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." Informant indicated that GERTRUDE was doubtful as she felt these witnesses were too stubborn to make such statements. CRUM, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. He continued "They may not care to but I should think that they would as it amounts to a considerable amount of money."

CRUM indicated that he had spoken to a Mr. MANIX (ph.) of MGM, whom he identified to GERTRUDE as being directly under LOUIS B. MAYER. CRUM indicated he told MANIX "I don't give a G--D--- about the motion picture industry or you, Mr. MANIX. You are not important to me. You're just a guy that holds an office." CRUM indicated further that he told MANIX to lower his voice as he was not being impressed by MANIX at all. Continuing, CRUM indicated that he told MANIX the nineteen men that he condemns (hostile witnesses) "went over the entire strategy with your council, Governor McNUTT, and with ERIC JOHNSTON." CRUM continued, according to the informant, that JOHNSTON had lied to him as CRUM had been told by JOHNSON that there would be no black list, and it subsequently appeared in the testimony the next day that he proposed a black list. CRUM indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

WWR/jo
100-5580
cc 100-24205
New York (Airmail)
Wash.Field (Airmail)
Los Angeles (Airmail)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-24-81 BY SP2 [illegible]

RECORDED & INDEXED 100-13875 4-359
EX-17 22 NOV 21 1947
FBI
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C.I.R.B.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 26, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY Sp2 CLC/GUM

Rerpt SA LESLIE F. WARREN, Los Angeles, 11/17/47.

Enclosed are copies of the numerous advertisements appearing in the motion picture trade presses, namely, THE HOLLYWOOD REPORTER and the daily VARIETY, which reflects the activity of the numerous individuals and groups who supported the so-called "Unfriendly Nineteen Witnesses", who were subpoenaed to testify before the recent hearings in Washington held by the House Committee on Un-American Activities. Also included are certain letters and "throw aways", some of which were mentioned in referenced report, andwill give the Bureau an idea of the type of literature which was distributed in this area during and immediately following afore-mentioned hearings.

This material need not be returned to the Los Angeles Field Division and may be retained by the Bureau or disposed of at their discretion.

Further reference is made to my letter of 11/14/47 in above-captioned matter, carbon copies of which were forwarded to New York City, reflecting the ramifications of the motion picture industry which had New York connections. The following corrections are made in this letter and should be correspondingly made in the records of the Bureau and the New York Office:

DEFERRED

On page 8, second paragraph, line 14 and 15 of the above letter, the name, HOWARD DE SYLVA, should read HOWARD DA SILVA. A similar correction should be made in the spelling of this individual's name on page 11, paragraph 4, line 1, as well as on page 13, last line, last paragraph. Also, on page 13, paragraph 5, line 2, the name, ROBERT ROSEN, should read ROBERT ROSSEN. This same correction should be made in the last paragraph on page 13, third line.

For the information of the New York Office, persons identified by informant who had been through the mill in New York, as listed on page 13, last paragraph and continuing to first paragraph on page 14 of thisletter, who are known to this office as members of the Communist Party, are the following, all of whom were identified as Communists by CNDI [redacted] b7D

CONF. INF. FILE

RECORDED & INDEXED 100-138754-360

FRANCIS CHENNEY (wife of RING LARDNER, JR., also a Communist Party member)

ROBERT ROSSEN

29 DEC 1947

ENCLOSURE BEHIND FILE

INDEXED

71 DEC 24 1947

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L.A. 100-15732

Letter to the Director November 26, 1947

RE: COMPIC
INTERNAL SECURITY - C

MORRIS CARNOVSKI
ROMAN BOHNEN, INFT
ART SMITH (CNDI [redacted] b7D
HOWARD DA SILVA
BETTY GARRETT (wife of LARRY PARKS, also a Communist Party member)

Identified below is a list of the aforementioned enclosures:

1. AMERICANS FOR DEMOCRATIC ACTION, headed "Congressman THOMAS," HOLLYWOOD REPORTER advertisement, dated October 11, 1947.
2. Advertisement in daily VARIETY, dated October 16, 1947, headed, "An Open Letter To The Motion Picture Industry", and signed by the 19 so-called unfriendly witnesses.
3. Advertisement by theCommittee for the First Amendment, HOLLYWOOD REPORTER, dated October 28, 1947, headed, "Hollywood Fights Back!"
4. Advertisement in Hollywood daily VARIETY, dated October 31, 1947, headed, "Man Wanted", signed, "The Unfriendly Nineteen".
5. Advertisement in HOLLYWOOD REPORTER, dated November 3, 1947, headed,"The Thomas-Rankin Committee Must Go!", signed by numerous motion picture people.
6. Advertisement in VARIETY, dated November 13, 1947, headed, "To Save Our House" and signed by the so-called unfriendly nineteen witnesses.
7. Throw-away circular headed, "The Other Side of The Story", as published by Progressive Citizens of America--Arts, Sciences and Professions Council.
8. Form memorandum soliciting PCA funds beginning, "Because I know", distributed at Progressive Citizens of America Rally November 1, 1947, Hollywood, California.
9. Two form letters addressed to 1) HARRY TRUMAN and 2) U. S. Attorney TOM C. CLARK, distributed at Progressive Citizens of America meeting, Gilmore Stadium, Hollywood, California, November 16, 1947.
10. Throw-away entitled, "Stop Operation Witch Hunt!", advertising meeting held on November 9, 1947 at Shrine Auditorium, sponsored by Mobilization for Democracy, et al.

Encls.
LFW:MMC
100-15732



cc. New York

NDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

CONFIDENTIAL

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

TO : Director, FBI

DATE: December 2, 1947

FROM: SAC, New York

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY INTERNAL SECURITY - C

FOIPA 249503
APPEAL #
CIVIL ACT.
E.O. #
DATE 9/30/88 INITIALS

Confidential Informant [redacted] furnished the following information obtained by him through conversation with JOHN HESS, a correspondent of the Daily Worker newspaper. HESS discussed briefly the life of movie actor JOHN GARFIELD and described him as one born in one of the poorest neighborhoods in New York City, that before starting his brilliant movie career he was practically starving and the reason why he is now willing to defend civil rights and liberties is because he knows and sympathizes with the other side of life. b7D

HESS stated that GARFIELD was very much inclined to the left and HESS thought that at one time GARFIELD belonged to the C.P. although he was not sure of this. HESS mentioned that at the present time GARFIELD is not connected with the C.P. but possesses progressive political beliefs.

HESS also stated movie actor LARRY PARKS is another progressive and that any attack made by PARKS against the House Un-American Committee is jeopardizing his position in the movies. HESS mentioned that he was sure that LARRY PARKS' wife belongs to the CP. He continued to advise [redacted] that the House Un-American Committee can do nothing to the nineteen subpoenaed Hollywood writers because they are considered the best writers in Hollywood and if this company took action against them another company would hire the writers because of their ability. b7D

HESS mentioned that the owners of the movie industry DEFERRED RECORDING knew very well that these writers were progressive and some of them members of the CP, that in the case of JOHN HOWARD LAWSON it is very well known that he has been a writer for the Daily Worker and the New Masses using his true name for about ten years.

The above is being furnished for the Bureau's information.

Classified by 9-30-88
Declassify on
Per 190-2476

cc: 62-9059
97-169
100-26603
100-67278

RECORDED & INDEXED

100-13271-361
F B I
15 DEC 13 1947

EUTOP DESK

EWB:FAL
100-50870

CONFIDENTIAL

68 DEC 23 1947

Declassified by Spec Ltr C 6/m
on 8-23-96

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: December 3, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: "COMPIC"
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 1-27-83 BY

In accordance with Bureau instructions there are being transmitted herewith three copies of the Hearings before the Committee on Un-American Activities, House of Representatives, Eightieth Congress, First Session, in connection with the Communist infiltration of the motion picture industry.

One copy is being forwarded to Los Angeles, the office of origin, with a copy of this communication.

cc-Los Angeles (Encl.)

Enclosure

CGC:JC
100-18990

100-
IF
15 DEC 4 1947

TO:

| | |
|---|---|
| ✓ Director | ____ Mr. Mohr |
| ____ Mr. Tolson | ____ Mr. Nease |
| ____ Mr. E. A. Tamm | ____ Mr. Quinn Tamm |
| ____ Mr. Clegg | ____ Miss Gandy |
| ____ Mr. Glavin | ____ Mr. English, 5627 |
| ____ Mr. Harbo | ____ Records Section |
| ____ Mr. Ladd | ____ Pers. Records Sec. |
| ____ Mr. Rosen | ____ Reading Room |
| ____ Mr. Tracy | ____ Mail Room |
| ____ Mr. Cartwright | ____ Mrs. Chisholm |
| ____ Mr. Jones | ____ Miss Cowan |
| ____ Mr. Leonard | ____ Miss Pitts |
| ____ Mr. McCoy | ____ M |
| ____ Mr. McGuire | |

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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For Appropriate Action
Prepare Reply

This should be indexed 5-31-89 CN
SP-7 MAIL/DB 6/15/88 #263
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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 1/27/83 BY
#230,246

B. Nichols
640, Ext. 691

247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

22589

DATE: December 1, 1947

TO: MEMORANDUM FOR THE DIRECTOR

FROM: D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY; INTERNAL SECURITY - C.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP3 [illegible]

With regard to the recent hearings of the Un-American Activities Committee of the House of Representatives on Communism in the Motion Picture Industry, the following observation has been made by Communists in Hollywood concerning the Communist Party membership of the ten individuals who were cited by Congress for contempt:

As you will recall, press accounts of the hearings reflected that in those instances where Communist Party membership cards were introduced as evidence reflecting the individuals' membership in the Communist Party, they were dated in 1944. From May of 1944 until July, 1945, the Communist Party, USA, went out of existence and was known as the Communist Political Association, being reconstituted on July 29, 1945, to the Communist Party, USA. It would, therefore, appear that the evidence introduced by the Committee made specific reference to membership in the Communist Political Association rather than the Communist Party, USA.

In this regard a meeting was held in Hollywood at the home of Robert (Bob) Gary, [redacted] of Communists in the Los Angeles area. By way of identification, Bob Gary is believed to be a member of the Communist Party inasmuch as the information obtained through a highly confidentia but most delicate source from the records of the Los Angeles County Communist Party maintained by Lillian Alexander, reflected that Jerry Chandler of [redacted] a receptionist in the Motion Picture Industry, was recruited into the Party by Bob Gary and Robert Bessing. It should be noted that the recruit's address is the same as that of Bob Gary and it is believed by the Los Angeles Office that Jerry Chandler is the party name for his sister.

b6
b7C

RECORDED
INDEXED
100-[illegible]-363

Sergeant J. E. Stephens of the Anti-Subversive Detail of the Los Angeles Police Department related that one of his informants within the Communist Party was present at this meeting, at which time it was indicated by one of those in attendance that "something is going to break soon which will make the Thomas Un-American Activities Committee look sick because the Committee is offering as evidence against John Howard Lawson and the others certain alleged Communist Party cards dated in 1944; that what they (the Committee) do not know or realize is that these are 1944 cards of the Communist Political Association and that during that year the Communist Party had been dissolved and replaced by the CPA."

JJC:WMJ

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

DEC 20 [illegible]

The above facts are being called to your attention in view of the fact that it is possible one of the points of defense of the so-called unfriendly witnesses may be the fact that the membership cards which the Committee claims to have, could not in fact be membership cards of the Communist Party.

22570

Assistant Attorney General T. Vincent Quinn
Criminal Division

December 11, 1947

Director, FBI

TEN HOLLYWOOD PERSONALITIES CITED BY
CONGRESS FOR CONTEMPT
INFORMATION CONCERNING

RECORDED 100-13-754-364

EX-32

The following information, which is believed to relate to the defense of the above-described group, was made available by a reliable, confidential source. This source reported a discussion concerning the case by Martin Popper and an individual believed to be Ben Margolis. Both of these individuals have acted as attorneys for this group.

Margolis was reported to have stated that "on a motion to dismiss you have questions as to the sufficiency of the indictment, the question as to whether the indictment states a public offense. On the removal proceedings, the issue is whether it is comparably clear that no public offense is stated. In other words, if even there is a question concerning that, the court will not determine on removal proceedings but will leave it for the trial court to determine." Popper and Margolis indicated that their position was going to be that there was no possible public offense on the theory that the questions asked were illegal in character.

They then discussed the desirability of arguing the illegality of the resolution. It is believed that they referred to the resolution setting up the Committee on Un-American Activities. It was agreed that since several lower courts had held it constitutional, they were not in a position to argue that it was "comparably clear that the resolution was void." They then discussed presenting a petition in California to the effect that "the resolution as applied and interpreted by the committee rendered the whole proceedings comparably void and unconstitutional because of the fact they evaded the first amendment and constituted a denial of due process." They stated that they could ask the court, at least in California, to take official notice of a number of things, including the legislative history of the committee, the legislation it had introduced, etc. They then stated that it (the committee) hasn't a valid legislative purpose and its only function is one which violates the first amendment. Margolis was of the opinion that the only point on which they had a chance of winning was to argue that the asking of the questions was improper.

In a further discussion of the case, Margolis read the following from a letter which he had prepared, "Only by properly utilizing the successes of the proceedings and even the set-backs, themselves, (can) a case like ours achieve the necessary mass support. This requires that at every opportunity the basic issues be presented, not merely in terms of general legal principles.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Mr. Candy

(JWP:aop)
MBF:mjj

MAILED 10
DEC 12 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

RECEIVED READING ROOM
DEC 12 9 PM
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DATE 8-28-96 BY 4932 CLC/cm

"but within the actual context of what the committee has done and is doing. Then the skeleton of legal principles takes on flexible form. Then the public can understand what the fight is about. I do not mean that we should advance arguments that have no substance. I do mean that at every stage we must seek and find a way to overcome the technical obstacles which may seem to stand in the way of presentation of the basic issue. If we do this, the very presentation of these issues will advance our objectives even though the court rules against us at any particular stage of the proceedings."

Margolis stated that he planned to surrender the individuals concerned and then refuse to waive removal proceedings. He discussed the possibilities of action in connection with the hearings on the removal proceedings. They discussed going direct to the Supreme Court through habeas corpus proceedings. They indicated that this approach might be wrong because the issue that they could take to the Supreme Court would be the question as to "whether or not it is probably clear." They decided this procedure was not desirable.

Martin Popper was reported to have stated "the manner in which you present the argument to the court, the atmosphere in which the court (can) be compelled to make a decision, should include a complete condemnation, a complete picture of this committee, what it is and how it has operated, and what the real meaning of this thing is."

If any additional information is received in clarification of the issues which will be made in this case, it will be brought to your attention immediately.

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

CONFIDENTIAL

DATE: December 8, 1947

#77 CIV 999 SPS w/apr 9-27-88

FROM : Guy Hottel, SAC, Washington Field

SUBJECT: COMPIC
INTERNAL SECURITY - C

2/2/84 SP2 tp/ 086320

CA #77 CIV 999

In connection with the above-entitled case, there is being transmitted herewith a transcript of the telephone conversation between MARTIN POPPER, Vice President of the National Lawyers Guild and a member of the legal staff representing the 19 Hollywood witnesses before the House Un-American Activities Committee, and BEN MARGOLIS, also of the legal staff representing the Hollywood group, which conversation occurred at 4:15 p.m. on December 7, 1947.

The main discussion is based upon the procedure to be followed when the witnesses who were recently indicted are called up for removal hearings in connection with their appearance for trial in Washington, D. C.

STOP DESK

The transcript of this conversation is believed to be self-explanatory.

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CGC:mjm
100-18990

RECORDED & INDEXED

100-138754-364

DEC 13 1947

b7D
b7E

1 ENCL
EX-32 Enclosure

EX-32

CONFIDENTIAL

#77 CIV 999 SPS 9-27-88

2/2/88 SP2 [illegible]

C.A. #77 CIV 999

4:15 pm
Misc. 9723-3
9726-1
9725-1

MARTIN POPPER to BEN (HARGOLIS ?) in Los Angeles. (BEN placed called approximately 10 minutes earlier to POPPER when POPPER was out. BEN left word for POPPER to call him.)

P: I see the Hollywood Writer Mobilization got kicked in the teeth too.

M: Yeah, you mean by Clark's List.

P: Yes

M: That's a funny list, isn't it?

P: I really almost hit it on the nose. On that, by the way, a number of us have been asked by various clients and we have already begun to discuss the question of an approach to that whole thing. I imagine you guys probably represent the Writer's Mobilization, don't you?

M: Well, there isn't any Writer's Mobilization. It's been out of existence for some time so many that are on the list.

MARTY, I called you primarily for the purpose of taking my own judgment on something. I am all by myself here in disagreement with BOB, CHARLIE, and MORRIS in connection with the scope of the argument on the removal procedure.

P: BOB called me yesterday and told me what your plans were and I've done - - I have an agreement with SAM that he and I are going to spend the next two days looking over what's warm (ph-garbled) on on the thing and that we think and arrive at what, at least, is a judgment on our own that we might recommend to you guys. I was in no position when BOB called me yesterday morning, he said that you, CHARLIE, and he had met and agreed this is course of action you're going to take.

M: I'm not calling you about the question - - - I think that the argument here is the lower court must be made.

P: There's only one problem which I want to check you, a technical one, that is whether the course of action in the argument on a Rad has any possible effect in having any rights on making necessary motions in the event - - -

M: It has nothing to do with motions of dismissals, if that's what you mean. The question that is determined is entirely different question. On a motion to dismiss you have questions as to the sufficiency of the indictment, the question as to whether the indictment states a public offense. On the removal proceedings, the issue is whether it is comparably clear that no public offense is stated. In other words, if even there is a question concerning that, the court will not determine on removal proceedings but will leave it for the trial court to determine.

P: Right, of course, you position, apparently is going to be that no possible public offense on the theory that the question which were asked were illegal in character. That right?

M: That's right. Here's the things appeared to be happened. We've not decided that that was the main point to be made here and then to discussed whether certain other points should be made. We disagreed

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b7D

b7D

Washington, D. C.
December 7, 1947

MEMORANDUM

Misc. 9723-3
9726-1
9725-1

MARTIN POPPER to BEN (MARGOLIS ?) (Continued).

whether we should argue the illegality of the resolution and agreed that as far as arguing the legality of the constitutionality of the resolution, that because of the fact that several of the lower courts had held it constitutional, that we are hardly in a position to argue that it was comparably clear, that the resolution was void. Then we argued whether we should present the petition here, that the resolution as applied and interpreted by the Committee rendered the whole proceedings comparable void and unconstitutional because of the fact they evaded the first Amendment and constituted a denial of due process. On that we can ask the court, at least on the Calif, to take official notice of a number of things including the legislative history of the Committee, what legislation it has introduced, proceedings, etc. We cannot ask them to take official notice of statements made off the record and things like that but we can ask them to take official notice and in ruling on this motion, considering the decency of the indictment.

P: I think you're saying two things. I'm not sure I'm clear on your point. Are you saying that you can prove on the California procedure that the course and history of the Committee show - - - you mean no valid legislative purpose?

M: That's right. It hasn't a valid legislative purpose. That's its only function which it has, is one that violates the first amendment.

P: Oh, I see. You mean that is aside or in addition to the specific question that as applied in this case. Namely: in relation to the specific question asked that violated the first amendment.

M: That's right. I believe this should be argued. There are a number of technical obstacles to present in both of these arguments. The argument on the validity of the resolution and the argument on the validity of the resolution as applied, as applied generally to so show no legislative purpose violates the first amendment.

P: What I'm not clear on is that you say under the removal proceedings it has to be absolutely clear on its face, no public offence now, it's hard for me to understand how a court is going to say on the argument regarding a non-legislative purpose, that there's no possible question involved.

M: I think there's practically no chance of it saying that. The only point on which we have a chance of wining, I think we have practically no chance at all, is the asking that the questions were improper.

P: The thing that worries me about that and I'm going into it some length tomorrow and Tuesday is whether or not the decision will constitute the law of the case here.

M: No, it won't. All that this court has power to determine is whether it so comparably clear-it can not determine even whether the complaint states a public offense in holding that it does state a public offense. It can hold that it is absolutely comparably clear that it does not state a public offense.

P: I see. There's no jeopardy. It seems to me the procedure is sound.

M: I've taken the trouble to write a long letter and I want to read you just

b7D

Washington, D. C.
December 7, 1947

MEMORANDUM

12-7-47
4:15 PM
Nos. 9723-3
9726-1
9725-1

MARTIN POPPER to REN (MARGOLIS ?) (Continued).

a part of this letter. "One of the princial argument made was that we will undoubtedly lose on this point, the point I want to argue later on and this will damage our public relations. It is here that I find myself for fundamentally (ph-garbled) in disagreement. During the various courses of ——— - - - (garbled) we will undoubtedly receive many set-backs. Only by properly utilizing the successes of the proceedings and even the set-backs, themselves, in a case like ours achieve the necessary public support. This requires that at every opportunity the basic issues be presented, not merly in terms in general legal principals but within the actual context of what the Committee has done and is doing. Then the skelton of legal principals take on flexible form. Then the public can understand what the fight is about. I do not mean that we should advance arguments that have no substances. I do mean that at every stage we must seek and find a way to overcome the technical obstacles which may seem to stand in the way of presentation of the basic issue. If we do this, the very presentation of these issues will advance our objectives even though the court rules against us at any particular stage of the proceedings."

This is my feeling about this thing - - to argue this thing in a vacuum of broad legal principals involved without giving the court the feeling of the whole background of this thing and what this is all about is a mistake. That even though we can't win on these other points, it is important to urge them to give the court a feeling what this is all about so it can understand the context. I think it will improve our chance of wining on the only point we have a real if any chance at all. This is my feeling about the matter in which this should be presented. I think it's also important that the policy matter, - ~~[illegible]~~
I think it's the same sort of thing on the type of controversy you had with CRUM in Washington about the presentation of certain matters to the Attorney General. I think the proper presentation is the basic presentation in a way that people can understand them at all points is of great importance, and that presentation on single high legal principals is not enough.

P: I get your question now. Just one or two questions. The form of this proceedings, as I understand it - you do surrender the guys, don't you?

M: Oh yes.
P: After surrendering the guys, what?
M: They ask you to waive removal hearings.
PO Yes.
M: We refuse to work so the court has to have a hearing, at that hearing, either the court or the Commissioner has the hearing. If the Commissioner has the hearing he has to report to the court and we have

CONFIDENTIAL

b7D

Washington, D. C.
December 7, 1947

MI-SUMMARY

12-7-47
4:15 PM
Mtgs. 9723-3
9726-1
9725-1

MARTIN POPPER to BEN (MARGOLIS ?) (Continued).

another opportunity to argue before the court on the question on his findings as to whether he made sufficient findings. The matter when we surrender them, we refuse to remove removal hearings, then the matter is is sent down for a hearing even before the Commissioner or the Court will argue about date, etc.

b7D

P: On the argument on removal hearing the sole question is actually if the court should decide that there is probably on the face no public offense, the court decides there should be no removal and dismisses the defendant, discharges the bail. I assume the government has the right of appeal.

B: Yes. We have no right of appeal. There was an amendment in 1928 to the Amendment. We may be able to go direct to the ~~Supreme~~ Supreme Court by Habeas-Corpus, but we think that would be wrong because the issue we'd be taking to the Supreme Court would be the question as to whether or not it's probably clear and it's one thing to present this to a lower court to have a decision which merely would call for removal of proceedings and another thing to have the Supreme Court write a decision on this subject. We'd be presenting our issues in the worst possible context.

P: Yes. Your question is very clear to me now. There is now some merit to the argument that you don't want to give the impression that the effect of what we lose here is a determination that what the Committee did in asking the questions, etc was proper because that I think would tend to have adverse effect, not on the court here, because I think we could dispose of that in an argument, that the court knows just as well as we what removal proceedings are. That's not the problem. The problem in in terms of the atmosphere out there in relation specifically to the suits you guys are bringing what will be the effect of that in terms of public opinion, court, etc. You're in a better position than I to judge that. (The manner in which you present the argument to the court, the atmosphere in which the court be compelled to make a decision should include a complete condemnation, a complete picture of this Committee, what it is and how it has operated and what the real meaning of this thing is.) SAM will be working in New York on This Monday and Tuesday and will come down here Wednesday.

B: That might be too late. I don't know when the proceedings will be held. I will put it off as long as I can but things may get out of control.

POPPER and BEN continue discussing the attitude to take in presenting the argument to the court. POPPER assures BEN that his (BEN) idea of procedure is perfectly right. POPPER asked BEN if there was any further word on the Research project. BEN said no, that they had no money yet. That they would hold a meeting Monday night and were having dinner with the finance committee and would know more about it Tuesday night. POPPER asked BEN if he raised the radio issue. BEN said ~~xx~~ yes but that they were busy with a million other things. BEN said he would bring it up again Monday night. POPPER will call BEN late tomorrow.

b7D

# Amer[illegible] Writers Associ[illegible] Inc.

Rupert Hu[illegible] Benjamin Stolberg, *Vice President* [illegible]nna Lonigan, *Secretary*
Richard S. Rimanoczy, *Treasurer* Louis Waldman, *Counsel*

NEW YORK 17, N. Y. 26330


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Joseph Kesselring
Katharine Leeds
Isaac Don Levine
Fulton Lewis, Jr.
Clare Boothe Luce
John Loe Mahin
Col. F. Van Wyck Mason
Milton Mayer
Elsie McCormick
James Kevin McGuinness
John Meehan
Edna St. Vincent Millay
Margaret Mitchell
Felix Morley
Liston M. Oak
Martha Ostenso
Robert Paterson
Donald Culross Peattie
Louise Redfield Peattie
Walter B. Pitkin
Emily Post
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Dorothy Quick
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Martha Rountree
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Dorothy Thompson
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Agnes Sigh Turnbull
Sophie Kerr Underwood
Oswald Garrison Villard
Frederic W[illegible]
R. C. W[illegible]
Francis Wallace
Leigh White
W. L. White
Wytho Williams
Bertram D. Wolfe
W. E. Woodward


For Immediate Release

## WRITERS ORGANIZATION WARNS AGAINST SCREEN CENSORSHIP

A warning against political censorship of motion pictures was issued today by the Executive Board of the American Writers Association, in a statement signed by Rupert Hughes, president and Edna Lonigan, secretary, of the organization.

The Board declared that Congress "has both the right and the duty to ascertain the facts" about Communist infiltration of the movie industry, adding that the Thomas Committee on Un-American Activities "is doing a necessary job" in this respect.

At the same time it declared itself "unalterably opposed to any form of political censorship." That, the Board said, "would amount to a surrender to totalitarian methods and the beginning of the end for American free institutions."


ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP2 CLC/LM


(FULL TEXT ATTACHED)


New Address:
320 East 42nd St.
Apartment 218
New York 17, N.Y.



RECORDED & INDEXED
100-135[illegible]
365
15 DEC 18 1947

26321

Statement by the Executive Board of the American Writers Association:

Congressional exposure of the extent of Communist infiltration of the motion picture industry has led to suggestions in some quarters for legal censorship of films. The Executive Board of the American Writers Association wishes to go on record, clearly and firmly, against political censorship in any field of creative endeavor, the screen included.

A film producer, like an editor or publisher, has every right to eliminate agents of foreign governments and propagandists for un-American and anti-American movements from his enterprise. Because of the importance of the screen in shaping the public mind, that right becomes a solemn obligation.

Moreover, Congress has both the right and the duty to ascertain the facts about any conspiratorial attempts by totalitarian forces to influence or dominate channels of creative expression. The Communists and the motion picture industry are entitled to no special immunity in this matter. We believe the House Committee on Un-American Activities is doing a necessary job in inquiring into the nature and scope of Communist infiltration of the motion picture field.

But these things are quite different from the proposed political censorship through law, which would amount to a surrender to totalitarian methods and the beginning of the end for American free institutions. We believe that voluntary action within the pattern and spirit of our free American system will suffice to neutralize the activities of totalitarian fifth columns in our midst -- provided that these activities are fully and boldly uncovered and identified.

We are unalterably opposed to any form of political censorship. At the same time we support fully every legitimate step to unmask and identify Communist borers-from-within.

RUPERT HUGHES, President

EDNA LONIGAN, Secretary

Director, FBI [redacted] CONFIDENTIAL 12-6-47

SAC, Boston

PROGRESSIVE CITIZENS OF AMERICA
INTERNAL SECURITY - C

[redacted] has advised of a conversation which occurred on November 26, 1947 between ALICE BARROWS of the PCA Office in New York City and Dr. HARLOW SHAPLEY, Director of the Harvard Observatory and Chairman of the ASP Division of the PCA. BARROWS asserted that the PCA-New York was preparing a statement to the movie industry at Hollywood regarding the "purge order" which followed the recently concluded hearings of the House Committee on Un-American Activities. She wished SHAPLEY's approval of not only the statement, but also a cover letter which would be addressed to prospective signers. Both documents would be issued first in his name. b7D

The statement addressed to the movie picture groups referred to the "capitulation of a great industry" before a discredited committee, the ready loss of civil liberties in the face of political censorship; that permitting the government to force such action opened the door for censorship of the press, radio and other mediums of public expression. It referred to the conduct of the employers of the dismissed Thomas Committee "victims" as "shocking and degrading."

SHAPLEY felt that the last quoted phrase should be stricken because it had become a stock phrase in such statements. He was further concerned because the statement made no effort to explain that the action of the motion picture groups was probably brought about by the almost unanimous Congressional vote which authorized the citations for contempt. The two persons discussed at length various ways and means through which the Congressional vote could be explained away, and when none satisfactory to both could be found, it was decided to ignore the matter.

It is interesting to know, however, that SHAPLEY feels that the statement will be replied to by the motion picture industry with a reference to the Congressional vote as an expression of the opinion of the masses of people who elected the Congressmen and who also pay to see the products of Hollywood. SHAPLEY was reluctant to allow the cover letter which would transmit copies of this statement to the persons it was desired to have sign it bear his signature, because he felt he had been so active in these matter recently that his name and position had lost their effect. He ultimately instructed BARROWS to have the statement mailed to the prospective signers under the signature of FRANK KINGDON, but it is noted that he first approved its text.

DECLASSIFIED BY [illegible] ON 8-28-86

SEC. Bja/gn 5/9/85

RECORDED 100-15814-366
F B I

42 DEC 23 1947

INITIALS ON ORIGINAL

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SHAPLEY then stated that it would be very necessary if this statement were to be effective not to have signers who were known as "Reds," because their character would be attributed to all of the endorsers of the statement. The list as prepared by BARROWS was read to him for approval and he added other names to it which will be noted by an asterisk; the names of the prospective signers are as follows:

LEONARD BERNSTEIN
ERNST BOAS
NORMAN CORWIN
MARSHAL DIMOCK
MR. DUBOIS
OLIN DOWNES
LEON CARROL
LOUIS ADAMIC
MARC BLITZSTEIN
WILLIAM ROSE BENET
KIRMIT BLUMGARTEN
ANGUS CAMERON
JEROME CHODEROV
BOSLEY CROWTHER
JO DAVIDSON
HALLIE FLANIGAN DAVIS
GENE DIXON
ALFRED DRAKE
DR. THOMAS EMERSON
HENRY PRATT FAIRCHILD
HOWARD FAST
JOHN GARFIELD
DASHIELL HAMMETT
OSCAR HAMMERSTEIN
ROBERT GLASSBURG
ROY HARRIS
DR. MICHAEL HEIDELBURGER
LILLIAN HELLMAN
EMILIA PESANT
ARTHUR LAURENTS
PHILIP LOEB
PETER LYONS
MYRA MacCONNICK
RICHARD LEE
DOROTHY HAYSON

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FRED BELCHER
OTTO MEYERHOFF (Shapley said he was not an American citizen so they would have to take him off)
STUART MUNDEL
CLYDE R. MILLER
WALTER RAUENHORST
PAUL ROBESON
THEODOR ROSEBURY
HARRY RUGG
OSCAR SERTIN
BEN SHAPIRO
ROBERT SERGEAN
VILHAR STEFFANSON
HOWARD STOZIAHN
LOUIS UNTERMEYER
CARL MORE VAN DOREN
MAX WEBER
MARC WEBSTER
GENE WELTFISH
GENE WISH
ALBERT ZAHR
JULIANA FOX
SINCLAIR LEWIS
AGNES SMEDLEY *
THURMAN ARNOLD *
CHARLES C. BURLINGHAM *
JAMES R. NEWMAN *
A. A. BERLE *
DR. PETERS - Yale *
ALLEN BUTLER *
MARTHA DODD
JOHN FRANK STANFORD
ELLEN HICKINSON
LIBBY HOLMAN
CLARENCE STERN
FRANKLIN P. ADAMS
MARION ANDERSON
MAX ANDERSON
NORMAN ANGEL
BROOKS ATKINSON
MILTON BERLE
FRANK ADELOFF
PEARL BUCK
CARL CARMER

15864

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HENRY CHURCHILL
MARC CONNELLY
AARON COPELAND
MARCH CHRISTIAN
BERRILL CRAWFORD
JO DAVIDS
AGNES DEMILLE
RONALD MUNFORD JONES
KATHERINE DUNHAM
ALBERT EINSTEIN (Shapley thought they out to strike him)
BETTY FIELDS
CLARK GORMAN
WALTER GIBBS
BEN GRAUER
JUDITH HAZEN
HELEN HAYES
JOHN KIRBY

16865

SHAPLEY stated he felt that if fifty per cent of the foregoing signed the statement to the Hollywood group, a good job would be done.

The foregoing is provided the Bureau, New York and Los Angeles for the completion of their files. No further inquiry is requested by any of these divisions and no direct inquiries will be made by the Boston Division.

BSG:arm
100-16818
Cc - New York
Los Angeles
100-16321

CONFIDENTIAL

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA

FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY | |
|---|---|---|---|---|
| LOS ANGELES | 12/19/47 | 11/17 thru 12/19/47 | EMMETT C. McGAUGHEY | LEH KH |

| TITLE | CHARACTER OF CASE |
|---|---|
| COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY | INTERNAL SECURITY (B) |

SYNOPSIS OF FACTS:

[redacted] The motion picture box office has fallen off 20% on a national basis as result of public reaction to Washington hearings. This has forced public retractions from HUMPHREY BOGART and KATHERINE HEPBURN; the 10 unfriendly witnesses are through in the industry. Motion picture producers holding meetings with the talent guilds in attempt to work out formula for getting rid of Communists. This move forced by economic reasons and not patriotism, according to L. B. MAYER. Screen Directors Guild and Screen Actors Guild taking positive stand against Communism but Screen Writers Guild supporting the 10 discharged persons, and tabled a resolution against Communism. DALTON TRUMBO called SCHARY, MANNIX and WANGER "liars, hypocrites and thieves" in a public meeting and stated he had ghost written speech of STETTINIUS, then Secretary of State, at San Francisco at specific request of WANGER. Feeling exists that hearings must continue and Communists exposed because the producers are powerless to move against Party members in the industry and are "floundering" as to method of procedure in getting rid of them.

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REFERENCE: 5-26-43 BUREAU FILE 100-138754;
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DETAILS: This is a joint report of Special Agents MARCUS M. BRIGHT, FRED G. DUPUIS, LESLIE F. WARREN, JAMES G. FINDLAY and the writer.

## I. THE WASHINGTON HEARINGS

CONF. INFT. CNDI [redacted] on December 5, 1947, expressed an opinion that ERIC JOHNSTON was a "phony" who had given the appearance of being frank and outspoken, and had given Russia a "whitewash" following his return from an extended visit there several years ago. JOHNSTON's stories concerning Russia had been refuted by WILLIAM L. WHITE, who also toured Russia at about the same time. JOHNSTON was considered as strictly a front man, with no real power, nor the heart to oust the Communists from the motion picture industry. b7D

On December 3, 1947, informant attended a Motion Picture Alliance meeting in Hollywood, during which it was disclosed that STRIBLING of the House Committee had just talked to JAMES McGUINNESS by telephone from Washington. The sum and substance of the call was that if the Motion Picture Alliance felt that the motion picture industry was actually cleaning house there would be no further hearings by the Congressional Committee on Communism in motion pictures. Informant felt that too much emphasis was being placed on the Motion Picture Alliance's knowledge and decisions regarding Communism in Hollywood by the House Committee.

It was further said that, naturally, McGUINNESS, who was being paid by Metro-Goldwyn-Mayer Studios, was not going to jeopardize his job, although it was believed that he was sincere in his fight against Communism, but that his fight was restricted by the attitude of all the studio heads. Many of them did not sincerely believe that Communism should be purged. The only reason action was taken against the so-called "unfriendly ten witnesses" was because of public pressure which was beginning to be felt in the box office. Informant is of the opinion that the Communist conspiracy reaches into certain phases of the executive departments of the studios and will not be expelled until these higher-ups are fully exposed as Communists or as giving aid and comfort to Communists, and the public reaction is so strong that the industry is forced to clean house.

CNDI [redacted] was thoroughly disgusted with the manner in which the House Committee hearings were held. As an example, some of the early testimony concerned the motion picture "Song of Russia," which had been whitewashed by L. B. MAYER of MGM Studios. This picture was described as a "dead duck," and although it contained Communist propaganda there were many more current pictures which should have been presented to the Committee in which Communist propaganda could have been identified. Failure to take up the question of Communist propaganda in pictures when ample material was available was severely criticized by informant. There was also plenty of background material on individual suspects, such as EMMETT LAVERY, former president of b7D



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Writers Guild, which was not used. LAVERY got "one of the smoothest whitewashing jobs" ever witnessed by informant. Concerning LAVERY, he plans to drop his suit against LELA ROGERS for alleging that a stage play written by LAVERY entitled, "Gentleman from Athens" contained Communist propaganda. This claim was made over the American Broadcasting System during a recent "Town Hall" program. (u)

Informant said that LAVERY intends to sue the Motion Picture Alliance as a body, as he thinks this group aided Mrs. ROGERS in preparing the script which she used during the broadcast. Apparently, LAVERY expects to cover more ground by attempting to prove that the Motion Picture Alliance, as well as Mrs. ROGERS, was wrong when it alleged his play contained Communist propaganda. LAVERY's play, according to informant, was completely rewritten after the broadcast and has since opened on Broadway. (u)

It is noted that the "Daily Variety" issue of December 15, 1947 publicized the fact that LAVERY's play closed December 13, 1947 after seven performances. (u)

CNDI [redacted] was of the opinion that pressure was brought by the motion picture industry through JAMES McGUINNESS of MGM, a friendly witness at the House hearings, to prevent Communist propaganda in motion pictures from being discussed. This opinion is based upon the fact that STRIBLING and THOMAS had maintained on their schedule several witnesses to discuss propaganda in pictures until just before the hearings closed. At this point STRIBLING, following a conference with McGUINNESS in a hotel room, suddenly changed his mind and made public that the Committee was not going to discuss propaganda in pictures at this time but was going to make further preparation of same and take it up at a later date. (u)

JAMES McGUINNESS was known to informant to have protested the appearance of witnesses on the stand who were going to discuss propaganda in pictures. (u)

Informant was also of the opinion that PARNELL THOMAS was sincere but not too well-versed in Communism and Communist tactics. Informant felt that STRIBLING was no good as he seemed to be an opportunist, interested in eventually getting himself public recognition and a better position than he was in actually exposing the Communists. (u)

It was mentioned that BEN MENDEL and H. A. SMITH, who advised the Committee, seemed to be well-versed in Communism, probably because MENDEL was believed to be a former member of the Communist Party, and knew their operations, and SMITH had had experience investigating the (u)



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Communists.

Informant believed that the "unfriendly witness" BERTHOLD BRECHT, was a Communist even though he denied being a member while on the stand. This opinion was based upon the tactics he used during the testimony.

The Hollywood American Legion Post plans to give citations of merit to the friendly witnesses who testified before the House Committee, according to informant.

In discussing the hearings in Washington, T-1 said that BOB KENNY was "by far more impressive than CRUM". He described KENNY as "a skilled, suave operator before the Committee," whereas CRUM was all but drunk on the occasion when he attempted to declare the hearings out of order. Informant continued that when the Capitol Police approached BARTLEY CRUM to force him to be seated the latter was under the influence of liquor to the extent that he almost missed his chair.

The Washington Office has covered the hearings in detail in reports and letters, and the above material is included in this report since the information was gained incidental to this investigation.

## II. REACTION OF THE INDUSTRY TO THE COMMITTEE HEARINGS

### 1. Box Office:

Immediately following the hearings of the Un-American Committee in Washington, the motion picture box office fell off 20% on a national basis, according to T-1. This had a tremendous effect upon the management of the industry because the informant pointed out, "all we have to sell is time," and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. Informant compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer demand and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been pointed out above, if people stay away from the theater the revenue to the individual production is never recovered.

Informant went on that the effect of the hearings on



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people in other parts of the country than New York and Los Angeles has been tremendous, and the natural reaction against motion pictures has evidenced itself in the dropping off of box office returns. Those persons who have been exposed as Communists by the Committee hearings "are dead in the industry, and their usefulness to the Party is over".

Because of this situation, the informant continued, the bankers are now inquiring of the producer when negotiations are entered into relative to the financing of a picture as to what the picture deals with and who will appear in it before the loan is granted. This, in informant's opinion, will tend to exert more influence on Communists and their propaganda in pictures than any other one factor.

NEIL McCARTHY, a prominent Los Angeles attorney with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which HUMPHREY BOGART appears. T-1 did not state which banks were involved, but in showing the importance of the financial institutions to the industry, informant said that even though a major studio would carry a credit line of from ten to twenty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it off the market for sixty to ninety days, might conceivably make a million or more in net profit than would naturally accrue if it were released immediately. Informant used this to illustrate the power and influence which the banks exert on the motion picture industry because the two banks referred to above intend to act upon McCARTHY's advice concerning BOGART, which will make it extremely difficult for the latter to appear in motion pictures.

In discussing BOGART, informant drew a parallel between JOHN GARFIELD and HUMPHREY BOGART as far as these two persons taking a protest trip to Washington is concerned. GARFIELD, in comparison to BOGART, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. BOGART, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in BOGART's "getting the complete treatment" as far as the press was concerned, whereas GARFIELD through luck escaped the notoriety and publicity which the former has received. BOGART has been "begging ED SULLIVAN to tell people he didn't want to go," and informant considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on

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the box office, T-1 said that KATHERINE HEPBURN's latest picture, "Song of Love," did very wel at the box office for two weeks prior to the Committee hearings in Washington, but since that time exhibitors have canceled showings, the public has stayed away, and the picture has not done at all well. Informant related HEPBURN's failure at the box office to the testimony of SAM WOOD before the Committee. WOOD allegedly said that HEPBURN was instrumental in raising some $70,000 for the PCA at a Hollywood rally, and when the witness was asked by the interrogator whether or not this money would finally get to the Communist Party, WOOD replied, "Well, you can bet it won't go to the Boy Scouts". This statement of WOOD's received considerable publicity, according to informant, and accounts for the fact that HEPBURN's picture has been doing so poorly.

Informant was emphatic in stating that people in New York and Los Angeles have no idea of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MGM is worried about BETTY GARRETT (wife of LARRY PARKS), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". Informant is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, GENE KELLY, currently under contract to MGM, spoke to the informant saying he was very worried over what future steps the Committee might take, and asked permission to come and talk with informant concerning his own stand. KELLY is extremely worried about his career and the effect upon his career which any testimony he might have to give before the Committee would have.

It will be recalled that KELLY chairmaned a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Washington.

In discussing the effects of the Committee hearings upon the industry, T-2 stated that "BOGART is hurt" in speaking of the latter's box office, and continued that this was the only actor he knew of who has seen fit to withdraw from the Committee for the First Amendment, and the only one who has made a retraction of his statements in regard to the



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hearing. Informant is of the opinion that adverse public opinion is what caused BOGART to withdraw, and that eventually people would come to admire BOGART for his stand in recognizing his error.

This informant is concerned about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In discussing younger talent which is being groomed for possible stardom informant said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to informant.

Along these lines, T-3 remarked that WALTER WANGER has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: ROBERT TALLMAN, believed to be a writer; ROMAN BOHNEN (a member of the Communist Party, according to CNDI IF. IN [redacted]); JOHN WILDBERG, HAROLD CLURMAN, and ELIA KAZAN, a director. b7D

T-4, an executive at RKO Studios, Hollywood, on December 3, 1947, made available the following information:

ADRIAN SCOTT and EDDIE DMYTRYK were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of informant that SCOTT, DMYTRYK and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at DORE SCHARY, executive producer, for his attitude. They felt that RKO and the industry would be much better off if SCHARY had "kept his mouth shut". Informant referenced SCHARY's statement, which apparently was made to the press without authorization by other company executives and which in substance stated SCHARY's opinion that even though he was obligated to carry out the policies of RKO and fire SCOTT and DMYTRYK, his personal opinions as stated before the House Committee had not changed.

Informant thinks it is such attitudes as SCHARY's



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that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, SCOTT and DMYTRYK would legally fight their suspension from RKO.

Informant said that such political utterances as made by HUMPHREY BOGART, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of DORE SCHARY, T-1 said that SCHARY was "told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". Informant continued that the attitude taken by the directors of both FOX and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves "are employees like anyone else and have been told to carry out orders".

CONF. INFT. [redacted] is of the opinion that SCHARY will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. Informant considers it significant that never during negotiations in New York did SCHARY take exception to plans for discharging Communists.

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2. Effects of the Hearings on the Motion Picture Producers Association:

The Bureau was advised by letter dated November 20, 1947, concerning the meetings in New York held by the financial and production heads of the major studios concerning the stand the industry would take on Communism. This information was furnished by CNDI [redacted], who made the statement before the group in New York that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect that first, the industry will not employ Communists and, second, it will not employ those who are members of Communist front organizations.

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These meetings laid the groundwork for an industry-wide session which was called in New York on November 24, 1947. Those persons representing the production end of the industry in Hollywood were



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called in for these sessions. CONFIDENTIAL

Informant stated that as a result of the meetings in New York the producers appointed a committee comprised of L. B. MAYER, DORE SCHARY, WALTER WANGER, EDWARD MANNIX and JOE SCHENK. This committee is headed by L. B. MAYER. The reason SCHARY and WANGER were included, according to the informant, was at his own suggestion. He had pointed out that EDDIE MANNIX, FRANK FREEMAN and BENJAMIN B. KAHANE had represented the producers in labor negotiations, and that the new committee should have "new faces to make the new start".

In New York, WANGER expressed himself as being in favor of the committee and its purposes. DORE SCHARY made a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Un-American Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Informant feels that SCHARY will do a good job on the committee and that having SCHARY and WANGER active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

T-1 personally regrets the fact that SCHARY and WANGER were included because he considers them skilled parliamentarians, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

[redacted] expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries. b7D

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

[redacted] stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the b7D



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producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it".

Along these lines, the informant feels it will be of great assistance if the Attorney General would publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by saying, "We don't want to be called a Gestapo".

He went on that it took a great deal of courage for the management of MGM to suspend DALTON TRUMBO and LESTER COLE because "MGM has a definite liability of about $400,000 on the unexpired terms of these contracts". Whether or not COLE and TRUMBO will sue, informant did not know, but in the best of his opinion MGM has a definite liability.

Contrasted with the above, T-1 was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

T-1 is of the opinion that the motion picture producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the



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industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communism has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the THOMAS Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the THOMAS Committee into acting.

Informant continued that MENDEL SILBERBERG and MAURICE BENJAMIN "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court". These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as STEVE HANNEGAN, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that "ERIC JOHNSTON had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer".

As a result of the meetings held by the producers ERIC JOHNSTON made a statement which has received considerable publicity in the press. "'The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy' ERIC JOHNSTON said tonight. 'We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did'".

In speaking of the meetings in New York, CNDL [redacted] said that during one of the recesses SAM GOLDWYN told ERIC JOHNSTON that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propaganda. When the meeting resumed JOHNSTON asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. You won't take my advice. You don't mean what you say, and you have no guts". From there on out JOHNSTON criticised the fact that the group would not make and

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abide by a decision.

When he sat down, SAM GOLDWYN stood up and said, "ERIC, I feel you were talking to me". At this point JOE SCHENK said, "Don't make a speech, Sam. Sit down and shut up or get out". GOLDWYN sat down and the meeting proceeded.

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

ED GIBBONS, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. GIBBONS continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists.

T-5, an executive within the Association of Motion Picture Producers, Inc. (Hollywood Division, ERIC JOHNSTON's Office), on December 2, 1947 advised that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. FRANK FREEMAN, Vice-President of Paramount Studios, and HERBERT FRESTON, Counsel for Warner Brothers Studios, et al, are not sure that ERIC JOHNSTON exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as EDDIE CHEYFITZ. JOHNSTON was accused of embarrassing himself and the Association before the American public when it became known that CHEYFITZ had been associated with the Communist movement.

The final outcome of the matter was that JOHNSTON admitted that he did not know too much of CHEYFITZ's background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning FREEMAN's attitude toward CHEYFITZ, the



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former had openly expressed his opinion in CHEYFITZ's presence that "leopards never change their spots".

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10". This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge STEPHEN S. JACKSON, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the JOHNSTON Office and has been working as an assistant to JOSEPH I. BREEN, head of the Censorship and Production Code of the Association. BREEN, it was believed, due to ill health, was going to retire and at present is on an extended leave. JACKSON, who was described as a high type individual, is new to the motion picture industry but is feeling his way cautiously and should make a valuable executive in this position. Informant further described JACKSON as a man who was believed to be anti-Communistic and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association service available.

In speaking of CHEYFITZ, T-8 said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping JOHNSTON straight".

This informant went on that CHEYFITZ knows the labor picture and that he personally considers CHEYFITZ to be strongly anti-Communistic. He continued that it is his intention to hire an investigator who will furnish CHEYFITZ information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and writers, and T-8 said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity".

Informant is of the opinion that the producers will have to do something definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box

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office is forcing them. That's one language they can understand; even SAM GOLDWYN can understand it."

[redacted] attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism. b7D

At this meeting, WALTER WANGER took the floor and attacked the THOMAS Committee (it will be recalled that WANGER is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). WANGER when making his speech referred to above was interrupted from the floor by CECIL B. DeMILLE, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. DeMILLE told WANGER publicly that if the latter felt that the Committee should be criticised he should go to Washington and make the complaints to Congress. CECIL B. DeMILLE continued that he personally felt that Mr. THOMAS would be very glad to have the benefits of WANGER's observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that WANGER made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with DeMILLE referred to above, so the informant does not know where WANGER actually stands concerning Communism.

Informant went on that after DeMILLE had taken issue with WANGER, as pointed out above, L. B. MAYER stood up and said, "For the first time in my life I am forced to disagree with my old friend, CECIL DeMILLE". MAYER then went on in the meeting saying, "If you could have seen how they treated me CECIL," speaking of the Un-American Committee. MAYER went on to defend to some extent WANGER's criticism of the Un-American Committee and its methods of procedure. In any event, the informant said that GEORGE STEVENS, who had had a couple of drinks before the meeting, finally succeeded in maneuvering L. B. MAYER into making a statement concerning the reason behind the producers' action to eliminate Communists from the industry. STEVENS asked, "Are you taking this action for economic reasons or for patriotism?" MAYER replied that the action was taken for economic reasons.



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This remark of MAYER's caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the good which the Producers Committee could hope to do was automatically nullified by MAYER's statement.

The unions present at this meeting were: Screen Directors Guild, Screen Actors Guild, and Screen Writers Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Guild passed a note to the informant on which he had written, "What now?".

WALTER WANGER took the floor immediately after MAYER's statement referred to above, and said that economic and patriotic reasons were one and the same; that American motion pictures are the emissaries of the American way of life, and that if they are not good and the box office does not reflect approval of the pictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

However, in the opinion of [redacted] WANGER's apology "was too late. The damage had been done". b7D

Both EDDIE MANNIX and HENRY GINSBERG attempted to follow up WANGER's talk and take the sting out of what MAYER had said, but, in the opinion of the informant and other members of the Directors Guild with whom he discussed the matter, nothing could ever be done to erase the impression L. B. MAYER created.

The entire purpose of this meeting was a desire on the part of the producers to be sure that the guilds would support their position in expelling Communists. In the course of the discussions, JOE SCHENK made the remark from the floor, "I don't hate them like CECIL DeMILLE hates them, but I don't like Communists". Informant said that DeMILLE immediately got to his feet and challenged SCHENK's statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for America or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

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In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, [redacted] furnished the following report which had been drawn up by an informant who attended the meeting: b7D

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up--but with the producers' liberal stand, everything the right group on the Actors' Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control--they openly say they are out to create chaos and hinder everyone--They have no particular quarrel with the others on the Board--their job is to object and keep any action from being taken.

"DORE SCHARY has not turned over a new leave; he is in bad with the bankers and directors of RKO and is trying to pacify them and yet keep faith with his liberals--believe SCHARY would re-employ the men in a minute if he could do so. Big relief on everyone's part when DeMILLE straightened out what McCAREY wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMILLE hadn't been there.

"WANGER came out more in the open than usual last night. He is a bad one.

"Before DeMILLE arrived WANGER and the crowd were tearing at the THOMAS Committee.

"I think MAYER as Chairman for the producers a very bad choice--no one to balance his actions. Can't the JOHNSTON office put some better men on the committee. They had to do it in the ACTORS' GUILD to overbalance leftists.

"HARRY COHN could not go last night and asked later how it went. He was told that 'our hero, Mr. DeMILLE' came in at the crucial moment. COHN said, 'He always does; C. B. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the DIRECTORS' and ACTORS' GUILD."



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3. The Hollywood Guilds:

A. The Screen Directors' Guild

SNDI [redacted] and [redacted] got together and decided that they would attempt to exercise control over the Screen Directors' Guild by packing the meetings with people friendly to "the American system." Consequently on December 4, [redacted] called a meeting in his office and those in attendance besides himself were SAM WOOD, LEO McCAREY, GEORGE MARSHALL, DAVID BUTLER, and TAY GARNET. These men laid out a plan of attack to be used at the meeting the next night, December 5. The Screen Directors' Guild had sent out the usual innocuous notice of the meeting, according to T-6, simply stating that routine business would be handled. b7D

[redacted] called GEORGE STEVENS, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting, and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When the informant questioned him as to what this was, STEVENS replied that it would deal with the present anti-Communist drive on the part of the producers. This informant states that he, as well as SAM WOOD and GEORGE MARSHALL, have not been able to figure out just where STEVENS stands on the matter of Communism; he has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner. b7D

[redacted] together with the men mentioned above, went through the list of members of the Screen Directors' Guild and checked the following men who in their opinion are Communists: CURTIS BERNHARDT, JOHN BERRY, HERBERT BIBERMAN, JULES DASSIN, EDWARD DMYTRYK, PETER GODFREY, HENRY HATHAWAY, ALFRED HITCHCOCK, PHIL CARLSON, ELIA KAZAN, HERBERT KLINE, ZOLTAN KORDA, ALBERT LEWIN, ANATOLE LITVAK, LEWIS MILESTONE, JACK MOSS, MAX NOSSECK, CLIFFORD ODETS, IRVING PICHEL, OTTO PREMINGER, LEWIS J. RACHMIL, IRVING REIS, JEAN RENOIR, ROBERT ROSSEN, VICTOR SAVILLE, VINCENT SHERMAN, S. SYLVAN SIMON, ROBERT SIODMAK, FRANK TUTTLE, JOSEF VON STERNBERG, BERNARD VORHAUS, ORSON WELLES, BILLY WILDER, WILLIAM WYLER. b7D

The informant pointed out that naturally the group with which he is associated does not know that the above-named are members of the Party, but in meetings of the Screen Directors' Guild these individuals seem to act as a group and, in the opinion of the informant, represent the faction within the Guild from whom control must be wrested. Consequently the informant and his associates each called a certain number of men belonging to the Guild and packed the meeting on December 5.

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The informant stated that he and his associates had been successful in forming a "militant group" and they have secured proxies from at least seventy-five directors in order to "blast the Communists."

In discussing the meeting, T-6 said, "We talked them off their feet." According to the informant, "they did not expect a crowd and we licked them." [redacted] introduced a resolution which reads as follows: b7D

"Whereas, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors' Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild.

"Now, therefore, be it resolved that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims."

HERBERT BIBERMAN attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee, whereupon C. B. DeMILLE took the floor and stated that BIBERMAN was out of order and that a meeting such as this was no place to criticize the Congress of the United States. DeMILLE was supported by various people from the floor, according to T-6, and BIBERMAN never got to introduce a motion or to complete his talk.

During the discussion that ensued, WILLIAM WYLER got up to make some remarks and DeMILLE immediately challenged him from the floor, asking the question, "Are you pro-American or un-American; that is the only question." As a result of the quarterbacking of the informant and his group, the motion to demand the above resolution of all members was passed by a vote of about 115 to 10. The Board of Directors, which includes LEWIS MILESTONE, JOHN HUSTON, IRVING PICHEL, did not vote on the original ballot. People from the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result the second vote was taken and MILESTONE, HUSTON and PICHEL voted against the resolution; the informant did not know who else opposed it because it was a vote calling for a show of hands.

The resolution itself was introduced by GEORGE MARSHALL and seconded by C. B. DeMILLE. CLARENCE BROWN and one other member of the Board of Directors were absent. Under the Guild ruling, if a member of the Board of Directors is absent at three consecutive meetings, a new

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member can be appointed in his place. As a result, SAM WOOD and C. B. De MILLE were appointed to the Board of Directors in the places of the two who had been removed.

In the course of the meeting, WILLIAM WYLER "gave a double-talk speech," according to [redacted], in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt." Informant immediately jumped to his feet challenging this statement, and proceeded to read the actual resolution as passed by the committee, which tore down WYLER's speech point by point and showed that he had deliberately misinterpreted the facts. Informant accused WYLER of using double talk and asked him to state the facts and state the truth and leave out his own opinion and insinuations. WYLER then began to discuss the black list which he said is forming in the industry, and [redacted] challenged that statement from the floor, telling WYLER that blacklisting was against local, state and Federal laws; that if he knew of any such list it was his duty as an American citizen to report that fact to the Department of Justice and that a meeting such as this was no place for such a discussion. In the informant's opinion, "WILLIAM WYLER is a badly confused guy." b7D

Following WYLER's speech, SAM WOOD took the floor and made a statement to the effect that "this man is not reporting anything but his own opinion." When the discussion was proceeding concerning the passing of the resolution set out above, some inquiry was made as to how a person could detect a Communist. C. B. De MILLE got to his feet and said, "Does teaching in the third largest Communist school make one a Communist?" [redacted] reported that at this point PICHEL "gripped the arm of his chair and glared at De MILLE." (The informant states that PICHEL has been on the faculty at the People's Educational Center.) b7D

This meeting of the Guild did not break up until ten minutes after two, having been called at 8:30 p.m., and as a result [redacted] said, "That crowd got the first thorough licking they have ever had, and our group was swept into power." It was decided at the meeting that the resolution would be sworn to before a notary in proper legal fashion, and [redacted] considered it significant that PICHEL, HUSTON and MILESTONE were ready to swear they were not Communists. b7D

In speaking of WILLIAM WYLER, [redacted] has noticed that the former is actively promoting the possible sale of a script worked on by LILLIAN HELLMAN. The informant is of the opinion, and qualified his remarks as being purely an opinion, that WYLER possibly has an obligation of some kind to HELLMAN because he is so active in attempting to promote the projected property on which she will work. b7D

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The informant said that BARNEY BALABAN, President of Paramount, called WYLER into his office and showed him a long list of front organizations to which HELLMAN had belonged or contributed. BALABAN showed WYLER this information thinking he was bringing the latter around by pointing out that there was nothing pro-American in this record, but that everything in which HELLMAN had been interested seemed to be for the benefit of causes which were, if not un-American, not solely for the interests of the United States. WYLER then accused BALABAN of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The action of the Screen Directors' Guild as set out above occasioned considerable publicity in the trade press. [redacted] reports that the "affidavits are coming in" at the present time. b7D

The assistant directors have a guild which is known by the name Screen Directors' Guild, Junior Branch. The President of this organization is ROBERT ALDRICH. [redacted] and his group are of the opinion that ALDRICH "seems to be on the other side" as far as his actions within the Guild are concerned, and his group, as stated above, bases this on the actions he has taken in Guild meetings. b7D

B. The Screen Cartoonists' Guild

In discussing the Screen Cartoonists' Guild, T-7 pointed out that this union is not affiliated with the Motion Picture Producers' Association, but is linked in with the Society of Independent Motion Picture Producers, which was headed by DONALD NELSON. As a consequence, the Cartoonists' Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism, as have the other talent guilds. However, the informant pointed out that a new election comes up in June 1948, at which time undoubtedly some action will be taken concerning Communism.

T-7 pointed out that the Disney Studios employ the largest percentage of Cartoonists' Guild members, having approximately 250 on the regular pay roll, so that as the employees of Disney Studios vote so will the entire membership. T-7 is of the opinion that the Communist problem for the Cartoonists' Guild came to a head when Technicolor Studios were struck in the recent CSU-IATSE struggle. At that time Disney Studios laid off four hundred workers, and in this group were all persons suspected of being Communists. As a result the studio took back eighty and the total membership of the Screen Cartoonists' Guild has fallen to approximately five hundred, of which 250 work in one studio, the balance being split up among MGM, Warner's, Paramount, and various independent cartoon units.

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BONAR DYER, Director of Labor Relations for Disney Studios, stated that the contract of that studio runs until next August with the Cartoonists' Guild. In Mr. DYER's opinion the difficulty with the Cartoonists' Guild and its possible Communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Guild.

MAURICE HOWARD, Business Agent for the Screen Cartoonists' Guild, according to T-7, is a Communist. This informant was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. Mr. DYER said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists' Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of HOWARD, the Business Agent, Mr. DYER pointed out that certain Guild members at Disney owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. They have gone on record that they will pay these assessments if HOWARD is gotten rid of. HOWARD does not occupy an elective position, but was appointed as business agent. He is not an officer of the union, although union rules state that he should be. However, at the recent election in June certain members of the Guild at Disney intend to elect a new business agent.

Mr. DYER is of the opinion that if the Screen Cartoonists' Guild does not comply with the provisions of the TAFT-HARTLEY Bill by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. Mr. DYER went on that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices, and when questioned as to why these were in evidence HOWARD said they had been placed there to enable members of the Guild to "study cartooning". Mr. DYER stated that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists' Guild building while a meeting was going on in the room alongside. Some girl was speaking in such a loud voice that Mr. DYER and his associates were unable to hear each other, and she was attempting to sell the persons assembled there on the reasons for taking the People's Daily World. She used as a selling point the fact that the People's Daily World "is the only local newspaper using a direct wire to Moscow". This incident was pointed out by Mr. DYER as an example of how the Screen Cartoonists' Guild building has been used by Communists. Both T-7 and Mr. DYER were of the opinion that there is no movement in any of the other studios among the cartoonists to attempt to get rid of MAURICE HOWARD, the reason being that the groups are so small.



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In speaking of this Guild, T-8 said that there is a movement going on at Disney Studios to more or less take over the Cartoonists' Guild inasmuch as workers in that studio had banded together, realizing that they constitute the largest single group within the Guild.

C. The Screen Actors' Guild

On December 3, 1947, Source T-9, a well known motion picture actress, advised the following information:

The Screen Actors' Guild appears to be waging a successful fight to keep out radical actors and actresses from executive positions. She said that there were a few, however, who mysteriously seemed to remain in positions of prominence within the organization, which enabled the radical group to bring about discord. Some of the radical actors and actresses identified as possible Communists were HOWARD da SILVA, LLOYD GOFF, LARRY PARKS, ALEXANDER KNOX, KAREN MORLEY, HULE CRONYN, and ANNE REVERE. Informant was of the opinion that RONALD REAGAN, executive officer of the Guild, had "seen the light" and was sincere in his efforts to keep the radical members out of controlling positions.

Informant's attention was attracted to JANE STRUDWICK, also known as JANE SHEPPARD, wife of JOHN SHEPPARD, actor. STRUDWICK had the reputation of being very influential behind the scenes in directing Communist policy for various organizations in Hollywood, particularly in American Veterans' Committee, Beverly Hills Post. Informant subsequently identified STRUDWICK as being identical with JANE MEAD, a person whom she knew during the early part of World War II when MEAD was actively engaged in raising funds for the Russian War Relief. MEAD was at that time allegedly raising $175,000 for this relief organization at a Shrine Auditorium gathering during the early part of the war. MEAD has always been suspected of being a Communist but there was no documentary proof available to informant. The belief was based primarily upon the associations of MEAD, who is known to be close to HOWARD da SILVA and HERBERT BIBERMAN, et al., in the Hollywood left wing circles.

It was thought that JANE STRUDWICK, nee MEAD, now being married to an actor, might be one of the persons behind the scenes manipulating communistic activity in the Screen Actors' Guild. One thing of possible interest to the FBI concerning JANE STRUDWICK, according to informant, is that the former specifically claims to be associated with the British Ministry of Information, commonly referred to as the "BMI." STRUDWICK is known to be a contact of numerous British visitors to Hollywood, particularly the theatrical group, which informant thinks are Communists or Communist fellow travelers. It is not known whether STRUDWICK is actually employed by or is merely working with the BMI.

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Of the individuals mentioned by informant above, the following are known to this office as members of the Communist Party:

[redacted] (CNDI [redacted])
[redacted] (CNDI [redacted])
[redacted] (CNDI [redacted])
[redacted] (CNDI [redacted])
[redacted] (CNDI [redacted])
[redacted] (CNDI LA [redacted])
[redacted] (CNDI LA [redacted])

b7D

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Concerning STERLING HAYDEN, informant discussed recent press releases given to HAYDEN's alleged social contact with a daughter of a prominent Washington, D. C. family, at which time he was supposed to indoctrinate the girl with his Communist philosophy. Informant said that even though HAYDEN denied this accusation in the Hollywood trade press, the story must be true as HAYDEN had handed out similar "lines" in Hollywood.

Informant mentioned that WARRICK TOMPKINS, a close friend of HAYDEN and a personal acquaintance of informant, had recently expressed apprehension over HAYDEN's being subpoenaed before the House Committee as it was felt HAYDEN might "break," and if he did he would spill enough information "to hang us all," including "a lot of high Government officials." Informant is of the opinion that both HAYDEN and TOMPKINS are members of the Communist Party, but he has no documentary proof.

CONF. INFT. (b)4 TOMPKINS has been identified as a member of the Communist Party by CNDI [redacted] in 1944 at Sausalito, Marin County, California, and by CNDI [redacted] in West Los Angeles in 1947.

b7D

T-10 advised Special Agent FRED G. DUPUIS that he has been made a member of a committee headed by L. B. MAYER, the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members, which committee was an outgrowth of the THOMAS Committee hearings in Washington and the subsequent meeting of motion picture producers in New York City.

With regard to the hearings in Washington, T-10 stated that he somewhat regretted the "whole affair" because he did not feel the hearings were conducted in the most desirable manner possible. He also felt that the questioning of the unfriendly witnesses could have been better planned and designed to bring out more pertinent information. He was of the opinion the men should have been allowed to make any statement they cared



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to make, with a possible limitation as to its length, because he felt in this way these men would have condemned themselves in the eyes of the American public far more efficiently than the Committee was able to do.

One incident which lessened his respect for the Committee involved the Committee's Chief Investigator, STRIBLING. T-10 advised that the night before he was scheduled to testify, STRIBLING came to his hotel room and asked him numerous questions, some of which led T-10 into a "pretty good defense of the motion picture industry", although by no means a defense of the Communist element therein. However, the following day when he was on the stand STRIBLING failed to ask him any of these questions which would have enabled him to get in a good word for the motion picture industry as a whole.

With regard to the Committee on which he is now serving to try to formulate a policy for eliminating Communists from the motion picture industry, T-10 stated that his opinion (and he was confident that it was also the opinion of the Executive Board of the Screen Actors Guild) was that such a program was not sound. He stated he did not feel it was within the authority or ability of any single man or group of men within the motion picture industry to be able to determine accurately and fairly who should be fired and who should not be fired. He made the statement, "Do they expect us to constitute ourselves as a little FBI of our own and determine just who is a Commie and who isn't?".

He stated that in the Screen Actors Guild, for instance, he is virtually positive in his own mind that certain members are members of the Communist Party, but he definitely would not be able to prove this conclusively, and he felt this situation was equally true in the other guilds, and also in the studio as a whole.

T-10 stated it is his firm conviction that Congress should declare, first of all, by statute, that the Communist Party is not a legal Party, but is a foreign-inspired conspiracy. Secondly, Congress should define what organizations are Communist-controlled so that membership therein could be construed as an indication of disloyalty. He felt that lacking such a definitive stand on the part of the Government it would be very difficult for any committee of motion picture people to conduct any type of cleansing of their own household.

With regard to the Screen Actors Guild, there has been no unusual difficulty at guild meetings with the Communist element. However, the provisions of the TAFT-HARTLEY Law did create an issue, in that ANNE REVERE, the Guild's treasurer, recently resigned rather than sign a



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non-Communist affidavit. He also stated that the recently concluded elections, which resulted in LARRY PARKS and ANNE REVERE being elected members of the Executive Board, may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. However, this has not yet materialized.

D. Screen Writers Guild

On December 15, 1947, a meeting was called of the Screen Writers Guild, where the members of that organization were to discuss cooperating with the Producers Committee concerning some stand on the employment of Communists within the industry.

On December 14, 1947, BILLIE DAVENPORT, mother-in-law of screen writer WALDO SALT, told Informant T-11 that WALDO had just advised her that his option had not been taken up at RKO, and that he would be out of a job after finishing the script for the coming picture "Ivanhoe". She stated that DORE SCHARY, executive producer at RKO, talked to WALDO for more than an hour and a half, and had explained to him that RKO's action was not for political reasons but because it had been necessary to cut down. According to BILLIE DAVENPORT, WALDO was not taken in by this talk and was certain in his own mind that DORE had been told to get rid of him. X(W)(E)(4)

In a humorous vein she mentioned that DORE SCHARY receives a salary of $8000 a week, so WALDO was quite flattered that SCHARY should spend a full hour and a half talking to him about the matter. X(X)(8)(4)

On the same date, WALDO SALT advised Informant T-12 that he was reminding a few people of the Guild meeting scheduled for Monday night, December 15, 1947, inasmuch as he did not want the Screen Writers Guild to have the same difficulty the Screen Directors Guild encountered at its meeting. On this occasion WALDO stated he had conferred with DORE SCHARY, and that SCHARY was really frightened. He stated SCHARY wanted to secure everyone's opinion and was urging them not to criticise the producers, and assuring people this matter of firing and blacklisting would happen only to the five so far involved. X(D)(8)(4)

SALT stated SCHARY explained his change of attitude from a month ago to him by remarking, "Back in 1938 we had the worst mudding of our waters, 'peace in our time,' and I think the producers just say 'peace in our time'". SALT told informant he could not help but agree that SCHARY's stand was his only way out. X(D)(8)(4)

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SALT also mentioned that ALLEN RIVKIN had addressed a small meeting held on the RKO lot, at which time RIVKIN advanced a point of view identical with that held by DORE SCHARY and supporting SCHARY's present position. According to SALT, RIVKIN is touring the studios one by one and conducting similar meetings among writers.

On December 15, 1947, approximately 500 members of the Screen Writers Guild met with the representatives of the Producers Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. T-13 and T-14 in discussing it were emphatic in stating that the Communists, as usual, had been able to control the conduct of the meeting. These informants said that DALTON TRUMBO brought a crowd of 500 writers to startled attention when he attacked DORE SCHARY, EDWARD J. MANNIX and WALTER WANGER as being liars, hypocrites and thieves. TRUMBO's firy outburst followed an appearance before the Guild of the three producers who came to request the writers to "lay off the present situation , and instead of criticism of the producers to fire Communists, to work with the producers in an all-industry public relations campaign." SCHARY spoke to the writers while MANNIX and WANGER sat on the speakers platform. After SCHARY finished his speech and left the meeting TRUMBO took the floor to attack the three producers. At this point there were shouts of "Out of order," but TRUMBO succeeded in grabbing a microphone.

He shouted, "These three men have come here to force their weasel-minded policies down the throat of this guild. I want to denounce them for what they are. Liars, hypocrites and thieves".

Informants said that the audience then quieted down for the anticipated fireworks and TRUMBO continued: "First," said TRUMBO, "Take this hypocrite, DORE SCHARY, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this MANNIX. During the last year and a half time and again he has told me he didn't care if Communists were working at Metro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of ROY BREWER. And WANGER! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for EDWARD STETTINIUS. I worked five nights on that speech with WANGER and STETTINIUS. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in



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this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?".

TRUMBO took his seat with a loud burst of applause. TRUMBO's speech had come as an answer to SCHARY's remarks before he, WANGER and MANNIX left the room, after SCHARY had presented the following arguments to the group: He expressed the wish that "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Washington, but I work for RKO; they determined the policy. I voted against that policy but now I believe in it. Our job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job".

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

(a) Recognition that there was a Communist menace in America;
(b) The expressed belief that both the THOMAS Committee and the Communist Party were equally subversive;

(c) Disapproval of three members of the Screen Writers Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;

(d) Disapproval of the actions of the ten witnesses who refused to answer the questions;

(e) Criticism of the four members of the Screen Writers Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organizations".

Two resolutions were affixed to the statement of policy. They were as follows:

1. The Guild will appear as amicus curiae in the civil suits to be insti-



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tuted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.

2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

As a sharp debate began to loom it was decided to vote on the two "be it resolved" resolutions first. Both were carried by a majority of five to one.

Then came the debate on the statement of policy, which turned into a two-hour free-for-all, with DALTON TRUMBO, ALBERT MALTZ, LESTER COLE and RING LARDNER, JR. fighting for its defeat. The vote was finally taken at 1:00 A.M., and by virtue of 127 proxies the proponents of the statement of policy were able to get it passed by a slender margin of two votes. An immediate challenge was started by the opponents of the statement of policy on the grounds that Guild policy should not be determined by such a slender margin. Many supporters of the statement of policy began to speak in favor of a move to reconsider. This was brought to vote, and by a two-thirds margin the vote to reconsider was passed and the statement of policy was tabled by an overwhelming vote.

Many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy, and a motion was before the Guild to adjourn. With these departing members had gone many proxies and, according to informants, "It was the same old story. The Communists outlasted their opponents and won the battle at 2:00 A.M.".

T-14 said that after TRUMBO had spoken in such a derogatory manner concerning SCHARY, DON HARTMAN (a screen writer) took the floor and said he would have to defend DORE SCHARY. HARTMAN went on that SCHARY had spoken out in Washington for political tolerance as he did in New York, and that he had tried to get RKO to vote down this action on the part of the producers.

HARTMAN went on that at this point he would have to violate a confidence but that he thought under the circumstances he could be excused for so doing. He said DORE SCHARY has to take this action or quit and "if he quits he is playing into the hands of the other side".

Informant said that he got the distinct impression



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that SCHARY, who makes $8000 a week, is going along with the producers so that the post of executive producer at RKO won't go to an anti-Communist and also, naturally, "he wants that old pay check".

During the debate TRUMBO spoke in a disparaging manner about the three writers who had acted as friendly witnesses, and said that he would anonymously write "the other three into the poorhouse. They are not going to stop me". T-14 took this to mean that TRUMBO would merely adopt a pen name and would continue writing, and unless it were necessary to have him in for story conferences his identity might not be revealed.

Both T-13 and T-14 said that because the "unfriendly witnesses" had refused to testify before Congress as to their membership in the Screen Writers Guild this has resulted in the common impression being gained throughout the United States that the Screen Writers Guild and the Communist Party are one and the same.

The informants are watching with interest the public reaction to the Guild's resolutions, and are of the opinion that it may be the end of the Screen Writers Guild.

Along these lines, a resolution was introduced at the meeting to the effect that the Screen Writers Guild had been embarrassed and had not been consulted by the "unfriendly witnesses" prior to their going to Washington. LESTER COLE immediately grabbed the microphone and said this resolution was false in its entirety; that the Guild had gone on record prior to their departure for Washington, and he reminded them that MAURICE COHN, one of the attorneys for the Guild, had read a statement that the Un-American Committee was without authority to question anyone as to political beliefs. T-14 had been at this meeting and recalled that this was true.

T-15 on December 15 and 16, 1947, verified in substance the information set forth by T-13 and T-14. In addition, he advised that the new Board members, as far as he was concerned, were Communist fellow travelers, and there had been no real change of heart within the Screen Writers Guild as publicly claimed following the recent election of new officers. Anti-Communist groups within the Screen Writers Guild are attempting to establish a proxy voting system whereby they can control voting, as they are believed to outnumber the Communistic group, but in the past have been much more inactive, consequently the Guild has been controlled by the Communists.

There is some evidence that the motion picture



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industry, as far as the producers are concerned, is taking a definite stand against the unfriendly ten witnesses.

DALTON TRUMBO has reportedly attempted to secure work for his wife, thinking he might circumvent the situation and ghost write for her. She has been turned down by the studios 100%. Likewise, the WILLIAM MORRIS Agency has been unable to secure a job for RING LARDNER, JR., and there are well-established rumors that the various agencies servicing the industry will fall in line with the producers and refuse to hire known Communists.

Informant is of the opinion that the efforts taken by the industry to date in firing certain of the unfriendly witnesses is strictly window dressing, and they hope that the public will think that "Hollywood's house" has been thoroughly cleaned. This is wishful thinking, as the House Committee is aware of the situation and undoubtedly will conduct further hearings and identify other individuals connected with the Communist Party in Hollywood.

ABRAHAM POLANSKY, screen writer, is being groomed to take over JOHN HOWARD LAWSON's position as top Communist functionary in the Guild, and in Hollywood cultural groups. POLANSKY has been most active. He was a Communist conspirator in Labor circles before he became a writer, and might be described as a "tough character," one thoroughly schooled in street fighting and violent revolutionary tactics.

Informant commented that DALTON TRUMBO showed his true colors in the above described meeting of Screen Writer Guild members on December 15, 1947.

Informant is of the opinion that the Government should investigate TRUMBO's assignments during World War II when the latter covered certain areas of the South Pacific as a news correspondent for the Government. The story behind TRUMBO's assignment undoubtedly would disclose Communist connections in high Government circles. Informant was unable to furnish any details concerning this.

T-15 disclosed firsthand information that STRIBLING of the House Committee had been in touch with certain members of the Motion Picture Alliance on December 16, 1947, and had been advised of the action taken by the Screen Writers Guild. STRIBLING at that time seemed incensed and said that, undoubtedly, the House Committee would continue hearings in the immediate future to expose additional Communists in Hollywood.

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4. The Committee for the First Amendment:

Reference is made to Page 18 of the report of Special Agent LESLIE F. WARREN made at Los Angeles, California, November 17, 1947, wherein considerable information concerning the Committee for the First Amendment was set forth.

On December 3, 1947, T-9 advised he had become cognizant of Communist infiltration into the organization known as the Committee for the First Amendment, which grew out of a group organized to protest the House Committee hearings, and who originally called themselves "Hollywood Fights Back". Informant believed the Committee for the First Amendment was inspired by a so-called "liberal" group and non-Communists. However, it has recently been learned by observation and information developed that a person believed to be a Communist was very influential behind the scenes in directing policy for this organization. This individual is identical to the one previously mentioned in this report who had been directing policy behind the scenes for the American Veterans Committee, Beverly Hills Post, that is, JANE STRUDWICK, also known as JANE MEAD.

MEAD has been identified to this office as a member of the Communist Party by CNDI [redacted] as mentioned heretofore in this report under "Screen Writers Guild" section. b7D

In speaking of various individuals who had gone to Washington to protest the hearings, T-16 recalled that DANNY KAYE was undecided whether or not to make the trip until he was pressured at a dinner by JOHN HUSTON. SYLVIA FINE, DANNY KAYE's wife, told informant that she had attempted to argue DANNY out of going, and she discussed with informant her regret that DANNY was intent upon accompanying BOGART to Washington. She explained that their marital relations had come to the point where any stand she took was just the opposite of what DANNY would ultimately wind up doing. In an attempt to convince him of the folly of his plan she had his agent, his lawyer and his public relations man advise him that going to Washington was an unwise move. However, at the dinner JOHN HUSTON publicly challenged KAYE about taking the trip and said something about "Remember what happened in Germany. People were afraid to take a stand".

In speaking of DANNY KAYE and HUMPHREY BOGART, BLAYNEY MATTHEWS, Plant Superintendent at Warner Brothers Studios, said that the studio has contracts calling for one picture a year from each of the two above named, and that the management was extremely concerned about what to do with these contracts because the public is thoroughly aroused concerning these personalities among others.



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By a memorandum dated November 20, 1947, Special Agent EDMUND D. MASON reports that from his contacts at Fox Studios "there is a general feeling that the persons who went to Washington to protest, including BOGART, BACALL, GARLAND, et al, were very much frightened because of their ill-advised actions, and there is further a general sentiment that these persons have hurt themselves in the box office. Nevertheless, no action is contemplated against them by the studios".

The local trade papers have carried very little recent publicity or news concerning the activities of the Committee for the First Amendment. However, an advertisement was noticed in the "Hollywood Reporter" on Monday, December 15, 1947, signed "The Freedom From Fear Committee". According to the advertisement, those people representing the Freedom From Fear Committee are: RICHARD COLLINS, GORDON KAHN, HOWARD KOCH, LEWIS MILESTONE, IRVING PICHEL, LARRY PARKS, ROBERT ROSSEN and WALDO SALT. Of the above, COLLINS, KAHN, PARKS, ROSSEN and SALT are members of the Communist Party, according to CNDI [redacted]. The address given is [redacted] - Telephone Gladstone 4141. It was ascertained that this number is listed under the name HERBERT BIBERMAN, [redacted] BIBERMAN, according to CNDI [redacted] is a member of the Communist Party. The advertisement is quoted below: b6 b7C b7D

"TIRED? JITTERY? SLEEPING BADLY?

Find Out The Reason. Test Yourself! Here Are 10 Questions:

If you score 25 you're in the danger zone! Score 5 for each YES answer.

1. Are you nervous about whom you sit with in the commissary?
2. Are you thinking about changing your name? Are you disturbed because you are a Jew? A Catholic? A Union or Guild member? A Free Mason?

3. Are you haunted by your past? Remember? Your fourth vote for Roosevelt? The ambulance you helped send to Republican Spain? Your signature to protest against lynchings down South?

4. Are you giving up that idea for a story? Or changing a scene - just a little?

5. Are you thinking you'd better drop your subscription to: The Nation? Commonweal? New Republic? The Protestant? The New Masses? The New Yorker? In Fact? The Herald-Tribune? PM?

6. Do you think you hear a strange click every time you pick up your phone?



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"7. Are you thinking of hiding any of your books in your incinerator?
8. Do you think about the future safety of your children - when you lie awake nights?
9. Do you experience mixed feelings at the news that England has offered sanctuary to political refugees from the American motion picture industry?
10. DO YOU THINK YOU ARE SAFE FROM BLACKLISTS?

"If your score on the above questions alarms you, YOU must take action now! You must support the 19 who are testing in the courts the right of any official, high or petty, to prescribe what shall be orthodox in politics, religion or other matters of opinion.

"The rights of the 19 as citizens are YOUR rights. Any abridgement of their liberties is an abridgement of your sacred right to live and think as a free American. This is a legal fight. It costs money! It affects you!

"Copies of this page are available to you if you want to check your friends."

On the next page of the "Reporter" is a quarter page advertisement captioned, "Freedom From Fear," and asking the question, "Fed Up With the 'bi-partisan' attack on the film industry--on your basic American liberties? HERE IS YOUR ANSWER: Build the Independent Progressive Party to unite all liberals in defense of our American liberty....." This ad states that the following people will appear as speakers: EUGENE CONNOLLY, N. Y. City Councilman, American Labor Party leader; SIDNEY JONES, JR., whom the ad states is a prominent negro attorney, leader of the Chicago Progressive Party, and Secretary of the Cook County Bar Association; HUGH BRYSON, President, Marine, Cooks and Stewards; Chairman of the Independent Progressive Party Organizing Committee; Dr. FRANCIS TOWNSEND of the Townsend Plan; HARPER M. POULSON, Chairman, Association of Veteran Home Buyers; Director, Southern California Region, Independent Progressive Party.

This ad states that a meeting will be held at the Shrine Auditorium in Los Angeles, December 17, 1947, at 8:00 P.M., and that information and tickets can be obtained at the Independent Progressive Party of America, 426 South Spring Street, Los Angeles.

Informant T-13 said that these ads appearing on consecutive pages in the "Hollywood Reporter" were proof to him that the PCA and the Freedom From Fear Committee were one and the same. However, informant feels that the possibility exists that the Freedom From Fear Committee intends to take up where the Committee for the First Amendment left off.



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5. The Communist Party:

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On December 19, 1947, CNDI [redacted] advised that the recent hearings on Communism in the Hollywood film industry by the House Committee on Un-American Activities has brought into opposition the entire strength of the Communist Party nationally and even internationally. Every group or organization attached to the Communist Party as a front or mask for its activities has been enlisted to discredit the investigation and to have this committee of the Congress of the United States abolished. b7D

Informant advised that the general theme on which the campaign is carried out is that any investigation of Communism or Communists is an invasion of civil rights guaranteed by the Constitution and, further, that such investigation is a sign of the rise of fascism in the United States. Every press item in the official press of the Communist Party, all literature put out by front organizations, every speech at mass meetings or otherwise repeats the same slogan and chants the same line of propaganda, according to informant.

CNDI [redacted] stated that in addition to the official Communist press, the Daily Worker, People's Daily World, New Masses, etc., the Communist Party is utilizing such organizations and groups as: PCA, locally and nationally; CIO, locally and wherever Communist control is certain; CIO Council; some A. F. of L. unions; such Jewish organizations as the Jewish Labor Council, B'nai B'rith, American Jewish Committee, International Workers Order, etc. b7D

In the Los Angeles area the following organizations and groups have fallen into line: Los Angeles County Democratic Committee of the regular Democratic Party; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization, every unit or cell masked as a democratic group; Arts & Sciences Council of the Hollywood PCA, and the regular daily newspaper and illustrated daily news where the American Newspaper Guild has strong influence.

In addition to the foregoing, mass meetings have been and are being held or planned to raise this issue before the people, accompanied by their false interpretations. At the same time the Communist Party uses this campaign to make the ten exposed individuals appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.



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6. Progressive Citizens of America:

Informant T-17, a member of the Los Angeles County Communist Party in 1946 and 1947, on December 10, 1947, advised that the PCA was quite active at present and was circulating petitions for the establishment of a third political party in this country. Due to the "heat" on Communist activities, many of these petitions were being secretly circulated among persons in the entertainment industry. Also due to the same reasons the "boys in the cell," that is, Communists, had been warned to avoid political issues as much as possible but to support the PCA, the Committee for the First Amendment, and other similar organizations which might be used to further the Communist Party cause, which in this locality is almost 100% fighting the House Un-American Activities Committee, supporting the position of the so-called "unfriendly 10 witnesses," and attempting to establish the aforementioned third party.

Informant was of the opinion that the Progressive Citizens of America was Communist-inspired. This opinion was based upon the reference to the PCA in closed Communist meetings which informant had attended in the early part of this year. He said the directors of these meetings were careful not to say outright that the PCA was a Communist organization, but they always referred to the PCA as "our organization" without exception, whereas organizations like the Committee for the First Amendment were referred to in a different manner, namely, discussions were held as to how the latter organization might be used to further their cause, giving the inference that they had not originally inspired or set up the Committee for the First Amendment.

"Undoubtedly," said informant, "a group of Communists followed by the left wing faction of the old Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, had organized the Hollywood Council of the Arts, Sciences and Professions Division of the PCA, specifically to direct Communist Party activity under the guise of a political organization." Informant had no further proof other than expressed above at the present time.

7. Motion Picture Personalities:

The effect of the hearings upon the industry, particularly in the box office, has been set out above. However, certain motion picture people, particularly those who flew to Washington in protest, and those who lent their names to villifying the THOMAS Committee, are being reported to this office by informants. Some of the information is set out



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below which is felt will be of interest to this investigation:

Source T-18, a department head of Columbia Pictures, Inc., on November 4, 1947, advised that "most of the radical element at Columbia Pictures, Inc. has been laying low" since all of the Congressional hearing activity had been taking place. Specifically, informant mentioned SIDNEY BUCHMAN, an independent producer associated with Columbia Pictures. BUCHMAN frequently lent his name to various petitions and articles circulated in behalf of radical groups in Hollywood. It was believed that BUCHMAN was a Communist. If not, he was certainly "Red" in his political beliefs and associations. "There has not been a 'peep' out of BUCHMAN lately," according to informant. It should be noted that CNDI [redacted] has identified BUCHMAN as a member of the Communist Party. b7D

On November 7, 1947, LEON CHARLES, co-owner of the Federal Printing Company, 345 South Wall Street, Los Angeles, and publisher of the book "Red Fascism," written by California Senator JACK TENNEY, advised the following:

CHARLES mentioned that it was a pity that Senator JACK TENNEY was not subpoenaed before the House Committee as TENNEY could have "aided them a lot". The question arose as to whether the evidence submitted against the Communist suspects at the House hearings was legally admissible in a court of law, particularly the ex-FBI Agent's testimony concerning the Communist Party cards allegedly held by the unfriendly ten witnesses. CHARLES volunteered that, undoubtedly, the House Committee could produce legal evidence, and remarked that TENNEY had considerable legal evidence concerning actual card numbers of many people in Hollywood. He said, "We've got hundreds of them".

At this point CHARLES disclosed that he was an official special investigator for the California State Committee on Un-American Activities, and further emphasized that TENNEY had plenty of records which might be made available to the Committee if TENNEY were approached properly.

T-13 said that he heard a broadcast of FULTON LEWIS, JR. last week wherein the latter said he had been approached by an individual representing KATHERINE HEPBURN, stating that she wanted to go on record to the effect that she did not know what she was signing when she joined the Committee for the First Amendment, nor did she realize the type of speech she was reading when she appeared at a PCA rally in Gilmore Stadium recently.

Informant went on that ADOLPH MENJOU had told him

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that SPENCER TRACY had made the remark to MENJOU that HEPBURN wanted to make a statement in order to clear herself with the American public and, furthermore, that FRANK CAPRA wanted her to make it. (u)

T-13 said that H. A. SMITH, the investigator for the Committee, had said that he personally had approached HEPBURN about two weeks prior to the hearing, and had told her, in effect, that the Committee did not want to be arbitrary, nor did it wish to hurt anyone, and that if she had any explanation concerning the speech she read at Gilmore Stadium this was her opportunity to make a statement to the Congress. Informant said that she "drew herself up" and asked SMITH if she did not look like an adult. Furthermore, she said she knew what she was saying, that she was fully capable of writing her own speeches, and that she had no defense to make of her position. This, according to the informant, shows that she has done an absolute turnabout because of the pressure of publicity. He has been trying to find out why no printed article concerning HEPBURN's alleged change of heart has appeared, but to date has been unsuccessful. (u)

T-13 and T-14, in speaking about HUMPHREY BOGART and his public retraction, were emphatic in stating that this was directly due to box office and not due to any change of heart basically, because they recalled that after returning from Washington and appearing before the Committee "where he saw ten party cards," BOGART attended a dinner party at EDDIE CANTOR's, where he "bawled out people" and continued collecting funds for the defense of the unfriendly witnesses. (u)

T-1 stated that since DALTON TRUMBO has been subjected to so much publicity that someone at MGM told informant TRUMBO had admitted to him that he was a member of the Communist Party several years ago. T-1 is actively attempting to find this person. (u)

The same informant stated that HOWARD RUSHMORE when he was Business Manager for the "Daily Worker" was present on one occasion when CHARLES CHAPLIN paid his membership dues in the Communist Party, and T-1 was told this personally by RUSHMORE. (u)

Informant continued that when he was in the East he spent some time with JACK VALTIN, author of the book "Out of the Night," and it was VALTIN's observation that "Russia is the weapon in the plan for world Communism. The Communists are not trying to carry out Czarist imperialism. That plan just happens to coincide with the Politburo's plan to make Russia strong". (u)

The ten witnesses have been ordered returned to (u)



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Washington, D. C. by Judge J. F. T. O'CONNOR in Los Angeles, California. DALTON TRUMBO, the only one of the ten who had not been served with a warrant by the Marshal, surrendered on December 11, 1947. (u)

BEN MARGOLIS and ROBERT KENNY, attorneys for the defendants, argued that the Congressional Committee did not have the power to inquire into political beliefs and attempted to get O'CONNOR to set aside the indictment. MARGOLIS asked and got permission for ALBERT MALTZ and "some of the others" to leave the jurisdiction of the court, indicating they were going to San Francisco and Seattle. (u)

[redacted] is personally of the opinion that Congress must pass legislation concerning Communism if the motion picture industry is to get rid of its Communists. He stated that he had recommended to BARNEY BALABAN that Paramount make a short and distribute it to the 14,000 or 15,000 theaters in the United States, which will graphically portray some of the scenes as set forth in the cartoon book, "Is This Tomorrow?". This booklet allegedly portrays scenes that will take place in America if the Communists seize power. Informant feels that certain scenes can be lifted directly from newsreels that are in the studio files showing strikes and riots as they are set out in the booklet. In addition, he stated that since there is one central character in the booklet, in this instance a man named JONES, a short could be built around him as its central character. (u) b7D

At the conclusion of the short the audience would be urged in as strong a manner as possible to communicate with their Congressmen and demand action concerning outlawing Communism. Then the names of the Congressmen and the Senators from the district in which the theater is located would be flashed on the screen. This would bring the message to fifty to seventy-five million people and, in informant's opinion, would be one of the best methods of exerting pressure on Congress. (u)

Informant was most emphatic in saying that the Congressional hearings must continue and every Communist known to the Committee exposed so that the industry can continue in taking positive action. He is doubtful that Congress will act, but until it does he is of the personal opinion that very little can be done about expelling Communists from the industry because producers lack the knowledge as to Party membership. He is of the opinion that the resolutions being passed calling upon people to swear they are not Communists are of negligible value. Both he and [redacted] are of the opinion that Communists will not hesitate to violate their oath, and that the signing of such documents means nothing as far as membership in the Party is concerned. (u) b7D

T-13 and T-14 believe that RING LARDNER, JR. and (u)

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LARRY PARKS both will eventually be swayed from the Communist Party because both of them are frightened and worried about their careers.

T-13 stated that during the hearings in Washington recently FREDERIC MARCH and his wife, FLORENCE ELDRIDGE, were invited to the home of ex-Secretary of State, JIMMY BYRNES for cocktails. MARCH began to castigate the THOMAS Committee and BYRNES asked him and his wife to leave his home at once, which they did.

The Hollywood trade press has been carrying articles to the effect that those persons who are expelled from the motion picture industry locally because of their political leanings had been offered refuge in England by the film industry there.

-P E N D I N G-



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# LEADS

## THE LOS ANGELES FIELD DIVISION

### AT LOS ANGELES, CALIFORNIA

Will continue to report developments in the matter of Communist infiltration in the motion picture industry as they occur.

## THE NEW YORK FIELD DIVISION

A copy of this report is designated for New York for information purposes inasmuch as New York City is office of origin in the case entitled: "COMMUNIST PARTY, USA - INTERNAL SECURITY (C)".

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## CONFIDENTIAL INFORMANTS

T-1: JAMES McGUINNESS, Executive, Metro-Goldwyn-Mayer Studios

T-2: MERVYN LeROY, Producer, Metro-Goldwyn-Mayer Studios

T-3: PERCY GUTH, Comptroller, Universal-International Studios

T-4: DAVE WISE, Plant Superintendent, RKO Studios

T-5: JAMES HOWIE, Attorney, Motion Picture Producers Association

T-6: SAM WOOD, Producer, Universal-International Studios

T-7: WALT DISNEY, Head of Disney Studios

T-8: ROY BREWER, International Representative, I.A.T.S.E.

T-9: IDA LUPINO, Actress

T-10: RONALD REAGAN, President, Screen Actors Guild

T-11: CNDI [redacted] b7D

T-12: CNDI [redacted]

T-13: MORRIE RYSKIND, Screen writer and Playwright

T-14: JOHN D. KLOHER, Screen writer

T-15: JACK MOFFITT, Screen writer and critic

T-16: JOHN HYDE, Partner - WILLIAM MORRIS AGENCY

T-17: LeROY FRANKLIN ERWIN, JR., Sound Technician, National Broadcasting Company; member of Los Angeles County Communist Party in 1946 and 1947

T-18: CHARLES LACEY, Personnel Director, Columbia Pictures, Inc.



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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA FILE NO. 100-15732

| REPORT MADE AT | DATE WHEN MADE | PERIOD FOR WHICH MADE | REPORT MADE BY |
|---|---|---|---|
| LOS ANGELES | 12/19/47 | 11/17 thru 12/19/47 | EMMETT C. McGAUGHEY MEH KH |

TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY (C)

SYNOPSIS OF FACTS:

[redacted]

The motion picture box office has fallen off 20% on a national basis as result of public reaction to Washington hearings. This has forced public retractions from HUMPHREY BOGART and KATHERINE HEPBURN; the 10 unfriendly witnesses are through in the industry. Motion picture producers holding meetings with the talent guilds in attempt to work out formula for getting rid of Communists. This move forced by economic reasons and not patriotism, according to L. B. MAYER. Screen Directors Guild and Screen Actors Guild taking positive stand against Communism but Screen Writers Guild supporting the 10 discharged persons, and tabled a resolution against Communism. DALTON TRUMBO called SCHARY, MANNIX and WANGER "liars, hypocrites and thieves" in a public meeting and stated he had ghost written speech of STETTINIUS, then Secretary of State, at San Francisco at specific request of WANGER. Feeling exists that hearings must continue and Communists exposed because the producers are powerless to move against Party members in the industry and are "floundering" as to method of procedure in getting rid of them.

- P -

REFERENCE: BUREAU FILE 100-138754;

Report of Special Agent LESLIE F. WARREN dated November 17, 1947, at Los Angeles, California.

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE:

DO NOT WRITE IN THESE SPACES

COPIES OF THIS REPORT
5 Bureau A M E D
1 New York (Information)
3 Los Angeles

INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 12-26-93 BY 9803 RDD/JAC
CONFIDENTIAL
DECLASSIFIED BY SP2MAC/dd ON 9/3/86
Classified by 50-BBTS/JAH Declassify on: OADR 10/11/84

Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
October 17, 1947

IN REPLY, PLEASE REFER TO
FILE NO. _____

16860

[redacted]

Director, FBI

Re: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY SP2 ALC/CM

Dear Sir:

It has come to the attention of this office that some of the individuals within the motion picture industry who are to be subpoenaed to Washington as witnesses in the House Un-American Activities Committee hearing later this month desire to meet the Director, if possible, and to take a tour of the Bureau. They may call you while in Washington.

Specifically, two informants have made requests to meet the Director. These are JAMES McGUINNESS, [redacted] and AYN RAND, 10,000 Tampa Street, Chatsworth, California. Both are members of the Motion Picture Alliance for the Preservation of American Ideals, which is known to the Bureau and was organized to fight Communism within the industry.

b6
b7C

DEFERRED RECORDING

McGUINNESS is employed by MGM Studios and holds an executive position, being in charge of all writers at the studios. RAND is a novelist who is known internationally, her best known novels being "The Fountainhead" and "We the Living." She is of Russian extraction and birth but is now a citizen of this country. Both McGUINNESS and RAND have been cooperative with the Los Angeles Office in connection with recent inquiries concerning communistic propaganda in specific motion picture films. RAND published a booklet which was designed for furnishing information concerning the type of Communist propaganda used in motion pictures. This booklet was distributed to producers and publishers. It is her intention to testify before the House Committee regarding the contents of this booklet. McGUINNESS is expected to testify generally concerning his knowledge of communistic activities among the writers in Hollywood.

Very truly yours,

R. B. HOOD, SAC

LFW:KH
100-15732

100-138764-368

EX-43

29 DEC 1947

51 FEB 7 1948

L-50

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

# F.B.I. RADIOGRAM

DECODED COPY

FROM LOS ANGELES 12-12-47 NR 112345 12-59 PM EST

DIRECTOR

COMPIC. IS C. ROBERT KENNY, REPRESENTING THOSE DEFENDANTS CITED FOR CONTEMPT, REQUESTED POSTPONEMENT OF REMOVAL PROCEEDINGS UNTIL TWO P.M. THIS DATE. STATED MARTIN POPPER MEETING WITH MR. EAY, USA FOR D. C. AND JUDGE PINE TODAY IN EFFORT TO WORK OUT ARRAIGNMENT DETAILS. POSTPONEMENT GRANTED. BUREAU WILL BE KEPT ADVISED.

RECEIVED 12-12-47 1-22 PM EST MOC

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-27-76 per release

HANDLED STOP DESK

cc: Mr. Ladd

100-13875-369

RECORDED & INDEXED 63

31 DEC 29 1947

EX-101

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's cryptographic systems.

71 JAN 5 1948

U.S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

DEC 11 1947

TELEMETER 16859

WASH 7 FROM LOS ANGELES 11 5-19 P

DIRECTOR ROUTINE

COMPIC. DALTON TRUMBO SURRENDERED USM THIS DATE. ROBERT KENNY PRESENTED ARGUMENTS TO THE COURT AND THE COURT TOOK UNDER SUBMISSION THE QUESTION OF WHETHER OR NOT UNDER RULE FORTY B THE COURT MAY CONSIDER AN ATTACK ON THE INDICTMENTS FOR REASONS OTHER THAN THAT THEY ARE CLEARLY AND PALPABLY VOID. THIS OPINION DUE FOUR P. M. , DECEMBER TWELVE. KENNY AND CHARLES KATZ, ATTORNEYS FOR DEFENDANTS, TOLD USC DAVID B. THEAD ~~YEAXXX~~ YESTERDAY THAT THEY WILL URGE THAT THE RESOLUTION UNDER WHICH THE COMMITTEE WAS CREATED DID NOT GIVE IT POWER TO INQUIRE INTO POLITICAL MATTERS AND, SECONDLY, THAT THE FIRST AMENDMENT PROTECTS A PERSON FROM ANY INQUIRIES INTO POLITICAL BELIEFS. JUDGE O-CONNOR GAVE PERMISSION FOR DEFENDANTS TO TRAVEL OUT OF THE ~~SOUTHERXXX~~ SOUTHERN DISTRICT OF CALIFORNIA. BEN MARGOLIS INDICATED ALBERT MALTZ AND SOME OTHERS INTEND GOING TO SAN FRANCISCO AND SEATTLE.

HOOD

ACK PLS

#77 CIV999 SPG civ/ahr 9-27-88

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 2-6-96 BY SP2 tapeline

C.A. 77CIV0999 SP2 CLCCbm 8-28-96

RECORDED & INDEXED

138254-370

IF 1, IB 1

32 DEC 29 1947

cc: Mr. Lease

5 JAN 5 1948

Mr. Tolson
Mr. Boyd
Mr. Nease
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

WASH 1 FROM LOS ANGELES 13 11-03 P

DIRECTOR ROUTINE

COMPIC. REMYTELS DEC. ELEVENTH. JUDGE ~~O-SXXXX~~ O-CONNOR DECLINED JURISDICTION TO HEAR ARGUMENTS QUESTIONING VALIDITY OF THE INDICTMENTS AGAINST TEN HOLLYWOOD CHARACTERS CHARGED WITH CONTEMPT OF CONGRESS. DEFENDANTS ORDERED TO BE RETURNED TO WASHINGTON, D. C. BY USM.

HOOD

ACK PLS

HANDLED BY TOP DESK

RECORDED 100-138754-37

32 DEC 29 1947

DEC 13 2 22 AM '47

FBI

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8-28-96 BY Spaccciam

5 1 JAN 6 1948

CC Mr. Ladd

RECORDED 100-13P 724-32

THE ATTORNEY GENERAL

December 30, 1947

CONFIDENTIAL

Director, FBI

[redacted]

TEN HOLLYWOOD PERSONALITIES
INDICTED FOR CONTEMPT OF CONGRESS
INTERNAL SECURITY - C

Classified by SP2 tap/alw
Declassify on: GADR
C.A. #77CIV999

On December 27, 1947, Martin Popper of the National Lawyers Guild and one of the local legal representatives of the captioned individuals contacted Robert Kenny also an attorney for the captioned group in Los Angeles concerning the possibility of lobbying on behalf of the ten Hollywood defendants in order to secure a delay in the arraignment until the day of the trial.

Popper requested that Kenny come to Washington to see you in an effort to cause a delay in the case involving the ten Hollywood defendants. Kenny was of the opinion that it would be just as well if he telephonically contacted you upon his arrival in New York City on December 30, 1947. Popper, however, was quite insistent upon Kenny's coming to see you in person. He stated that he believed that if Kenny went in and saw you face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Washington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in Washington. Popper indicated that he was also going to continue lobbying on behalf of the ten Hollywood defendants.

Kenny also advised Popper that he and Bartley Crum, also an attorney for the ten Hollywood defendants, were leaving California together and would arrive in Chicago at 11:30 A. M. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 P. M. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Wallace concerning the political ventures of Wallace and the possibility of Wallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Wallace were to run on the democratic ticket in California rather than cause a [illegible] in the Democratic Party.

These data have been furnished to you for your information. Should additional facts be received, they will be immediately brought to your attention.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

DECLASSIFIED BY SP2 tc/alw
ON 8-28-96

JJC:GAS

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

SENT FROM D. O.
TIME 1:11 PM
DATE 12-31-47
BY [illegible]

RECEIVED READING ROOM DEC 31 11:53 AM '47 DEPT. OF JUSTICE

CONFIDENTIAL

9 JAN 8 1948

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: December 29, 1947

FROM : GUY HOTTEL, SAC, Washington

SUBJECT: COMPIC
Internal Security - C

CONFIDENTIAL

DECLASSIFIED BY SP2CLCGUM
8-28-96

CONF. INFT. [redacted] has advised of a telephone conversation on December 27, 1947, between MARTIN POPPER and ROBERT KENNY, the latter being in Los Angeles, California. During the conversation, POPPER and KENNY discussed the possibility of lobbying on behalf of the ten Hollywood defendants in order to secure a delay in the arraignment until the day of the trial. b7D

KENNY advised POPPER he and BARTLEY CRUM were leaving California together and would arrive in Chicago at 11:30 a.m., December 29, 1947. KENNY plans to leave Chicago on the 4:30 p.m. train, December 29, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago, KENNY expects to have a long talk with HENRY A. WALLACE concerning the political ventures of WALLACE and the possibility of WALLACE's running for president on a third party ticket.

KENNY believes it would be better if WALLACE were to run on the Democratic ticket in California rather than cause a split in the party. POPPER suggested KENNY come to Washington and see Attorney General CLARK in an effort to cause a delay in their case. KENNY was of the opinion it would be just as well if he telephonically contacted CLARK upon his arrival in New York City. POPPER was quite insistent upon KENNY's coming to see CLARK in person and stated he believed if KENNY went in and saw CLARK face to face and had a long talk with him he might have a better chance.

At the time of this call, it was not decided exactly which method would be used but POPPER was insistent that KENNY give CRUM this information and suggested either KENNY or CRUM come to Washington and see the Attorney General in person. POPPER stated he was going to see the assignment commissioner and secure a date for a hearing on the first day that Justice PINE is back in Washington. POPPER indicated he was going to continue lobbying on behalf of the ten Hollywood defendants.

100-18990
CGC:JAG

RECORDED & INDEXED 100-138754-37
F B I
31 JAN 2 1948

memo to AG 12-30-47

#77 SW999
SP5 ci/ahw
9-20-88

2/2/84
Classified by SP2 tapalm
Declassify on: CADR
C.A. #77 CDV 999

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: December 11, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

CONFIDENTIAL 19718

SUBJECT: COMPIC
INTERNAL SECURITY - C

There is being transmitted herewith a transcript of the telephone conversation between MARTIN POPPER, counsel for the Hollywood group, and BOB KENNY (ROBERT W. KENNY), also on the legal staff for the Hollywood group in Los Angeles, California, which conversation occurred at 9:23 P.M. on December 10, 1947. This conversation is of particular importance because of the discussion concerning the type of jury that the defense counsel is endeavoring to obtain in connection with the trial of these 10 individuals.

~~DEFERRED RECORDING~~

There is also attached hereto a conversation which occurred at 10:12 P.M. on the same date, between MARTIN POPPER and Mrs. PEPPER, Senator CLAUDE PEPPER'S wife, wherein POPPER was attempting to contact PEPPER in an effort to get Senator PEPPER to call the District Attorney to see if an agreement could be made that "these fellows" won't have to come to Washington to plead their case before the opening day of the trial.

Enclosure

DECLASSIFIED BY Spec Ed C Gum
ON 6-28-96

CGC:JC
100-18990

ENCL

INDEXED
RECORDED
EX-141 100-138254-373

JAN 2 1948

CONTAINED
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Declassify on: OADR
C.A. #99-1999

CONFIDENTIAL

81 JAN 17 1948

CONFIDENTIAL

19719

DECLASSIFIED BY spa clcgm
ON 8-28-96

9:23 PM
Misc 9741-2
9735-4

BOB KENNY (L.D. from Los Angeles) to MARTIN POPPER. BOB said he is with BEN MARGOLIS. BOB said "we" go to a hearing tomorrow morning before Judge O'CONNOR on the removal. BOB said the judge is "not too good from our standpoint." BOB asked if it would be possible to waive the removal hearing on a "quid pro quo" and in return get "them" to eliminate the requirement of "our guys" going east for arraignment. MARTY said he will try to do it tomorrow. MARTY said he spoke to CLAUDE PEPPER yesterday and PEPPER agreed to call the head of the criminal division of the Department of Justice to see whether he could convince them to do it (waive removal hearing, etc). MARTY will contact PEPPER again tomorrow and give him "this information" as maybe he can use it in his negotiations. MARTY said he will suggest this to FAY and HITZ. BOB said that at 1 o'clock MARTY's time they will be starting to argue before the judge out there. BOB said "we'll waive the whole thing" and will appear on the 19th (arraignment date) without lawyers and set in motion the various motions. BOB said "that's a face (ph) saving operation for them too and it's a quid that we're giving up where there is no particular quo." (laughter)

b7D

BOB said BERT ANDREWS of the Herald Tribune called him today and suggested shooting some pointed questions at LARDNEY (ph) and he'll get them printed the same way he did the HOOVER thing. BOB said ANDREWS said nothing had developed on the FOSTER thing and MARTY said he assumes it will go forward. BOB said he thinks ANDREWS is

Ring Lardner Jr.(?)

(continued)

KL

b7D

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Classified by spa/tp/lalm
Declassify on: ADR
C.A. #77 CIV 499

SPS 10/96
9-27-96
#77 CIV 499

1JAN 17 1948

Washington, D. C.
December 10, 1947

IT SUMMARY

9:23 PM
Misc 9741-2
9735-4

BOB KENNY to MARTIN POPPER (continued)
figuring on getting a Pulitzer prize out of this operation. MARTY said he thinks it (FOSTER thing) is practically buttoned up. MARTY said it will be all right for ANDREWS to shoot the questions, but he has seen some of the questions ANDREWS wrote on the Hollywood thing before and they have to be careful, although it is all right to have him write something. MARTY said he doesn't see any harm in ANDREWS submitting the questions as long as it is understood by him that a final determination as to whether or not they would be answered would be left to "us" and there would be nothing written by him which says that "we" fell down on the deal. BOB said he'll call ANDREWS. BOB asked if there would be any danger of this opening up the matter for another committee hearing. MARTY said he hadn't thought about that but he is afraid that there is a possible danger that "they" might attribute to lawyers that the case was being fought in the newspapers at a time when it was pending. MARTY thinks it is all right to submit questions.

BOB asked if anyone has ever done a job on the composition of the jury in Washington, D. C., the group classification aspect--Seal (ph) vs. Southern Pacific. MARTY said they are absolutely clear on Negroes (on juries). They discussed presence of government employees on grand jury and petty jur. MARTY said the only basis he could figure out for excluding government employees is because of the nature of the offense and because of the hysteria and terror existing in Washington. MARTY said government employees on the whole are low paid people. BOB said, "That's what's wrong. We've got all these rich communists..." (laughter) MARTY said he discussed the jury problem with SAM ROSENWEIN today. BOB said they should look into the the method of selection of government employees for jury duty.

BOB said they had a rumor that the JOSEPHSON (ph) case was affirmed. MARTY said it was affirmed with a very good dissenting opinion by CLARK. They discussed this case and MARTY said "we" are very encouraged by it.

MARTY said he will contact BOB before 1 o'clock tomorrow.

MARTY said he is very concerned about the job they wanted to do to prove the non-legislative purpose of this committee (Un-American). BOB said "we" still haven't got a nickle in the till. MARTY said would like to contact one or two guys around the country who could be classified as experts, like GELLERMAN (ph) or OGDEN (of Catholic U.), to see if they'd be willing to testify. BOB said that's very good.

b7D

b7D

KL

CONFIDENTIAL

Washington, D. C.
December 10, 1947

MI SUMMARY

10:12 PM
Misc 9735-5
9746-1

MARTIN POPPER for Senator PEPPER to Mrs. PEPPER. She said the Senator is asleep. MARTY will contact him at his office tomorrow. MARTY told Mrs. PEPPER he wants PEPPER to call the District Attorney to see if an agreement can be made that "these fellows" won't have to come here to plead before the opening day of the trial. b7D

CONFIDENTIAL

ML

b7D

COPY

No. 426 November 12, 1947.

15852

## COMMUNIST ACTIVITY IN THE FIELD OF MOTION PICTURES

With reference to the International Motion Picture Committee, an intense development of Communist activity in the field of motion pictures has been observed in France in the past few months. Influence over motion picture production is regarded by the Communist Party of France as an important factor in ideological warfare. Communist publications (NOTRE JEUNESSE of September-October, 1947) discussing the "Cinema as a weapon of propaganda" describe it as "the most formidable and the most effective method of exerting pressure on public opinion." Prominent Party leaders have likewise often stressed the propaganda value of motion pictures. Andre MARTY, in his speech at the meeting of the Central Committee on September 13, 1947, listed "a weapon of great power, the cinema, with films capable of causing emotion, of elevating the masses, and of driving to action," among suggestions for the successful "education of the masses." (HUMANITE, September 14-15, 1947).

The importance attributed by the Party to motion pictures was confirmed recently by Maurice THOREZ who described in his speech of October 29, 1947, the "pernicious" influence exercised by American pictures which "aim at turning the French people into slaves crushed by an iron heel." THOREZ stressed the necessity for action in this sphere and advocated the formation of an "Association for the Defense of the French Cinema" uniting actors, musicians, and workers of the film industry.

It is not surprising therefore, that the campaign launched against the United States and American civilization by the Communist Party in October, 1947, was accompanied by a particularly violent attack in the field of motion pictures. This attack which was preceded by many months of less obvious but persistent anti-American propaganda in this domain, follows two main lines of approach. On one hand, it aims at undermining the American motion picture industry, diminishing the popularity of American pictures, and obstructing their penetration into France. On the other, it is directed toward penetrating the French motion picture industry and toward using the latter as a point of departure for infiltration in the motion picture world of other countries.

RECORDED

### 1. Communist Struggle Against American Motion Pictures

INDEXED 100-138754-379

Communist activity aimed at opposing the pro-American propaganda often unintentionally conveyed by American motion pictures is by no means a recent development. A veiled battle against American films has been conducted by the Party since the liberation of France. It grew in intensity after the conclusion in January, 1946, of the Blum agreement which gave rise to numerous Communist inspired demonstrations.

The most common weapon used by the Party in this battle is criticism of American production which is subjected to harsh censure and even ridicule in the Communist influenced press. Favorable reviews in the case of American pictures are restricted to films which may be used for anti-American propaganda purposes (THE LOST WEEKEND, for example, which was used as proof of the prevalence of alcholism in the United States). Every possibility of provoking

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69 JAN 13 1948

anti-American feeling is utilized. American motion picture companies and their administrators are presented as narrow-minded tyrants while American actors are portrayed as victims struggling vainly for freedom of expression in an atmosphere of moral turpitude and depravity. In January 1947, for example, the Paris Communist press (HUMANITE, CE SOIR, LA MARSEILLAISE) made much ado of the alleged "persecution" of Lou BUNIN and a group of technicians by Walt Disney, their employer, who was described as a "shameless fomentor of racial prejudice." On the other hand, in August 1947, the Lille Communist weekly NOTRE NORD featured prominently Gary COOPER as having spoken in favor of Communism at the "inauguration of the Communist Federation of Philadelphia" and against the "speculators of trusts and cartels for whom the life of a man has less value than their dirty interests." NOTRE NORD claimed that actor Cooper invited his audience to "regard the Communist Party as an instrument of liberation and progress" stating that membership therein is "the greatest honor in existence." (The full text of the speech attributed to Gary Cooper is attached hereto in a separate appendix).

Since the publication in HUMANITE on October 24, 1947, of a summons addressed to the people of France to fight the "degrading spirit" of American civilization, the Communist campaign in the sphere of motion pictures has assumed fantastic proportions. An invitation of a general nature to boycott American production, which appeared in the Communist press at the end of October 1947, was soon followed by more definite injunctions, i.e., "to boycott Robert Taylor," "to hiss during the presentation of American films," etc. Faithfully adhering to Party slogans, the Communist press of the last few weeks has been attributing every instance of attempted murder committed in France to frequent attendance at American picture showings, since American films are "one of the predominant elements in the work of wholesale brutalization undertaken by the high financiers across the Atlantic."

Simultaneously with the campaign directed against American motion picture production, the French Communist influenced press given extensive and favorable publicity to American actors which it believes to be holding Communist or fellow-traveller views. Similar treatment is afforded French Communist or fellow-traveller producers and actors, as well as the films in which they take part. Four names stand out particularly in the group of American actors favored by Communist publications. They are: Edward G. ROBINSON, Paulette GODARD, Charlie CHAPLIN, and Rita HAYWORTH.

French favorites of the Communist press are Jacques BECKER (Communist), Marc ALLEGRET (brother-in-law of Marie Claude VAILLANT-COUTURIER), Pierre BLANCHAR (Communist), and Michele MORGAN.

Another aspect of the anti-American campaign conducted by the Party is its exaggerated praise of Soviet motion picture enterprises and its effort to intensify interest in Soviet films.

2. Communist Penetration in the Sphere of French Motion Pictures

A careful study of French Governmental and government subsidized motion picture organizations indicates that the Communist Party has been most

successful in penetrating their services. At the same time it exercises considerable influence in French motion picture production through agents in various French companies.

The Party has a strong hold over the French National Center of Cinematography a governmental organization supervising the French motion picture industry. Michel POURREY CORMERAY is the director general of this organization. He is a fellow-traveller described by reliable sources as "putty in Communist hands." One of his immediate collaborators is Claude JAEGER, a Communist who occupies the position of Deputy Director for Production and Technical Services. Motion picture censorship is likewise in Communist hands. Georges HUISMANS, an ardent fellow-traveller, is President of the governmental motion picture control commission. He has several Party members to assist him in his work.

The Higher Institute for Motion Picture Study (IDHEC or "Institut des Hautes Etudes Cinematographiques") appears to be a Communist dominated organization. Its Director is Leo JOUSSINAC (Communist). His Assistant is J. LODS (Communist) while Georges SADOUL (prominent Communist militant) is one of the professors. The Government supported "Cinemateque," an organization operating a motion picture library and supplying films to schools, clubs, and other cultural enterprises, is likewise under Communist management. The Director is GREMILLON (Communist militant) with H. LANGLOIS (Communist) to assist him. Another organization subsidized by the Government is the Federation of Motion Picture Clubs ("Federation des Cine-Clubs") which, while uniting certain non-Communist elements, is composed principally of pro-Communist groups and is under direct Party control. This is evident from the composition of its Bureau, the president of which is Jean PAINLEVE (ardent fellow traveller), and the Secretary General Georges SADOUL (Communist militant).

The CPF has further penetrated the "French Motion Picture Committee for the United Nations." The President of this Committee is Georges HUISMANS (mentioned above) and the Assistant Secretary Ch. CHEZEAU (Communist).

Several French motion picture producing companies are under Communist control. It is of interest in this connection that a number of films Communist in character have been produced by the CPF for propaganda purposes. Among the most recent are LES LENDEMAINS QUI CHANTENT and NOUS CONTINUONS LA FRANCE, both of which have been shown repeatedly to the Paris population free of charge. These pictures are distributed by the Party Motion Picture Distributing Center at 8 Rue de Maubeuge, Paris.

One of the larger companies under Communist influence is CINE FRANCE, which, judging from the Party affiliation of most of its associates, is almost entirely Communist (five of seven associates are known to be Party members). A definite Communist trend may likewise be observed in ACTUALITES FRANCAISES, a French news reel producing company.

3. Communist Activity in the International Motion Picture Field

Apparently with the thought of using motion picture groups formed in France as a point of departure for infiltration in the motion picture industry

of other countries, the Party has recently inspired the establishment of several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. They were the following:

1. International Federation of Cinema Clubs
2. International Association for Scientific Motion Pictures
3. International Filmology Bureau

In addition, several assemblies were held in France in September, 1947, with the object of forming subsequently associations of an international character. The following assemblies seem to be worthy of attention:

1. International Conference for Youth Motion Pictures
2. International Congress of Scenario Writers

Each of the above international movements will be discussed in a separate memorandum.

NBC

Prepared by NCGRANT:bjs

(Enclosure to Memorandum No. 426, November 12, 1947.)

Translation

"Gary Cooper Speaks to You of Socialism" Published in NOTRE NOMD, August 8, 1947

We publish here below the text of a speech that Gary Cooper, the celebrated actor, gave before an enormous crowd at the inauguration of the Communist Federation of Philadelphia and which was sent throughout the entire world by the American press agencies.

Comrades;

The red flag which you see floating in the breeze on the huge tower of the Federation is there to show you that Philadelphia has made a new step toward the future; that wherever the red flag is flying there lies the basis of happiness, liberty and peace for the workers throughout the world.

To be a Communist is today the greatest honor that exists! To be a Communist means to have sunshine, enlightenment in one's soul; it means to love and to fight.

First, one must know what the Communist ideals are before being able to judge them. Americans particularly are in need of this enlightenment. Beyond our continent millions of people regard America as a modern civilization, but no one knows better than we Americans how false and erroneous this opinion can be.

Our country is the country of gold, silver, coal, oil, tremendous railway lines, trans-Atlantic steamers.... but is also the country where Rockefeller, Ford, and Rothschild use tear gas against the workers who strike to obtain more dignified and more humane working conditions.... Our country is the country of Lincoln, of Roosevelt, the four freedoms; but is also the country of Senator Bilbo, the country where Negroes are lynched and where the Redskins were exterminated by permitting them to get drunk on whisky and gin. Our country is the country of democracy by words, but it is also the country where the Klu Klux Klan exists and where Negroes are beaten if by chance they want to vote.... Our country is the country of skyscrapers, but is also the country of millions of unemployed. Our country is the country which fought against Germany and Japan, but is also the country which permits some MacArthur to substitute his authority for that of the Emperor of Japan in the far off Empire of the Rising Sun, an authority already staggering from the atomic bomb and where a light breeze could make it crumble.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-18-86 BY SP2 CLC/LWM

Comrades,

I say to you: Only Socialism can guarantee happiness and real peace not only in the United States, but in the entire world.

You know it already: The entire world is now marching toward Socialism. In a vast federation of republics which cover almost one-sixth of the globe, the Soviet Union advances toward total Communism.

In all the Slav countries, Poland, Czechoslovakia, Roumania, Yugoslavia, Bulgaria and Albania, have been established true popular governments, true expression of justice and liberty... In England, even though they have not embraced real Socialism, the Conservatives have nevertheless been beaten.

In numerous South American republics the Communist Party, formerly non-existent, has acquired imminent positions in directing the politics of these countries. In France, it is the first national party and in Italy it has attained almost five million votes.

In all the colonies, from India to Palestine and from Indonesia to Indo-China is running a current of liberty and social revolution... Greece and Spain are stubbornly fighting against their respective dictators who are supported by the New York financial capital, while China having defeated the Japanese invader is revolting in mass against the militaristic and feudal government of Chang Kai Chek.

And the United States? It is time for us too to wake up and to grasp again the great and just path traced by Roosevelt and to finish once and for all the kings of oil, coffee, sugar and lemonade... to finish with the Al Capones in white gloves, with these exploiters of misery for their own dirty interests.

When our forefathers landed in this country, they had a definite program; they were tired of the struggles of the Old World; of the intrigues of the Inquisition and of feudalism. They wanted to construct something grand and something beautiful in the New World! We must work for their ideals, for it is not Utopia unless each man has this ideal as his purpose in life and unless each day he fights for its realization with indomitable courage and tenacious faith!

No, no more war among people for the supremacy of such and such a government. Never again the shameful spectacle of a handful of capitalists who manoeuver an immense country only for their profit.

Americans must understand that it is only by changing the face of the world that one "Bob" will not again be forced to leave his beautiful "Jane" to go to die without knowing why he is fighting since the Chinese and the Indonesians, like Americans, ask only to be permitted to prosper and to live in justice.

It is only in this way that the miner will no longer be beaten and gassed when he protests because Morgan lives in a skyscraper and passes him in his specially built Ford with his numerous mistresses at his side, while he, the miner, spends his years in the mines of the "Rocky Mountains."

It is only in this way that "Tom" can go to the polls in peace without having to fear the clubs of Bilbo's henchmen... It is only in this way that the Rockefeller trusts, the Klu Klux Klan and the Al Capones will disappear.

To accomplish this, I invite you all to find in the Communist Party not an instrument of tyranny and objection as the capitalist agents would have you believe, but an instrument of liberation, progress and the elevation of mankind.

Long live free America! Long live the Communist Party!

* * * *

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: December 22, 1947

CONFIDENTIAL

FROM : GUY HOTTEL, SAC, Washington

SUBJECT: COMPIC
Internal Security - C

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

There is being transmitted herewith a transcript of two telephone conversations between ROBERT W. KENNY, Los Angeles, California, and MARTIN POPPER, local attorney, both of whom are representing the Hollywood defendants in the contempt proceedings before the House Un-American Activities Committee.

At 7:44 p.m. on December 20, 1947, the first conversation deals with a hearing in the chambers of Judge PINE in connection with an attempt on the part of the attorneys to arrange so that the Hollywood defendants could be arraigned here in Washington on the morning preceding the opening of the trial.

DECLASSIFIED BY SP2 CCCGGM
ON 8-28-96

The second conversation which is attached occurred on December 21, 1947, at 12:41 p.m. and further discusses the same subject matter.

This is being transmitted for your information in connection with this investigation.

2 ENCL
OGC:JAG
100-18990

Enclosures

Classified by SP2 Tapelaw
Declassify on: OADR
C.A. #17CD999

RECORDED & INDEXED

EX-104 138754-3

F B I
JAN. 7 1948

71 JAN 17 1948

CONFIDENTIAL

CONFIDENTIAL

Washington, D.C.
December 20, 1947

MI SUMMARY

7:44 pm
Misc. 9800-1

"BOB" (ROBERT KENNY) to MARTIN POPPER.

BOB: The latest s tory that these guys give, that McGRATH gave to SULLIVAN, is that the judge didn't to do it this way, and thats why this guy had to double cross us (ph).

MARTIN: That's full of baloney.

B: So, I got BART (CRUM) calling them Monday.

M: Calling McGRATH?

B: Yeah.

B: Good. I'll go in to see him too, I know him pretty well.

B: By this time McGRATH is aware of the whole thing. And I put it on the basis that we were about to be fired as lawyers. Our clients figured if we didn't have enough prestige , to be able to get ah - to keep the department (garbled) to keep a bargain with us we were going to be throw out.

M: Do you think McGRATH wants you to stay on as lawyer?

B: Oh, I don't know. I was putting that up to the personal appeal of the guy here.

M: I was only kidding.

BOB said that the only guy that has impressed me, if they want to bring in talent, is LLOYD PAUL STRIKER (PH). BOB just read STRIKER's book ERSKIN(PH). BOB said that MARTIN should read the chapters on ERSKIN's defense of all of the English Jackapins (ph), "it is a remarkable parallel." The book is called, "For the Defense."

They discuss ERSKIN at length. MARTIN thinks he is a "reactionary." BOB said he is tremendously impressed with the guy's philosophy. MARTIN agrees to read the book on Monday; although he said that ERSKIN hasn't been useful in a single civil rights case in recent years.

MARTIN said that FAY (U.S. Attorney?) told us that they will try one person at a time, not all ten at once.

BOB again refers to the book (For the Defense), and said that it would be a wonderful thing to read to a jury in one of these cases.

b7D

DECLASSIFIED BY sp2 ccc cm
ON 8-28-96

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Classified by sp2 tapalm
Declassify on:

C.A. # 77CIV999
SPS 11/2/88
9-27-88
#77CIV999

100-138758-325

CONFIDENTIAL

ENCLOSURE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE.

CONFIDENTIAL

Washington, D.C.
December 21, 1947

MI-SUMMARY CONTINUED

12-21-47

DECLASSIFIED BY SP2-CLCGM
ON 8-28-96

12:41 pm
Misc. 9800-2

BOB (KENNY ?) to MARTIN POPPER from Los Angeles, Calif.
B - Well, I've got another call now. SULLIVAN says he took it up with TOM CLARK. SULLIVAN says he and McGRATH took it up with TOM CLARK and CLARK took it up with FAY. Well, the new theory is that you're the villain. b7D
P - Hows's that?
B - Well, that you so antagonized the judge that the judge took the matter in his own hand and there was nothing FAY could do about it.
P - How do you figure that out when the first thing after I made my little formal speech the judge did was to ask the District Attorney whether he had any objection?
B - Well, now. I think the way to nail that and I think this is important, that the very first thing in the morning, or today if you can find out who the reporter is, to get him to write up the transcript of those proceedings and make them available for delivery to TOM CLARK, and one in your own possession and one to shoot out to me.
P - OK
B - Don't you think that's the answer?
P - Yeah. I'll see what there's to be done. I don't know whether these - - usually these are not taken down.
B - Well, in all our federal courts here the reporter is busy with the stenotype machine.
P - Well, I'll check and see if there is a report. If there is, why then ——
B - I rather think the proceedings would be reported.
P - All right. I'll certainly check on that.
B - And when around with that, I mean that's the way to nail that one.
P - OK. I mean that's just a pure out-and-out fabrication.
B - Yeah. Well, I know. And fortunately we have a way of nailing that kind of a thing. You might wire or phone me —— at home here in the morning on the progress of the transcript and then I'll hold off CRUM from phoning because I think that's the way to nail that. This little bastard FAY is just running around but apparently they've been putting some pretty high-grade pressure on the jury. He's working down on your now as being an overbearing, aggressive character. (Laugh)

P - OK. Well, I'll - I had a talk with FAY immediately after the hearing in which —— I bumped into him out in the hall and I said, "you know, in fifteen years of law practice this is the first time a thing like this ever happened to me." He said, "well, well, we-"

DEB:DU

CONFIDENTIAL

[redacted] ENCLOSURE

b7D

CONFIDENTIAL

Washington, D.C.
December 21, 1947

MI-SUMMARY CONTINUED

12-21-47

12:41 pm
Misc. 9800-2

[redacted]

BOB (KENNY ?) to MARTIN POPPER (Continued)

He just blubbered as a matter of fact, and he said that well he didn't really promise and so forth and so on and I had promised that we would never ask for any continuance on the return day or any motion and I hadn't said that to the judge and that's why he objected. I mean it was just a pure concoction of blubbery lies and, Jesus-Christ, I mean, to reach the point now where — doesn't he admit, whoever called you, doesn't he —?

B — He asked for the continuance on the return day but for gosh sake, they regarded them as defendants there.

6 P — That's right. Well, I mean, there's just nothing to this and just another way of trying to squirm out of it, that's all.

B — I know. Well, I think it's very important that we nail this thing. They left it. They said you, KENNY, should call FAY and talk to him. Well, obviously, I'm not going to do that until I have a transcript before me and he knows I have one.

P — OK, I'll see if I can get it in the morning.

B — I'm going on — I'm going to meet WALLACE in Tulsa on the 28th and go up to Chicago with him on the 29th. Now if may be that on the 2nd if I went on to Washington Maybe this thing — mayble something could be done with it. But I think the main thing is tomorrow morning to get that transcript if you possibly can.

P — OK, fine.

B — You're a good man, POPPER. BOB asks POPPER to get the measure of "this guy tractor (ph)" since what he (BOB) is thinking of in a guy that would make "a hell of a jury argument." POPPER promises to do

b7D

CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum · UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: December 23, 1947

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

CONFIDENTIAL

SUBJECT: COMPIC
INTERNAL SECURITY - C

DECLASSIFIED BY sp2ccc/cm
ON 8-28-96

Reference is made to my memorandum to the Director dated December 22, 1947, in the above-entitled case, concerning a discussion between MARTIN POPPER and ROBERT W. KENNY in connection with the arraignment of the 10 individuals cited for contempt and recently indicted.

There is being transmitted a further conversation along the same subject matter and a second conversation between MARTIN POPPER and ABE LINGER in New York City. It is believed that the transcript of these conversations is self-explanatory and they are being submitted for your information.

CGC:JC
100-18990

Enclosure

1 Enc.

EX-63

8-28-96 sp2ccc/cm

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

2/2/84 sp2 tp/cm

Classified by sp2 tp/cm
Declassify on: OADR

C.A. #72CR999

RECORDED & INDEXED

100-138754-376

15 JAN 9 1948

SP5 cm/cm 9-27-88 #72CR999

141

EX-63

CONFIDENTIAL

59 JAN 15 1948

100-138754-376

CONFIDENTIAL

3:24 PM [redacted] MARTIN POPPER to ABE UNGER in NYC, Pennsylvania 64973. POPPER said, "The answer is no. DOLLY (pho) told me there were two things; first, unwillingness to go to bat against (TOM) CLARK, and second, CUMMINGS (HOMER?) said to him that things were getting awful tough and he is looking at things in the light of events and the attitude of the courts with a jaundiced eye." ABE asked, "How about his coming in on any of the appeals?" (on the Un-American Activities Committee.) POPPER said he was sending over to him (CUMMINGS?) CLARK's dissenting opinion, "which he is anxious to read." POPPER said, "He spoke to CUMMINGS about that and the answer is not a negative one yet, so it's still possible. From the way DONNELLY (pho) spoke it's quite clear that the old man is a little leary at the rapid way events are going, but he thinks this minority opinion may be helpful. But he is eliminated from these cases." POPPER then asked if ABE had been in touch with LLOYD PAUL STRYKER (pho) and what his opinion was of him. ABE said he didn't know. POPPER asked if ABE knew about (con't.) gpb

b7D

[redacted]

b7D

3:24 PM [redacted] MARTIN POPPER to ABE UNGER (Continued.)
STRYKER's reputation and ABE replied that he knew STRYKER wrote a book THAT was supposed to be pretty good. POPPER then explained that BOB KENNY had called him and seemed a little afraid to try the case (Hollywood Reds). POPPER said that KENNY keeps urging that STRYKER be seriously considered. He said that KENNY'S main impression was on reading STRYKER's book. POPPER said he told KENNY he would look over the situation. He said that generally speaking STRYKER was supposed to be a Republican and had quite a reputation as a trial lawyer. POPPER said, "I haven't said this to KENNY, but I don't want to get a guy on the case who doesn't want to try it. ABE asked what was behind it. POPPER said he thought a couple of guys out there (Hollywood) are beginning to get a little leary. "They want the biggest national guy they can get---that is (ADRIAN) SCOTT and DMYTRYK. BOB (KENNY) is a little worried about that. And because of that I think he is a little afraid of getting licked. I don't suppose he feels he's a big trial man. I have tried to bolster him up. There's no point in yielding at this stage of the game to anything that is justified. He (KENNY) shouldn't worry until after the motion to dismiss has been considered. Maybe the BARSKY case will have been decided by that time." ABE said he'd make inquiries about STRYKER. POPPER said the whole thing was predicated on the inability to convince the D. A. and court that "these guys" should not be arraigned until the day of the trial. "SCOTT and DMYTRYK made the point that if we had someone who was close to the administration they would not dare refuse us." ABE said that maybe CUMMINGS could have been got for just that one request. POPPER said he spoke to the judge on it this morning and was working on it through MCGRATH and GAEL SULLIVAN. He said he still thought BOB (KENNY) was a little leary. ABE asked if CUMMINGS answer was a flat no, and POPPER said yes. BOB GILBERSTEIN came on the line and asked POPPER how KATIE (his wife) was. POPPER said bad. He told BOB that he had an answer from the bar council of Great Britain saying they appreciated the invitation and thanked them, but they couldn't sent anyone over. He said he got a letter from (DAN) PRITT which indicated at was lack of funds that kept them from sending som ebody. BOB asked if POPPER had a chance to look at the DENNIS brief. POPPER said no. BOB said he expected to be back in Washington Friday night. gpb

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

2/2/89 Classified by SP2 Exempt from GDS, cat. #7 9/27/88

#7 CIV 989 SP2 Date 9/27/88

100-12954-376

DECLASSIFIED BY SP2 CLCLM ON 8-28-96

ENCLOSURE 1

CONFIDENTIAL

2:53 PM

[redacted]

MARTIN POPPER to ROBERT W. KENNY at Michigan 7241, Los Angeles. POPPER said he took that (?) down and "he's delivering it to me between 8 and 9 tonight." He told KENNY that while he was in court the judge nodded to him and he had a talk with the judge. POPPER said the judge would have no objection to a motion for reconsideration, "but again it's a problem of the D. A. It makes it a little easier for the bastard (the D. A.) in

(con't.)

b7D

gpb

Washington, D. C.
December 22, 1947

HT SUMMARY

12-22-47
2:53 PM

[redacted]

MARTIN POPPER to ROBERT W. KENNY (Continued.)
the sense that he doesn't have to make the motion. KENNY asked how the judge happened to do that. "Do you think some of the pressure got around to him?" POPPER said he didn't think so. He said when he talked to the judge he put it on a personal basis, saying that he had meant to come in but had been in a bad way with his whole family laid up. He explained to KENNY that his kids had been sick and KATIE (POPPER) had an abcessed ear. POPPER said he told the judge that he would have been glad to waive removal hearings if he could have got in Thursday. KENNY said that he had told the judge (in California) in court and in chambers that they wanted to get the jurisdiction to Washington. POPPER asked if that was done in open court. KENNY said yes. POPPER asked that he be sent that transcript because it would prove useful. KENNY asked why in POPPER's opinion the judge wanted to talk with him. POPPER explained that when he went up to talk to the stenographer on the transcript, the judge thought he wanted to talk with him, so he thought he might as well. POPPER then said, "What it all hinges on is this bastard (GEORGE) FAY. I could go in and move to reconsider without FAY's permission but that would not help because if FAY takes the same position now as he did last time the judge would not grant it." He told KENNY that he was going to try and see (J. HOWARD ?) MCGRATH and tell him the story about this morning. POPPER said, "Maybe that will help him too." He then asked KENNY, "When you get that (?) is it your plan to call (TOM?) CLARK?" KENNY said he didn't know, they'd get this done first. gpb

b7D



CONFIDENTIAL

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: January 7, 1948

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: COMPIC
INTERNAL SECURITY - C

Reference is made to Bureau letter dated December 31, 1947, requesting that six additional copies of the Hearings Before the Committee on Un-American Activities of the House of Representatives regarding the Communist infiltration of the motion picture industry, on October 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947, be forwarded to the Los Angeles Division.

DEFERRED RECORDING

In compliance with this request there are enclosed herewith to Los Angeles six copies of the Hearings.

WANTED BY OTOP DESK

cc-Los Angeles (Encl.) (100-15732)

WCR:JC
100-18990

RECORDED 100-138754-377
IN INDEXED
64-11129 JAN 12 1948

52 JAN 22 1948

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SpacLocom

RECORDED

EX-101

SAC, Los Angeles

Director, FBI

December 31, 1947

COMPIC
INTERNAL SECURITY - C
(Los Angeles File #100-15732)

Reference is made to letter of the Los Angeles Division to the Bureau dated December 8, 1947, requesting six additional copies of the hearings regarding Communist infiltration of the motion picture industry on October 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947.

The Washington Field Division is requested to obtain instant copies of these proceedings for the Los Angeles Office. For the information of the Washington Field Division, there is transmitted herewith a copy of the referenced letter of the Los Angeles Division.

cc Washington Field (Enclosure)

100-138754

JWP:rb

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

COMMUNICATIONS SECTION
MAILED 11
JAN 2 1948 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

71 JAN 23 1948

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY sp2 CCCCM

RECEIVED READING ROOM
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STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: December 8, 1947

FROM : SAC, Los Angeles

SUBJECT: COMPIC
INTERNAL SECURITY - C
Bureau file 100-138754

Mr. A. B. LECKIE, Special Investigator, Committee on Un-American Activities, House of Representatives, has made available to me one copy of the hearings regarding the Communist infiltration of the motion picture industry on October 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947.

For the completion of the files of this office, it is requested that six additional copies of these proceedings be made available to the Los Angeles Office.

GDT:KH
100-15732

memo to Los Ang
c c attach F.
12-31-47
gwp

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY sp2ccccum

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STOP DESK

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29 JAN 9 1948

EX-101

STANDARD FORM NO. 64

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: January 9, 1948

FROM: GUY HOTTEL, SAC, WASHINGTON FIELD OFFICE

SUBJECT: COMPIC, 100-138754
INTERNAL SECURITY - C

16852

Subjects in the above entitled case were arraigned before Justice KEECH of the District Court on January 9, 1948.

All ten of the subjects were arraigned en masse and all pled not guilty to the indictments. Subjects were represented by attorney, Mr. KENNEY, who was assisted by MARTIN POPPER of the National Lawyers Guild.

Mr. KENNEY requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice KEECH. Mr. KENNEY also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of Assistant United States Attorney HITZ, Justice KEECH ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice KEECH set the first trial for JOHN H. LAWSON for February 9; DALTON TRUMBO - February 16; ALBERT MALTZ, February 23; ALVAS BESSIE, February 25; SAMUEL ORNITZ, March 8; HERBERT J. BIBERMAN, March 10; EDWARD DMYTRYK, March 15; ROBERT ADRIAN SCOTT, March 17; RING LARDNER, JR., March 22; and LESTER COLE, March 24.

DEFERRED RECORDING

Attorney KENNEY requested that permission be granted to ADRIAN SCOTT and EDWARD DMYTRYK to proceed to London, England, on a business mission and added that they would return in time for trial. There was no objection by U. S. Attorney HITZ, and permission was granted by Justice KEECH.

Justice KEECH inquired of KENNEY whether fifteen days would be sufficient for him to file a motion to attack the indictment and KENNEY requested twenty days. However, at the objection of Attorney HITZ, Justice KEECH set fifteen days as the time limit in which KENNEY had to file his motion.

STOP DE

This information is being submitted to the Bureau for possible interest in the above investigation.

100-18990
CC - Los Angeles

WRC:MAH

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/21/78 BY

100-138754-31

29 JAN 12 1948

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SPS c/ahr 9-27-88 #77 CIV 999

ral Bureau of Investiga

United States Department of Justice

Los Angeles 13, California
January 8, 1947.

Director, FBI

For the personal attention
of Mr. L. B. NICHOLS.

AIR MAIL

[redacted]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-96 BY SP2 [illegible]

Re: COMPIC,
INTERNAL SECURITY-C
Bureau File 100-138754.

Dear Sir:

In compliance with your request, there are being transmitted herewith ten photostats (actual size) of executed 1945 Registration Cards of the Los Angeles County Communist Political Association, which represent the registrations of ten individuals who were members of the Communist Political Association at that time and who were members of the so-called cultural groups of the Communist Political Association at that time and who were and still are employed in the motion picture industry. Photostatic negatives were prepared in order not to diminish the clarity of the exhibits any more than possible in their reproduction.

These exhibits are copies of the photographic evidence maintained in the files of this office and may be retained by the Bureau. The original evidence was obtained by this office through CNDI [redacted] whose identity is known to the Bureau. b7D

It is important to note that these exhibits are registration cards of the Communist Political Association and not the Communist Party. As the Bureau is aware, the Communist Party officially changed to the Communist Political Association in ~~June,~~ May 1944 and remained the Communist Political Association until that organization officially changed back to the Communist Party at the Los Angeles County Convention held in September, 1945. The distinction is, of course, a technical one since it could be proved that the Communist Party and the Communist Political Association were in fact the same organization; however, the point is being mentioned inasmuch as the contention that these are not Communist Party records might possibly be raised as a point of defense.

It will be further noted in connection with these exhibits that for the most part the name of the particular club or branch is not indicated. By way of explanation, it may be noted that each of the exhibits is dated in November or early December, 1944 at the time when the Communist Political

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

RECORDED & INDEXED
1 100-135253-38
B I
JAN 15 1948
34
RECEIVED
FEB 10 1948
COPIES DESTROYED 1-16-80

Director, FBI For the personal attention of Mr. L. B. NICHOLS. AIR MAIL [redacted]

Re: EOMPIC,
INTERNAL SECURITY-C.
Bureau File 100-138754.

Association was taking its annual registration of membership prior to issuing 1945 membership cards. It was at this particular time that the local organization was disbanding the old Northwest Section which comprised the cultural groups in Hollywood. The old Northwest Section up to that time consisted of a number of so-called "concentration branches" under which the branch or club membership comprised those cultural members who were employed in one particular type of industry. For example, Branch "A" of the Northwest Section comprised the motion picture writers; Branch "D", the radio artists; Branch "F", motion picture actors, etc.

With the dissolution of the Northwest Section set-up, the cultural membership was grouped according to branches depending upon the geographical area in which they lived and regardless of their particular professions in the motion picture industry. This organizational change was being made in late 1944 and early 1945. The fact that the inclosed exhibits do not reflect the particular branch or club was undoubtedly due to the fact that the organizational change in the club set-up was contemplated at the time these registration cards were being executed.

The inclosed exhibits have been identified numerically on the back as listed herewith:

(1) JOHN WEBER
1945 Registration Number 47422
1944 Membership Card Number (not designated)
Occupation Story Editor, Motion Picture Industry.

A reliable informant advises that as of the present date, WEBER still holds the position of Story Editor at the William Morris Agency, Beverly Hills, California.

(2) META REIS
1945 Registration Number 47241
1944 Membership Card Number 46856
Occupation Executive, Motion Picture Industry.

According to CNDI [redacted] META REIS is currently employed as a Story Editor at the Berg-Allenberg Agency, Beverly Hills, California. b7D

Director, FBI For the personal attention of Mr. L. B. NICHOLS. AIR MAIL [redacted]

Re: COMPIC,
INTERNAL SECURITY-C.
Bureau File 100-138754.

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Head Talk

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Director, FBI For the personal attention of Mr. L. B. NICHOLS. AIR MAIL, [redacted]

Re: COMPIC,
INTERNAL SECURITY-C
Bureau File 100-138754.

(3) MARK LAWRENCE
1945 Registration Number 47369
1944 Membership Card Number 46947
Occupation Actor, Motion Picture Industry.

The correct spelling of this individual's name is MARC LAWRENCE. He is currently playing in the 20th Century Fox film CAPTAIN FROM CASTILE. His photograph and screen credits appear at page 495 of the July, 1947 issue of THE PLAYERS DIRECTORY put out by the Academy of Motion Picture Arts and Sciences.

(4) G. BACKUS
1945 Registration Number 47301
1944 Membership Card Number 44638
Actress, Radio Industry.
Assigned to Club Northwest-D.
(Northwest Section, Branch D) (Radio)

This individual is GEORGIA BACKUS, also known as GEORGIA ALEXANDER. Primarily she is a radio writer and actress, but has appeared in a number of pictures for Paramount Studios in the past. Her photograph and screen credits appear at page 152 in the July, 1947 issue of THE PLAYERS DIRECTORY put out by the Academy of Motion Picture Arts and Sciences.

(5) HOWARD DA SILVA
Occupation Actor in the Theater, Film and Radio Industries.
Member of American Federation of Radio Artists,
Actors Equity, and Screen Actors Guild.
Assigned to the AA Cultural Club, New York City.

It is to be noted that this exhibit is slightly different from the others listed and apparently is a registration form used by the Communist Party and Communist Political Association in New York. Apparently HOWARD DA SILVA was transferred to the Los Angeles County Communist Party from New York to the Los Angeles County Communist Political Association from New York and had already registered for 1945. HOWARD DA SILVA is currently under contract to Paramount Studios in Hollywood. His photograph and studio affiliation appear at page 414 of the July, 1947 issue of THE PLAYERS DIRECTORY put out by the Academy of Motion Picture Arts and Sciences.

Director, FBI For the personal attention of Mr. L. B. NICHOLS. AIR MAIL, [redacted]

Re: COMPIC,
INTERNAL SECURITY-C.
Bureau File 100-138754.

(6) VICTOR KILIAN
1945 Registration Number 47342.
1944 Membership Card Number 46965. (?)
Occupation Actor, Motion Picture Industry.

VICTOR KILIAN is currently under the management of the Salkow Agency, Beverly Hills, California. His photograph appears at page 488 of the July, 1947 issue of THE PLAYERS DIRECTORY put out by the Academy of Motion Picture Arts and Sciences.

(7) JACK BERRY
1945 Registration Number 47334.
1944 Membership Card Number 46949.
Occupation Director in the Motion Picture Industry.

According to CNDI [redacted] on January 7, 1948, JACK BERRY is presently a Director at Universal Studios and is a member of the Screen Directors Guild from that studio. b7D

(8) BUDDY YARUS
1945 Registration Number 47349
1944 Membership Card Number 46948
Occupation Actor, Motion Picture Industry.

According to the July, 1947 issue of THE PLAYERS DIRECTORY on page 586, BUDDY YARUS is listed as "GEORGE TYNE (formerly BUDDY YARUS)." His photograph and screen credits also appear in that publication.

(9) FREDDIE GRAFF
1945 Registration Number 47363
1944 Membership Card Number (not designated)
Occupation Actor in the Motion Picture Industry.

FRED GRAFF is currently under the management of the EDD HENRY Agency, Beverly Hills, California, and his photograph appears at page 452 of THE PLAYERS DIRECTORY, July, 1947 issue.

Director, FBI

For the personal attention
of Mr. L. B. NICHOLS.

AIR MAIL,
[redacted]

Re: COMPIC,
INTERNAL SECURITY-C.
Bureau File 100-138754.

(10) HUGO BUTLER
1945 Registration Number 47265
1944 Membership Card Number 46847
Occupation Writer in the Motion Picture Industry.

According to CNDI, [redacted] on January 7, 1948 HUGO BUTLER is currently under contract to Paramount Studios as a writer. b7D

Very truly yours,

R. B. HOOD,
SAC

MMB:MAW
100-15732

Encls - 10

100-138754-380

2 Photostats

AIR MAIL,
CONFIDENTIAL.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 8-28-76 BY SP2 CLG CM

ENCLOSURES: TO THE BUREAU - for the personal attention of Mr. L. B. NICHOLS.

10 Photostats (actual size) of executed 1945 Registration Cards of the Los Angeles County Communist Political Association. (Bur. File 100-138754)

LA 100-15732.

No 47342

1944 Card No.

Name [illegible]

Address [redacted] b6

City [redacted] County [illegible] State [redacted] b7C

Name of Club

New Card Issued on Oct 7 1944

(To be filled in by person exchanging card)

Male ✓ Female White Negro

Occupation [illegible]

Industry [illegible]

Member of: CIO AFL ✓ Ind. Union No Union ✓

Member club subscriber for Daily Worker? Yes No ✓

6

100-138954-380

No. 47334

1944 Card No. 46949

Name Jack Berry

Address [redacted] b6

City [redacted] County L.A. State [redacted] b7C

Name of Club

New Card Issued on Sept 1944

(To be filled in by person exchanging card)

Male ✓ Female ____ White ✓ Negro ____

Occupation Director

Industry Motion Pic

Member of: CIO ____ AFL ✓ Ind. Union ____ No Union ____

Member club subscriber for Daily Worker? Yes ✓ No ____

9

100-138754-380

163

ENCLOSURE

6/9/92 SPSalpm

COMMUNIST PARTY MEMBERS
EMPLOYED IN MOTION PICTURE INDUSTRY
LOS ANGELES
JUNE 11, 1947

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Adams, Alice [redacted] | F | | | Hollywood Industrial | | b6 b7C |
| Adams, Charlotte 1428 N. Kenwood Burbank | F | 31 | 10 | | Movie Painter Union No. 852 | |
| Adams, John | M | 25 | 5 | Wilshire-Fairfax 16th CD | Motion Picture Photographer, Film Tech., AFL | |
| Ain, Ruth 7964 Willow Glen Los Angeles | F | 36 | 4 | Dreiser 16th CD | Housewife and Actor's Equity | |
| Alland, Bill | M | | | Hollywood Cultural | Film Director Unions: SAG, AFRA, AFL | |
| Ames, Robert 4356 Fulton Ave. Van Nuys (Old address) | M | 49 | 7 | Canoga Park | Prop Maker IATSE, AFL #44 | |
| Anderson, Charles [redacted] | M | 25 | | | Projectionist AFL | |
| Atkins, Frances 742 S. Spaulding Los Angeles | F | 33 | 5 | | Actress Scriptwriter | b6 b7C |
| Auerbach, Leonard [redacted] | M | | | Aldridge | Actor | |
| *Babb, Dorothy | | | | London (Dropped) | Writer | |

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 6/9/97 BY SP2 cl/cr

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Bangor, Alex | M | 48 | 15 | Shafran 16th CD | Unemployed writer |
| Bass, Naomi | | | | Guest | |
| Bass, Phil | M | | | Guest | Musician AFL Veteran, WW II |
| *Baumfeld, Frances 9009 Vista Grande Los Angeles | F | 34 | | | Movie story analyst |
| *Beard, Cecil 2340 Lemoyn St. Los Angeles | M | 38 | 4 | | Artist - Movie Cartoonist |
| Becker, Kath. | | | | London (Cultural) | |
| Benedict, Les (Len ?) | M | 24 | | | Secretary Motion Pictures |
| Bennett, Margaret 245 S. Canon Drive Los Angeles | F | 41 | 3½ | | Secretary, Movie industry SOEG #1391 |
| Berg, Grace | F | 24 | 1½ | Dreiser 16th CD | Secretary SOEG |
| *Bergman, Helmar 7921 W. Norton Los Angeles | M | 56 | 2½ | | Electrician Veteran, WW I |
| Berkman, Frances 912 N. Ave. 57 Los Angeles | F | 45 | | | Wife of studio worker |
| Berkman, Morris 912 N. Ave. 57 Los Angeles | M | 48 | | | Painter - Warner Bros., Painters Local 1421 AFL, CP Book 54686 |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Berman, Abe<br>5451 Monroe<br>Los Angeles | M | 52 | 19 | | Carpenter |
| Bernardi, Harold<br>562 S. Carlton Way<br>Los Angeles<br>(Possibly 5526 Carlton Way) | M | 32 | | Wesmonica | Actor |
| Beyea, Franklyn<br>2425 N. Keystone<br>Burbank | M | 37 | 9 | | Machinist |
| Bibbens, Louise<br>[redacted] | | | | Smolan M | |
| Bickford, Yolanda | F | 28 | | Fox | Writer |
| Bilberman, Libbie<br>234 S. Echo Park Ave.<br>Los Angeles | F | 32 | 10 | | Motion picture office |
| Billings, Harry<br>1922 N. Alvarado<br>Los Angeles | M | 39 | 15 | | Film Technician<br>Movie #683 AFL |
| Blaine, George | | | | Smolan M | |
| Blair, Mary<br>[redacted] | F | 27 | | | Unemployed<br>Actress<br>Afra Equity - AFL |
| Blake, Barbara | | | | Hollywood Cultural | |
| Blake, Melissa<br>[redacted] | | | | Hollywood Cultural | |
| Blake, Wm. | | | | Hollywood Cultural | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Blanco, Leo<br>6569 DeLongpere<br>Hollywood | M | 32 | | Smolan M<br>(CP Book<br>49991) | Technicolor<br>Local 683, AFL |
| *Blankfort, Henry | M | | | Hollywood<br>Cultural | Writer |
| Blobena, Louise<br>11503 Bochaster Ave.<br>Los Angeles | F | 32 | | | Film Technician |
| Bollory, Janna | F | 31 | 1½ | Dreiser<br>16th CD | Film Technician<br>ATSE #683 |
| Bolton, Geo. L.<br>12515 Westminister<br>Venice | M | 46 | 8 | Santa Monica<br>16th CD | Electrician |
| Bracci, Rosemary | | | | J. Brown | |
| Brackenrush, Louis | M | 32 | | H. Smolan | Movie industry<br>AFL, Veteran WW II |
| Brandt, Louis<br>2200 Willetta<br>Los Angeles | M | 31 | 10 | | Assistant Director |
| Brandt, Janet<br>2200 Willetta<br>Los Angeles | F | 30 | 8 | | Voice teacher |
| *Braun, Irwin | | | | L. Parsons | Writer |
| Breech, Mrs. | | | | O (Naught) | |
| Brodine, Russell<br>1033 W. Edgeware Rd.<br>Los Angeles | M | 33 | | | Musician<br>Symphony film industry |
| Browner, Selma<br>[redacted] | F | 22 | 1 | | Actress |

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|---|---|---|---|---|---|
| Bunin, Lew | M | 40 | | | Motion Picture Producer |
| *Burrows, Abe | | | | Hollywood Cultural | Screen and radio writer |
| Byrd, Willie B. [redacted] | | | | ? CP Book 54721 | Motion pictures b6 b7C |
| Cameron, Russell | M | 43 | | Fox | Writer, Newspaper, Pictures, AFL |
| ? Carufo, Mickey | M | 42 | 1 | Dreiser 16th CD | Electrician IBEW #46 |
| Casetta, Mario wa "Boots" and John Harty [redacted] | M | 26 | | | Director Peoples Songs Entertainer b6 b7C |
| Casson, April (possibly Gasson) | F | 45 | new | North Hollywood | Film research |
| Castellano, Ed | M | 30 | 2 mo. | Midtown | Bookkeeper SOEG #1391, AFL |
| Chandler, Jerry [redacted] | | 21 | | Smolan M | Receptionist - Motion Picture |
| Chasson, Miriam [redacted] | F | 25 | 6 | Culver City 16th CD | Housewife Musician AFM, SAG, AFRA, AFL b6 b7C |
| Child, Nellise 401 Bonhill Road Los Angeles | M | 39 | 3 | | Playwright Guild Authors League |
| Clark, Angela 1835 N. Argyle Los Angeles | F | 36 | 2 | | Actress |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Clarke, David G. [redacted] | M | 28 | | A #2 | Actor Student | b6 b7C |
| Clayton, Roger | M | 43 | 10 | Franklin | Motion Picture Distributor IATSE #683 | |
| Cohen, Anna | | | | Smolan | | |
| Colsen, Martha [redacted] | F | 27 | ½ | | Singer - Movies SAG, AFRA | b6 b7C |
| Cohen, Ralph 1265 N. Harper Los Angeles | M | 29 | | | Movie Electrician | |
| Coke, Dalton T. c/o Dick Roth [redacted] | | 23 | | | Motion Pictures | b6 b7C |
| Cole, Beatrice [redacted] | F | | | Hollywood | Movie story editor | |
| Coodley, Ted [redacted] | M | 26 | | YCL | Make up artist AFL, Veteran WW II | b6 b7C |
| Coyle, Boyd E. [redacted] | M | | | | Studio Electrician | |
| Danforth, Helen [redacted] | F | | | | Publicist Organizer | b6 b7C |
| Davis, Florence | F | 30 | 4 | Wilshire-Fairfax CD 16th | Artist - Motion Picture | |
| Davis, John | | | | Southpaw | | |
| Davis, Norma [redacted] | | | | Potemkin | Actress, RKO Studio AFL | |

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|---|---|---|---|---|---|---|
| Davis, Phil<br>2016 W. 28th (or 29th)<br>Place, LA | M | 29 | | Fiske | Actor | |
| Davis, Sid<br>Potomac Ave., LA | | 30 | | Potemkin | Actor, RKO Studio<br>AFL | |
| Davison, Sidney | | | | Smolan M | | |
| Decker, Bonnie<br>[redacted] | F | | | Eldridge | Actress | b6<br>b7C |
| Dessau, Paul<br>(W.A. Peter Storm)<br>2001 Hollywood Blvd<br>Los Angeles | M | 51 | | ~~Mary~~ | Film Composer<br>AFL | |
| Deutsch, Helen | F | 50 | 10 | Midtown | Dressmaker<br>Cast. Local #705, AFL | |
| DeVincent, Micohel J.<br>[redacted] | M | 27 | | Eldridge | Movie Actor<br>AFL, Veteran WW II | b6<br>b7C |
| Dimondstein, Marion<br>[redacted] | M | 25 | 3 | | Artist<br>Screen Cartoonist<br>Guild #852 | |
| Dimondstein, Morton<br>[redacted] | | 25 | 2 | | Artist<br>(Screen cartoonist) | b6<br>b7C |
| Dix, Marian Lloyd | F | 30 | ½ | Dreiser<br>16th CD | Secretary and<br>writer - film | |
| Drdlik, Frank<br>5922 Caltow Way, LA | | 45 | | Smolan<br>CP Book 49925 | Goldwyn Studio | |
| Duignan, Ruth<br>c/o Simonne Maes<br>[redacted] | | | | J. Brown | Head of secretarial<br>department (movie) | b6<br>b7C |
| Eassan, Paul (RN)<br>Storm, Peter (PN) | | | | CP Book #49838 | Composer - film | |

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|---|---|---|---|---|---|---|
| Eastes, Larry<br>Valley Haven Motel<br>9560 Van Nuys Blvd.<br>Van Nuys | M | 45 | 8 | Van Nuys | Self employed<br>Machinist CSU #1185, AFL | |
| Eastman, Mary Lou<br>3315 W. 75th St., LA | F | 30 | 2 | | Movie Cartoonist | |
| Edgley, Leslie (Negro)<br>3024 Paddington<br>Glendale | | 33 | | Southpaw | Film and radio writer | |
| Elfman, Sam<br>3801 Reklaw Dr. N.H. | M | 52 | 10 | | Tailor<br>Movie Costumer #705 | |
| Ellis, Rayme<br>[redacted] | F | 28 | 1 | Ward | Film cutter<br>IATSE, AFL | b6<br>b7C |
| Elwood, Matilda<br>458 N. Crescent Hts.<br>Los Angeles | F | 29 | 3 | Wilshire-Fairfax<br>16th CD | Secretary, Motion pictures<br>SOEG - AFL | |
| Emerson, P. (?) | M | 36 | | Art Young | Cartoonist<br>AFL - Veteran WW II | |
| *Englander, Margaret | | | | London<br>(Dropped) | Writer | |
| Erwin, LeRoy F., Jr. | | | | Southpaw | Soundman | |
| Evans, Charles (PN)<br>Koran, Chuck (TN) | | | | Haldane<br>CP Book #49913 | Agent | |
| *Evans, Stella | | | | Haldane | | |
| Exley, Donald<br>2056 Corning St., LA | M | 31 | | Smolan M | Set Designer - Motion pictures | b6<br>b7C |
| Exley, Ruth<br>[redacted] | F | 27 | | Smolan M | Movies | |
| Farmer, Dick<br>2430 N. Naomi<br>Burbank | M | 30 | | Burbank | Actor - Studio, Radio<br>Veteran WW II | |

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|---|---|---|---|---|---|
| Feltberg, Walter (TN)<br>Jones, Tom (PN) | M | | | Flam | Electrician<br>CSU |
| Fielding, Bruce<br>Tujunga | | | | Flam<br>CP Book 49834 | Costumer - Studio |
| Firedman, Frances<br>1630½ N. Argyle, LA | F | 33 | 2 | | Catologer - Movies<br>SOEG |
| Foster, Jean | F | 35 | 4 | Wilshire-Fairfax<br>16th CD | Secretary<br>SOEG, AFL |
| Freund, Burton<br>10878 Oregon<br>Culver City | M | 30 | 10 | | Unemployed<br>Artist, Movie - Cartoonist. Local Painters |
| Friedman, Isadore<br>[redacted] | | | | Potemkin | Carpenter |
| Fround, Burton<br>[redacted] | | | | (See Freund, Burton) | |
| Garrett, Betty | | | | Cultural | |
| Gary, Samuel<br>[redacted] | | | | A #2 | |
| Gersh, Beatrice<br>[redacted] | | | | Sam Adams | |
| Gersh, Phillip<br>8323 W. 1st, LA | M | 34 | | Sam Adams<br>(Dropped) | Motion picture agent |
| Gilbert, Ed<br>1051 E. Magnolia<br>Burbank | | 42 | 12 | | Movie set designer |
| Gilbert, Frances<br>[redacted] | F | 25 | 9 mos. | | Film musician |

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|---|---|---|---|---|---|---|
| Gillman, Sam [redacted] | | | | J. Brown | | b6 b7C |
| Glaser, Raymond<br>2476 (or 2470) Echo Park Ave.<br>Los Angeles | M | 40 | | Southpaw | Writer | |
| Golub, Nathan [redacted] | | | | Hollywood Ind. | | b6 b7C |
| Goodwin, Finley<br>1336 Talmadge, LA | M | 42 | | | Artist - Movie<br>#644 AFL | |
| Gordon, Irving [redacted] | M | | | Franklin<br>16th CD | Song Writer | b6 b7C |
| Gordon, Julian<br>1056¼ N. Oxford, LA | M | 36 | 6 | | Film Technician<br>IATSE, Local #683 | |
| Gottlieb, Budice [redacted] | F | | | | Musician<br>AFL Local #147 | b6 b7C |
| Graham, Robert (PN)<br>6639 Odin St., LA | M | 48 | | | Free lance writer | |
| Gralnick, Max | M | 48 | 2 | | Musician, #47 AFL | |
| Granata, Edward P.<br>5135 Marathon, LA | M | 31 | 10 | | Machinist Camera | |
| Granite, Ed | M | 30 | | | Writer | |
| Gray, William<br>1872 Lake Shore (or 1672)<br>Los Angeles | M | 38 | 1½ | | Illustrator--Advertising<br>Screen Cartoonists #852 | |
| Green, Eunice<br>360 N. Sycamore, LA | F | 30 | 4 | | Office worker<br>Studio Local #1391,SOEG | |
| Greenberg, Lester<br>10600 Esther, LA | M | 37 | 1½ | | Machine Pattern Local<br>#1724; Studio Utility | |
| Greenberg, Rosalie | | | | Hollywood<br>Industrial | | |

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|---|---|---|---|---|---|
| Greene, Sidney [redacted] | M | | | | Musician AFL b6 b7C |
| Greenhalgh, Ernest M. [redacted] | | | | Haymarket | MGM |
| Gross, Jennie | F | 36 | 1 | Forbes 16th CD | Film Technician IATSE #683 |
| Helford, Norris | | | | Hollywood Cultural | |
| Hellgren, Nora 1201 N. Mansfield, LA | F | 63 | Charter Member | | Writer |
| Hellgren, George 1201 N. Mansfield, LA | M | 51 | 25 | | Exec. of Movie Credit Union, 20th Cent. Fo x |
| Herman, Muriel | F | 30 | 1 | | Film writer, SWG |
| Hilberman, Libbie 2348 Echo Park Ave.,LA | F | 32 | 10 | | Office worker |
| Hirsch, Mae 1423 N. Gordon, LA | F | 31 | 10 | | Secretary, SOEG Unemployed |
| Holmes, Ellen 6225 Hillandale Dr.,LA | F | 50 | 5 | | Costumes - Movie #705, AFL b6 b7C |
| Holzer, Herbert M. [redacted] | | | | Smolan M. CP Book 49951 | Painter 20th Cent. Fox |
| Homtrose, D. C. | M | 43 | | | Cartoonist, AFL |
| Hood, Edward P. [redacted] | | | | J. Brown | Painter, Motion Pictures AFL b6 b7C |
| House, Mary 2470 Echo Park Ave.,LA | F | 38 | 10 | | Dance Teacher Director - Movie |
| Howard, Silvia (Weiner) 2004 Pinehurst Road, LA | F | 29 | 10 | | Musician |
| Hughes, Merle | | | | Hollywood Cultural | |

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|---|---|---|---|---|---|
| Hughes, R. | | | | Hollywood Cultural | |
| Huggins, Roy<br>3628 Houser Blvd, LA | M | 31 | 5 | | Writer;<br>Writers Guild of Amer. |
| *Idriss, Ramiz<br>6636 Denny Ave., N.H. | M | 34 | 5 | | Musicians AFM #47 |
| Inge, Joe<br>6513 Farmdale, N.H. | M | 35 | 1 | | Music editor, Film editor; IATSE #776 |
| *Ingram, Rex | | | | | Actor |
| Irwin, Leslie<br>c/o Albee | M | 38 | | | Motion Picture Ind. Union; Veteran WW II |
| Jacob, Norman<br>[redacted] | M | 23 | 2½ | | Writer |
| Jampal, Miriam | F | 24 | 3 | | Housewife, Singer<br>SAG |
| Jarrico, Sylvia<br>727 Linda Flora Dr.<br>Los Angeles | F | 30 | 8 | | Research |
| Jasper, Marjorie<br>347½ N. Sycamore, LA | F | 34 | 2 | Wilshire-Fairfax 16th CD | Cartoonist<br>Screen Cartoonists #852<br>AFL |
| Johnson, Harry F.<br>[redacted] | | | | Guest | |
| Jones, Keith | | | | Hollywood Cultural | |
| Jones, M. (PN) | M | 48 | 3 | | Business Agent<br>Mot. Pict. Painters AFL |
| Jones, Tom<br>[redacted] | | | | Flam | |

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|---|---|---|---|---|---|
| Jordon, Gale<br>5614½ Carlton Way, LA | M | 38 | 3 | | Photographer |
| Kamm, Pearl | F | 31 | 8 | | Housewife<br>SOEG - inactive |
| Kane, Edward M.<br>Santa Monica | | | | Brown | |
| Kast, George<br>6637 Woodman, LA | M | 32 | 1 | | Musician; Vet. WW II;<br>Musicians #47, AFL b6 b7C |
| Kaufman, B. | | | | Cultural | |
| Kaufman, Bertha<br>[redacted] | | | | Eldridge | |
| Kaufman, L. | | | | Cultural | |
| Kauffer, Henry | | | | Haymarket | |
| Kaufman, Oliver | M | 28 | | Eldridge | Actor; Veteran WW II |
| Kenmitzer<br>[redacted] | | | | Art Young | b6 b7C |
| Keran, Chuck<br>wa Charles Evans | M | 33 | | | Actors Agent |
| Keran, Doris | F | 29 | | | Wife of Agent |
| *Kerwin, Jeanne Marie<br>[redacted] | | | | Flam | Actress<br>Eagle-Lion Studios b6 b7C |
| Krasnow, Ben<br>2710 So. Spaulding, LA | M | 36 | 8 mos. | Wilshire-Fairfax 16th CD | Scenic Artist<br>Local 644 Pic. Painters<br>Veteran WW II |
| Krestenbaum, Bertha<br>(possibly Kestenbaum) | | | | Guest | |
| Krestenbaum, Milton<br>(possibly Kestenbaum) | | | | Guest | |

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|---|---|---|---|---|---|---|
| LaCont (or LaCoub), Joan [redacted] | | | new | London (Cultural) | | b6 b7C |
| *Lamar Bill (Truman William) 4323 Shady Glade, LA | M | 48 | 8 | | Movie Electrician | |
| Landers, Harry [redacted] | M | 24 | | | Actor, AFL | b6 b7C |
| Larkin, Katherine | F | 45 | 2 | Franklin 16th CP | Inker - Cartoon - Screen - AFL | |
| Latzer, Frances [redacted] | F | | | | Secretary | |
| Lauders, Harry [redacted] | | | | A #2 | | b6 b7C |
| Lauay, Phyllis | F | 34 | 1½ | Dreiser 16th CD | Film Technician IATSE #683 | |
| Lee, Sandra 5231 (or 5251) Maymont Los Angeles | F | 29 | 8 | | Film Technician | |
| Lehman, Eugene B. (or Lehuman) | | | | Guest | | |
| Lehman, Lillian B. (or Lehuman) | | | | Guest | | |
| Lenzen, Miriam 1605 N. Wilcox, LA | | 33 | new | | Publicist | |
| Lewis, Harvey | M | 33 | | Hollywood | Publicist | |
| Lloyd, Margaret | | | | Ward | | |
| London, Jean 905 N. Fairfax, LA | F | 38 | 1 | | CSU, auxiliary | |
| London, Joe 905 N. Fairfax, LA | | 40 | 1½ | | Laborer IATSE #727 | |
| Long, Wm. | | | | Smolan (Dropped) | | |

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|---|---|---|---|---|---|
| L. (Losey), Joe | | | | Fox | |
| L. (Losey), Louise | | | | Fox | |
| Lyons, Sally | F | 35 | 1½ | Wilshire-Fairfax 16th CD | Secretary |
| Mac Clelland, Ken 5817 Mamerford Ave., LA | M | 37 | 2½ | | Artist, film painter Film Painters Lc.#644 |
| MacDonald, Jean | M | | | | Studio; Vet. WW I |
| *Maes, Simonne 5217 Hollywood Blvd.,LA | F | 31 | 1½ | | Secretary, Analyst SOEG |
| Mann, Hack 400 S. Ave. 56, LA | M | 29 | 12 | | Movie Technician IATSE #683 |
| Mann, Winnie [redacted] | F | 27 | 5 | | Actress SAG |
| Manners, Ann | | | | | |
| *Manoff, Arnold | | | | No. Hollywood Cultural | Writer |
| Marchionni, Charles (Chet) (also Marchione) 7444 Remmet, Canoga Park | M | 34 | | Canoga Park | Lab. Technician AFL |
| Martin, John S. | M | | | Wilshire-Fairfax 16th CD | Secretary |
| Matlin, Dave | | | | Guest | |
| *Mattison, Mathew | M | 30 | | No. Hollywood | Story Analyst SSAG #1488, AFL |
| Mazur, Phillis [redacted] | F | 26 | 3½ | | Secretary SOEG |
| McDonald, Jean [redacted] | | | | Smolan M. | |

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|---|---|---|---|---|---|---|
| *McNeil, Allan D.<br>108 W. Alameda (or 109)<br>Burbank | M | 46 | 16 | | Story Analyst<br>SAG #1488 | |
| Mendelssolm, Lafcadio | M | 36 | | Fox | Writer and Musician | |
| Menkes, Gertrude<br>9965 Robbins Drive<br>Beverly Hills | F | 42 | 8 | Franklin | Attorney - Film<br>(Born England,<br>Naturalized NYC,<br>#3052735, on 6-21-29) | |
| Menkin, Lawrence | | | | Cultural | | |
| Mesches, Arnold D.(or Metches)<br>[redacted] | | 23 | ex-AYD | Potemkin | Painter<br>Local 1421, AFL Painte | b6<br>b7C |
| *Miller, John | | | | Hollywood Cul. | Actor | |
| *Miller, Patricia | | | | Hollywood Cul. | Actress | |
| Miller, Virginia<br>2247 Cove Ave., LA | F | 36 | 5 | | Film Technician<br>IATSE #683 | |
| Moore, Marylin | | | | Ward | | |
| *Moore, I. (possibly Irving) | | | | Cultural #2 | | |
| Morley, Hank<br>2372 Loma Vista Pl., LA | M | 35 | 7 | | Actor and Film<br>Technician; SAG | b6<br>b7C |
| Morris, Bill<br>[redacted] | | | | J. Brown | | |
| ? Morton, Ed<br>[redacted] | M | | | No. Hollywood | Electrician<br>AFL IBEW #40 | b6<br>b7C |
| Mullen, Virginia | | | | Hollywood Cul. | | |
| Murphy, Maurice | | | | Hollywood Indus. | | |
| Murray, Gordon<br>[redacted] | | | | Mary | | |

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|---|---|---|---|---|---|---|
| Norman, Joseph F. [redacted] | | | | John Brown | | b6 b7C |
| Nowack, Pauline 1428½ N. McCadden, LA | F | 42 | 4 | | Photographer Unemployed | |
| O'Connor, Norman 6371½ Yucca, LA | M | 32 | 6 mos. | | Theatrical announcer AGVA | b6 b7C |
| O'Flaharty, EB____ (?) | M | 36 | | | Art Director, actor AFL Ind. Union | |
| Olstein, Rae [redacted] | F | | | | Secretary - Bookkeeper AFL | |
| Oranata, Edward S. 5135 Marathon, LA | M | 31 | 10 | | Machinist - Camera | b6 b7C |
| Orme, Rosemary S. [redacted] | F | | | | Reader AFL | |
| Orszag, Jean nee, Jeanette Grossman also Orzag 13911 Milbank St. Sherman Oaks | F | 46 | | Van Nuys (Organiz. Secretary) | Secretary #1381 SOEG AFL | b6 b7C |
| Paige, Clinton [redacted] | | | | J. Brown | Electrician Movie AFL | |
| Palastky, A. 3456 Virginia Rd., LA | M | 69 | 29 | West Adams 16th CD | Actor | |
| Parker, Lillian 611 N. Sierra Bonita, LA | F | 30 | 3½ | | Movie artist | |
| Pavlovska, Vera Bryner [redacted] | F | 28 | | Southpaw | Singer (Radio) | b6 b7C |
| Pederson, Peter 4626½ Lomita, LA | M | 67 | 12 | 59-1 Club 16th CD | Corp. Studio Union 946 | |

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|---|---|---|---|---|---|
| Peel, Spencer<br>613 N. Foothill Rd.,LA | M | 31 | | Young | Screen cartoonist |
| Pelleti, John V.<br>1791 N. Sycamore, LA | M | 32 | | | Actor, Motion Pictures<br>SAG, Equity, AGUA<br>Veteran WW II |
| *Perlin, Paul<br>1811 Lucretia Ave., LA | M | 30 | 10 | | Movies, Laborer<br>IATSE #80 |
| Peters, John<br>1830 N. Cherokee, LA | M | 42 | 6 mos. | | Musician Composer<br>Loc. #47, Musicians AFL |
| Peters, Thurston | | | | Fox | |
| Phillips, Colleen Marlowe<br>[redacted] | | | | Potemkin | b6<br>b7C |
| Phillips, Webster C.<br>[redacted] | | | | Smolan M | |
| Pinney, Ted<br>1318 Fairchild (or Fairfield)<br>Glen, LA | M | 37 | 7 | | Precision Worker<br>Movie Camera<br>GAM 1185 |
| Placet, Kermit<br>[redacted] | | | | CP Book 45637 | Film Technician |
| Poe, John<br>[redacted] | | | | Art Young | b6<br>b7C |
| Potter, Margaret | | | | Fox | Writer |
| Powell, Homer | M | 26 | | | Film cutter and sound effects; AFL |
| Powell, Paul<br>[redacted] | | | | Guest | b6<br>b7C |
| Pratt, Carolyn<br>[redacted] | F | 28 | 4½ | | Movie story analyst<br>SSAG #1488 |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Preston, Lou (RN)<br>Hernan, James (PH)<br>11559 Lamaida, LA | M | 42 | | Flam | Painter<br>AFL | b6<br>b7C |
| Ragsdale, Byron Young<br>[redacted] | | | | Smolan M | Set Director<br>AFL | |
| Ramsdell, Elsie | | | | Flam | | |
| Ragsdale, LaCalla W.<br>[redacted] | | | | | Secretary - Movie | b6<br>b7C |
| Ragsdale, Lucille | | | | Smolan M | | |
| Reed, Valerie<br>[redacted] | | | | J. Brown | Film Technician<br>Paramount | |
| Revel, Elaine<br>[redacted] | | | | Hollywood<br>57 S. E. | Actress | b6<br>b7C |
| Reynolds, Bella<br>[redacted] | F | | | | Professional dancer | |
| *Reynolds, Jack<br>1224 N. Hoover, LA | M | 32 | 6 | | Film Technician<br>#663 | |
| Rinaldo, Ben | M | 34 | 4 | Dreiser<br>16th CD | Unemployed - Writer<br>Veteran WW II | |
| *Rinaldo, Frederic<br>14078 Dauana Terrace<br>Sherman Oaks | M | 32 | 5 | Van Nuys | Film writer<br>SWG | |
| *Ripps, Harry<br>838½ N. Wilcox, LA | M | 37 | 3½ | | Film Lab. Technician<br>IATSE #683 | |
| Roberts, Stanley | | | | Hollywood Cul. | | |
| Robison, Naomi<br>5913 Chula Vista, L.A. | F | 32 | 8 | | AFRA, SAG | |
| Roe, Jane<br>[redacted] | | | | Art Young | | b6<br>b7C |
| Roger, Felice<br>[redacted] | F | 24 | 5 | | Singer | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Rogers, Marion | | | | Gung Ho | | |
| Rohl, Anita [redacted] | F | 28 | 4 | | Movie secretary | b6 b7C |
| Rohl, Dave<br>410 N. Rossmore, LA | M | 35 | 4 | | Actor<br>SAG | |
| Rolfhead, Leonard | M | 23 | | Youth Club<br>16th CD | Electrician<br>Veteran WW II | |
| Roma, Margrit [redacted] | F | 21<br>(or over) | | Flynn | Dramatic instructor | b6 b7C |
| Romano, Mary [redacted] | F | 22 | | CP Book 49962 | Registration Secretary in Screen Writer's Guild | |
| Roth, Lois | | | | Sam Adams | | |
| Roth, Richard [redacted] | | | | Haymarket | MGM Studio<br>Local 116, Painters<br>Vet. WW II | b6 b7C |
| Roth, Ruth<br>6601 W. 6th, LA | F | 39 | 2 | Washington-Fairfax<br>16th CD | Secretary - Bookkeeper<br>SOEG - AFL | |
| Roussea, Louise (RN)<br>Roth, Lois (PN)<br>9032 Norma Place<br>(possibly Roussen) | F | 35 | | CP Book 49869 | Film writer | b6 b7C |
| Rubane, B. [redacted] | | | | Ward | Actress | |
| Ruskin, B. | | | | Hollywood Indus. | | |
| Russell, Ross [redacted] | | | | Guest | | b6 b7C |
| Ryan, Ralph [redacted] | | | | Hollywood Indus. | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Sak, Gus<br>541 W. Ave. 46, LA | M | 29 | 8 | 54th AD | Display builder<br>Screen cartoonist Guild, AFL | |
| Saylin, Marcella<br>wa, Sandra Shaw<br>1954 Argyle, LA | F | 35 | | Gung Ho | Script writer | |
| Schwartz, Zack<br>6846 Tujunga, LA | M | 32 | 1½ | | Movie Producers<br>Cartoon Artists | b6<br>b7C |
| Schneider, Paul<br>[redacted] | M | 23 | | Flam | Screen analyst | |
| Schuler, Dorothy<br>2241 Prosser, W. LA | F | 37 | 5 | Franklin<br>16th CD<br>(Trans. to Hlwd.) | Secretary, films<br>SOEG #1391 | b6<br>b7C |
| Scott, Phyllis | | | | London | | |
| Seffinger, Ben (RN)<br>Stewart, Ben (PN)<br>[redacted] | | | | | Lab Technician | |
| Seigel, Sanford<br>636 S. Burnside, LA | M | 30 | | | Actor<br>AFRA | |
| Shaffer, Evelyn<br>1508 Elevado, LA | F | 31 | 6 | Unemployed | #1391 SOEG, AFL | |
| Shaw, Sandra | (See Saylin, Marcella) | | | | | |
| Shensul, Ruth | | | | Smolan M | | |
| Sherwood, Stanley<br>[redacted] | M | | | | Whitecollar Movie Industry | b6<br>b7C |
| Shoaf, George<br>[redacted] | | | | CP Book 54714 | Writer | |
| Short, Anita | | | | Hollywood Industrial | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Silver, Leon | | | | Guest | | |
| Simmons, Mike [redacted] | M | | | Shafran<br>16th CD | Film writer | b6<br>b7C |
| Slutsky, Rachel | | | | NT 19 | | |
| Smith, Charles | M | 56 | | Guest | Musician | |
| Smith, Corinne [redacted] | F | | | London | Screen Analyst<br>SAG | |
| Smith, D. E. [redacted] | | | | Flam | | b6<br>b7C |
| *Smith, Edward,<br>was Israel Malensky<br>323½ N. Curson, LA | M | 39 | 16 | | Film Lab. Technician<br>IATSE #683 | |
| *Smith, Harold | | | | Sam Adams | Writer | |
| Smith, James [redacted] | M | | | London | Research, Warner Bros.<br>Writer<br>Office employees' unio | b6<br>b7C |
| Smith, Lita<br>63B W. Jefferson, LA<br>2414 Fourth Ave., LA | F | 35 | 1 | | Ceramic worker<br>SAG, Actors Equity | |
| Smith, Ralph<br>2387 Lakeview Ave., LA | M | 35 | 10 | | Movie Scenic Painter | b6<br>b7C |
| Smith, Wm. S. [redacted] | | | | Art Young | | |
| Sniffin, Jane [redacted] | F | | | | Secretary - Movie<br>AFL | b6<br>b7C |
| Snyder, Mike | | | | Hollywood Cult. | | |
| Soboloff, Anne | | | | Hull | | |
| Solen, Elvin | | | | Smolan | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Solomon, Jack<br>6357 Primrose, LA | M | 32 | 2 | | Movie Technician<br>IATSE #696 | b6<br>b7C |
| Solomon, Wilma Shore | F | 32 | 8 | Franklin<br>16th CD | Writer<br>Authors League of Am. | |
| Sonokin, Joseph G.<br>[redacted] | | | | Smolan M. | | |
| Spolin, Viola<br>[redacted] | | | | Aldridge | | b6<br>b7C |
| Stein, Philip<br>[redacted] | M | | | T. Brown | Scenic Artist<br>Mo. Picture, AFL | |
| Stewart, Ben (PN)<br>Seffinger, Ben (RN)<br>[redacted] | | | | Smolan M | Lab Technician | b6<br>b7C |
| Stewart, Gordon<br>1508 Elevado, LA | M | 33 | 5 | | Movie cartoonist | |
| Stillman, Sam<br>311 (?) N. Orange Dr., LA | M | 49 | | | Cameraman<br>AFL | b6<br>b7C |
| Stone, E. | | | | Art Young | | |
| Stone, George<br>[redacted] | M | 23 | | John Brown | Screen cartoonist | |
| Storm, Peter (PN) | | | | Guest | | |
| *Thery, Jacques<br>8119 Kirkwood Dr., LA | M | 46 | 2 | Dreiser<br>16th CD | Screen writer<br>SWG, Veteran WW | b6<br>b7C |
| Thomas, Barbara | | | | Cultural | | |
| Thomas, Elizabeth<br>[redacted] | | | | CP Book 49954<br>Hull | Secretary | |
| *Thomas, George F. | | | | Hull | Publicist | |
| Thompson, Walter | | | | Smolan<br>(Dropped) | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Tolins, Natalie [redacted] | F | 28 | 1½ | | Screen Analyst SSAG, AFL | b6 b7C |
| Tovm, Louis (PN) [redacted] | | | | CP Book 45750 | Writer | |
| Trabin, Rosabelle 1951 Redesdale | F | 29 | | | Secretary - Movie | b6 b7C |
| Trafton, William Grady | M | | | | Photographer | |
| Turner, Jeanne [redacted] | | | | Smolan M | Assistant Film Editor | |
| Tuttle, Preston 1924 Avon, LA | M | 31 | 2½ | | Artist | |
| Uerkvitz, Herta 245 S. Canon Dr., LA | F | 50 | 10 | | Architectural Research SOEG | |
| Urban, Paul (PN) [redacted] | | | | Hollywood Industrial | | b6 b7C |
| Urme, Rosemary S. [redacted] | F | | | | Studio reader | |
| Wroblewski, Mary [redacted] | F | | | Ward 1947 CP Book No. 54666 | Actress | |
| Valz (or Volz), Raddie 2336 Loma Vista, LA | M | 40 | 2 | | Scenic Artist Movie Painters #644 | b6 b7C |
| Vandermenlen, Harry or Vandermanker, Harry [redacted] | | | | 1947 CP Book 49964 | Proofreader | |
| Van der Kar, Joseph 2538 N. Lincoln Burbank | M | 39 | 3 | | Draftsman Movie painter | |
| Van Sickle, Ruth | | 20 | | | Actress | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Wakestein, Hy<br>5200 Marathon, LA | M | 32 | | | Phonograph Sound<br>#1421 UERLWACG |
| Walker, Thelma | | | | Hollywood Cul. | |
| Warren, Lucy | F | 26 | 3 | 16th CD Sec. | Film writer |
| Wasda, Harvey | | | | Smolan M | |
| Watkins, Rose<br>955 Dewey Ave., LA | F | 33 | 2 | Guest | Musician<br>Musicians #47, AFL |
| Waxman, Leo<br>1201 W. 53rd St., LA | M | 35 | 5 | | Electrician |
| Webster, Sherman B.<br>[redacted] | | | | Smolan | 20th Cent. Fox Studio |
| *Weiner, Herman<br>1439 N. Curson, LA | M | 31 | 12 | | Screen writer |
| Weintraub, Al<br>1430 Bentley Ave., LA | M | 39 | 10 | | Story Analyst<br>Film Technician (?) |
| White, Isidore<br>5439 Blackwelder, LA | M | 30 | 5 | West Adams<br>16th CD | Film Technician<br>AFL, Veteran WW II |
| White, Paul<br>(Warren, Fred)<br>[redacted] | | | | Guest | |
| Williams, Bob<br>1201 N. Crescent Heights Blvd.<br>Los Angeles | M | 32 | | | Movie writer |
| William, Frances<br>[redacted] | | | | CP Book 54666 | Actress |
| Wilner, George<br>418 N. Fuller, LA | M | 41 | 16 | Wilshire-Fairfax<br>16th CD | Writers Agent |
| Wilner, Tiba Garlin<br>418 N. Fuller<br>(wa. Tiba Garlin) | F | 39 | 12 | | Movie Agency |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Wilson, Alice | F | | | | Actress | |
| Wilson, Chavis | | | | Eureka | | |
| *Winter, Bea (or Winters)<br>6357 Primrose, LA | F | 37 | 5 | | Secretary<br>Analyst | b6<br>b7C |
| Woolley, Augers | | | | Fox | | |
| Yarrick, Naia<br>[redacted] | F | | | | Dancer<br>Studio AFL | |
| Yubave, Corrine<br>[redacted] | | | | Cultural | Film dancer | b6<br>b7C |
| Zeller, David<br>5913 Chula Vista Way, LA | M | 34 | 9½ | | Story Analyst<br>Story Analyst #1488 | |
| Zimmerman, Dave<br>434 N. Curron<br>Hollywood | M | 30 | | Bethune<br>CP Book 49998 | Student, formerly UCLA<br>Working with #683 full time | |

COMMUNIST PARTY MEMBERS
EMPLOYED IN MOTION PICTURE INDUSTRY
LOS ANGELES
JUNE 11, 1947

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Adams, Alice [redacted] | F | | | Hollywood Industrial | |
| Adams, Charlotte 1[illegible]28 N. Kenwood Burbank | F | 31 | 10 | | Movie Painter Union No. 852 |
| Adams, John | M | 25 | 5 | Wilshire-Fairfax 16th CD | Motion Picture Photographer, Film Tech., AFL |
| Ain, Ruth 7964 Willow Glen Los Angeles | F | 36 | 4 | Dreiser 16th CD | Housewife and Actor's Equity |
| Alland, Bill | M | | | Hollywood Cultural | Film Director Unions: SAG, AFM, AFL |
| Ames, Robert 4356 Fulton Ave. Van Nuys (Old address) | M | 49 | 7 | Canoga Park | Prop Maker IATSE, AFL #44 |
| Anderson, Charles [redacted] | M | 25 | | | Projectionist AFL |
| Atkins, Frances 742 S. Spaulding Los Angeles | F | 33 | 5 | | Actress Script writer |
| Auerbach, Leonard [redacted] | M | | | Aldridge | Actor |
| *Babb, Dorothy | | | | London (Dropped) | Writer |

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| NAME OF INDIVIDUAL | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Bangor, Alex | M | 48 | 15 | Shafran 16th CD | Unemployed writer |
| Bass, Naomi | | | | Guest | |
| Bass, Phil | M | | | Guest | Musician AFL Veteran, WW II |
| *Baumfeld, Frances 9009 Vista Grande Los Angeles | F | 34 | | | Movie story analyst |
| *Beard, Cecil 2340 Lemoyn St. Los Angeles | M | 38 | 4 | | Artist - Movie Cartoonist |
| Becker, Kath. | | | | London (Cultural) | |
| Benedict, Les (Lon ?) | M | 24 | | | Secretary Motion Pictures |
| Bennett, Margaret 245 S. Canon Drive Los Angeles | F | 41 | 3½ | | Secretary, Movie industry SOSG #1391 |
| Berg, Grace | F | 24 | 1½ | Dreiser 16th CD | Secretary SOTG |
| *Bergman, Helmar 7921 W. Norton Los Angeles | M | 56 | 2½ | | Electrician Veteran, WW I |
| Berkman, Frances 912 N. Ave. 57 Los Angeles | F | 45 | | | Wife of studio worker |
| Berkman, Morris 912 N. Ave. 57 Los Angeles | M | 48 | | | Painter - Warner Bros., Painters Local 1421 AFL, CP Book 54686 |

LA 100-15732

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Berman, Abe<br>5451 Monroe<br>Los Angeles | M | 52 | 19 | | Carpenter |
| Bernardi, Herold<br>562 S. Carlton Way<br>Los Angeles<br>(Possibly 5526 Carlton Way) | M | 32 | | Westmonica | Actor |
| Beyea, Franklyn<br>2425 N. Keystone<br>Burbank | M | 37 | 9 | | Machinist |
| Bibbens, Louise<br>[redacted] | | | | Smolan M | |
| Bickford, Yolanda | F | 28 | | Fox | Writer |
| Bilberman, Libbie<br>234 S. Echo Park Ave.<br>Los Angeles | F | 32 | 10 | | Motion picture office |
| Billings, Harry<br>1922 N. Alvarado<br>Los Angeles | M | 39 | 15 | | Film Technician<br>Movie #683 AFL |
| Blaine, George | | | | Smolan M | |
| Blair, Mary<br>[redacted] | F | 27 | | | Unemployed<br>Actress<br>Afra Equity - AFL |
| Blake, Barbara | | | | Hollywood Cultural | |
| Blake, Melissa<br>[redacted] | | | | Hollywood Cultural | |
| Blake, Wm. | | | | Hollywood Cultural | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN MOTION PICTURE | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Blanco, Leo<br>6369 DeLongpere<br>Hollywood | M | 32 | | Smolan V<br>(CP Book 49991) | Technicolor<br>Local 683, AFL |
| *Blankfort, Henry | M | | | Hollywood Cultural | Writer |
| Blobens, Louise<br>11503 Rochester Ave.<br>Los Angeles | F | 32 | | | Film Technician |
| Bollore, Jane | F | 31 | 1½ | Dreiser<br>16th CD | Film Technician<br>AFL 683 |
| Bolton, Geo. L.<br>12515 Westminister<br>Venice | M | 46 | 0 | Santa Monica<br>16th CD | Electrician |
| Bracci, Rosemary | | | | J. Brown | |
| Brackenrash, Louis | M | 32 | | B. Smolan | Movie industry<br>AFL, Veteran WW II |
| Brandt, Louis<br>2200 Willetta<br>Los Angeles | M | 31 | 10 | | Assistant Director |
| Brandt, Janet<br>2200 Willetta<br>Los Angeles | F | 30 | 0 | | Voice teacher |
| *Braun, Irwin | | | | L. Parsons | Writer |
| Breech, Mrs. | | | | O (Naught) | |
| Brodine, Russell<br>1033 W. Ridgeware Rd.<br>Los Angeles | M | 33 | | | Musician<br>Symphony film industry b6 b7C |
| Browner, Selma<br>[redacted] | F | 22 | 1 | | Actress |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Bunin, Lew | M | 40 | | | Motion Picture Producer | |
| *Burrows, Abe | | | | Hollywood Cultural | Screen and radio writer | |
| Byrd, Willie J. [redacted] | | | | ? CP Book 54721 | Motion pictures | b6 b7C |
| Cameron, Russell | M | 43 | | Fox | Writer, Newspaper, Pictures, AFL | |
| Caruso, Mickey | M | 42 | 1 | Dreiser 16th CD | Electrician IBEW 46 | |
| Casetta, Mario aka "Spots" and John Marty [redacted] | M | 26 | | | Director Peoples Songs Entertainer | b6 b7C |
| Casson, April (possibly Gasson) | F | 45 | new | North Hollywood | Film research | |
| Castellano, Ed | M | 30 | 2 mo. | Midtown | Bookkeeper SOEG 1391, AFL | |
| Chandler, Jerry [redacted] | | 21 | | Smolan M | Receptionist - Motion Picture | b6 b7C |
| Chasson, Miriam [redacted] | F | 25 | 6 | Culver City 16th CD | Housewife Musician AFM, SAG, AFRA, AFL | |
| Child, Nellise 431 Tonhill Road Los Angeles | M | 39 | 3 | | Playwright Guild Authors League | |
| Clark, Angela 1833 N. Argyle Los Angeles | F | 36 | 2 | | Actress | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Clarke, David G. [redacted] | M | 28 | | A #2 | Actor Student | b6 b7C |
| Clayton, Roger | M | 43 | 10 | Franklin | Motion Picture Distributor IATSE #683 | |
| Cohen, Anna | | | | Smolan | | |
| Colsen, Martha [redacted] | F | 27 | ½ | | Singer - Movies SAG, AFRA | b6 b7C |
| Cohen, Ralph 1265 N. Harper Los Angeles | M | 29 | | | Movie Electrician | |
| Coke, Dalton T. c/o Dick Roth [redacted] | | 23 | | | Motion Pictures | b6 b7C |
| Cole, Beatrice [redacted] | F | | | Hollywood | Movie story editor | |
| Coodley, Ted [redacted] | M | 26 | | YCL | Make up artist AFL, Veteran WW II | b6 b7C |
| Coyle, Boyd E. [redacted] | M | | | | Studio Electrician | |
| Danforth, Helen [redacted] | F | | | | Publicist Organizer | b6 b7C |
| Davis, Florence | F | 30 | 4 | Wilshire-Fairfax CD 16th | Artist - Motion Picture | |
| Davis, John | | | | Southpaw | | |
| Davis, Norma Potomac Ave. | | | | Potemkin | Actress, RKO Studio AFL | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Davis, Phil<br>2016 W. 28th (or 29th)<br>Place, LA | M | 29 | | Fiske | Actor | |
| Davis, Sid<br>Potomac Ave., LA | | 30 | | Potemkin | Actor, RKO Studio<br>AFL | |
| Davison, Sidney | | | | Smolan M | | |
| Decker, Bonnie<br>[redacted] | F | | | Eldridge | Actress | b6<br>b7C |
| Dessau, Paul<br>(W.A. Peter Storm)<br>2001 Hollywood Blvd<br>Los Angeles | M | 51 | | Mary | Film Composer<br>AFL | |
| Deutsch, Helen | F | 50 | 10 | Midtown | Dressmaker<br>Cast. Local #705, AFL | |
| DeVincent, Micohel J.<br>1135 Cahuenga Blvd.,LA<br>(possibly 1132) | M | 27 | | Eldridge | Movie Actor<br>AFL, Veteran WW II | b6<br>b7C |
| Dimondstein, Marion<br>[redacted] | M | 25 | 3 | | Artist<br>Screen Cartoonist<br>Guild #852 | |
| Dimondstein, Morton<br>[redacted] | | 25 | 2 | | Artist<br>(Screen cartoonist) | b6<br>b7C |
| Dix, Marian Lloyd | F | 30 | ½ | Dreiser<br>16th CD | Secretary and<br>writer - film | |
| Drdlik, Frank<br>5922 Caltow Way, LA | | 45 | | Smolan<br>CP Book 49925 | Goldwyn Studio | b6<br>b7C |
| Duignan, Ruth<br>c/o Simonne Mace<br>[redacted] | | | | J. Brown | Head of secretarial<br>department (movie) | |
| Eassan, Paul (RN)<br>Storm, Peter (PN) | | | | CP Book #49838 | Composer - film | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Eastes, Larry<br>Valley Haven Motel<br>9560 Van Nuys Blvd.<br>Van Nuys | M | 45 | 8 | Van Nuys | Self employed<br>Machinist CSU #1185, AFL |
| Eastman, Mary Lou<br>3315 W. 75th St., LA | F | 30 | 2 | | Movie Cartoonist |
| Edgley, Leslie (Negro)<br>3024 Paddington<br>Glendale | | 33 | | Southpaw | Film and radio writer |
| Elfman, Sam<br>3801 Reklaw Dr. N.H. | M | 52 | 10 | | Tailor<br>Movie Costumer #705 |
| Ellis, Jayme<br>[redacted] | F | 28 | 1 | Ward | Film cutter<br>IATSE, AFL |
| Elwood, Matilda<br>458 N. Crescent Hts.<br>Los Angeles | F | 29 | 3 | Wilshire-Fairfax<br>16th CD | Secretary, Motion pictures<br>SOWG - AFL |
| Emerson, P. (?) | M | 36 | | Art Young | Cartoonist<br>AFL - Veteran WW II |
| *Englander, Margaret | | | | London<br>(Dropped) | Writer |
| Erwin, LeRoy F., Jr. | | | | Southpaw | Soundman |
| Evans, Charles (PN)<br>Koran, Chuck (TN) | | | | Haldane<br>CP Book #49913 | Agent |
| Evans, Stella | | | | Haldane | |
| Exley, Donald<br>2056 Corning St., LA | M | 31 | | Smolan M | Set Designer - Motion pictures |
| Exley, Ruth<br>[redacted] | F | 27 | | Smolan M | Novies |
| Farmer, Dick<br>2430 N. Naomi<br>Burbank | M | 30 | | Burbank | Actor - Studio, Radio<br>Veteran WW II |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Feltberg, Walter (TN)<br>Jones, Tom (PN) | M | | | Flam | Electrician<br>CSU |
| Fielding, Bruce<br>Tujunga | | | | Flam<br>CP Book 49834 | Costumer - Studio |
| Friedman, Frances<br>1630½ N. Argyle, LA | F | 33 | 2 | | Cataloger - Movies<br>SOEG |
| Foster, Jean | F | 35 | 4 | Wilshire-Fairfax<br>16th CD | Secretary<br>SOEG, AFL |
| Freund, Burton<br>10878 Oregon<br>Culver City | M | 30 | 10 | | Unemployed<br>Artist, Movie - Cartoonist. Local Painters b6 b7C |
| Friedman, Isadore<br>[redacted] | | | | Potemkin | Carpenter |
| Freund, Burton<br>[redacted] | | | | (See Freund, Burton) | b6 b7C |
| Garrett, Betty | | | | Cultural | |
| Gary, Samuel<br>[redacted] | | | | A #2 | |
| Gersh, Beatrice<br>[redacted] | | | | Sam Adams | b6 b7C |
| Gersh, Phillip<br>8323 W. 1st, LA | M | 34 | | Sam Adams<br>(Dropped) | Motion picture agent |
| Gilbert, Ed<br>1051 E. Magnolia<br>Burbank | | 42 | 12 | | Movie set designer b6 b7C |
| Gilbert, Frances<br>[redacted] | F | 25 | 9 mos. | | Film musician |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Gillman, Sam [redacted] | | | | J. Brown | | b6 b7C |
| Glaser, Raymond<br>2476 (or 2470) Echo Park Ave.<br>Los Angeles | M | 40 | | Southpaw | Writer | |
| Golub, Nathan [redacted] | | | | Hollywood Ind. | | b6 b7C |
| Goodwin, Finley<br>1336 Palmadge, LA | M | 42 | | | Artist - Movie<br>#644 AFL | |
| Gordon, Irving [redacted] | M | | | Franklin<br>16th CD | Song Writer | b6 b7C |
| Gordon, Julian<br>1036½ N. Oxford, LA | M | 36 | 6 | | Film Technician<br>IATSE, Local #683 | |
| Gottlieb, Eudice [redacted] | F | | | | Musician<br>AFL Local #147 | b6 b7C |
| Graham, Robert (PN)<br>6639 Odin St., LA | M | 48 | | | Free lance writer | |
| Grainick, Max | M | 48 | 2 | | Musician, #47 AFL | |
| Granata, Edward P.<br>5135 Marathon, LA | M | 31 | 10 | | Machinist Camera | |
| Granite, Ed | M | 30 | | | Writer | |
| Gray, William<br>1672 Lake Shore (or 1672)<br>Los Angeles | M | 38 | 1½ | | Illustrator--Advertising<br>Screen Cartoonists #852 | |
| Green, Eunice<br>360 N. Sycamore, LA | F | 30 | 4 | | Office worker<br>Studio Local #1391,SOEG | |
| Greenberg, Lester<br>10600 Esther, LA | M | 37 | 1½ | | Machine Pattern Local<br>#1724; Studio Utility | |
| Greenberg, Rosalie | | | | Hollywood<br>Industrial | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Greene, Sidney [redacted] | M | | | | Musician AFL | b6 b7C |
| Gresnhalch, Ernest M. [redacted] | | | | Haymarket | MGM | |
| Gross, Jennie | F | 36 | 1 | Forbes 16th CD | Film Technician IATSE #683 | |
| Helford, Morris | | | | Hollywood Cultural | | |
| Hellgren, Nora 1201 N. Mansfield, LA | F | 63 | Charter Member | | Writer | |
| Hellgren, George 1201 N. Mansfield, LA | M | 51 | 25 | | Exec. of Movie Credit Union, 20th Cent. Fo x | |
| Herman, Muriel | F | 30 | 1 | | Film writer, SWG | |
| Hilberman, Libbie 2343 Echo Park Ave.,LA | F | 32 | 10 | | Office worker | |
| Hirsch, Mae 1425 N. Gordon, LA | F | 31 | 10 | | Secretary, SOEG Unemployed | |
| Holmes, Allen 6225 Hillandale Dr.,LA | F | 50 | 5 | | Costumes - Movie #705, AFL | b6 b7C |
| Holzer, Herbert M. [redacted] | | | | Smolan M. CP Book 49951 | Painter 20th Cent. Fox | |
| Homtrose, D. C. | M | 43 | | | Cartoonist, AFL | |
| Hood, Edward P. [redacted] | | | | J. Brown | Painter, Motion Pictures AFL | b6 b7C |
| House, Mary 2470 Echo Park Ave.,LA | F | 38 | 10 | | Dance Teacher Director - Movie | |
| Howard, Silvia (Weiner) 2004 Pinehurst Road, LA | F | 29 | 10 | | Musician | |
| Hughes, Merle | | | | Hollywood Cultural | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Hughes, R. | | | | Hollywood Cultural | |
| Huggins, Roy<br>3628 Houser Blvd, LA | M | 31 | 5 | | Writer;<br>Writers Guild of Amer. |
| *Idriss, Ramiz<br>6656 Denny Ave., N.H. | M | 34 | 5 | | Musicians AFM #47 |
| Inge, Joe<br>6513 Farmdale, N.H. | M | 35 | 1 | | Music editor, Film editor; IATSE #776 |
| *Ingram, Rex | | | | | Actor |
| Irwin, Leslie<br>c/o Albee | M | 38 | | | Motion Picture Ind. Union; Veteran WW II |
| Jacob, Norman<br>[redacted] | M | 23 | 2½ | | Writer |
| Jampel, Miriam | F | 24 | 3 | | Housewife, Singer<br>SAG |
| Jarrico, Sylvia<br>727 Linda Flora Dr.<br>Los Angeles | F | 30 | 8 | | Research |
| Jasper, Marjorie<br>3475 N. Sycamore, LA | F | 34 | 2 | Wilshire-Fairfax 16th CD | Cartoonist<br>Screen Cartoonists #852<br>AFL |
| Johnson, Harry F.<br>[redacted] | | | | Guest | |
| Jones, Keith | | | | Hollywood Cultural | |
| Jones, M. (PN) | M | 46 | 3 | | Business Agent<br>Mot. Pict. Painters AFL |
| Jones, Tom<br>[redacted] | | | | Plan | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Jordon, Gale<br>5614½ Carlton Way, LA | M | 38 | 3 | | Photographer |
| Kamm, Pearl | F | 31 | 8 | | Housewife<br>SOEG - inactive |
| Kane, Edward M.<br>Santa Monica | | | | Brown | |
| Kast, George<br>6637 Woodman, LA | M | 32 | 1 | | Musician; Vet. WW II;<br>Musicians #47, AFL |
| Kaufman, B. | | | | Cultural | |
| Kaufman, Bertha<br>[redacted] | | | | Eldridge | |
| Kaufman, L. | | | | Cultural | |
| Kauffer, Henry | | | | Haymarket | |
| Kaufman, Oliver | M | 28 | | Eldridge | Actor; Veteran WW II |
| Kermitzer<br>[redacted] | | | | Art Young | |
| Keran, Chuck<br>wa Charles Evans | M | 33 | | | Actors Agent |
| Keran, Doris | F | 29 | | | Wife of Agent |
| *Kerwin, Jeanne Marie<br>[redacted] | | | | Flam | Actress<br>Eagle-Lion Studios |
| Krasnow, Ben<br>2710 So. Spaulding, LA | M | 36 | 8 mos. | Wilshire-Fairfax<br>16th CD | Scenic Artist<br>Local 644 Pic. Painters<br>Veteran WW II |
| Krestenbaum, Bertha<br>(possibly Kestenbaum) | | | | Guest | |
| Krestenbaum, Milton<br>(possibly Kestenbaum) | | | | Guest | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| LaCont (or LaCoub), Joan [redacted] | | | new | London (Cultural) | | b6 b7C |
| *Lamar Bill (Truman William) 4323 Shady Glade, LA | M | 48 | 8 | | Movie Electrician | |
| Landers, Harry [redacted] | M | 24 | | | Actor, AFL | b6 b7C |
| Larkin, Katherine | F | 45 | 2 | Franklin 16th CP | Inker - Cartoon - Screen - AFL | |
| Latzer, Frances [redacted] | F | | | | Secretary | b6 b7C |
| Lauders, Harry [redacted] | | | | A #2 | | |
| Lauay, Phyllis | F | 34 | 1½ | Dreiser 16th CD | Film Technician IATSE #683 | |
| Lee, Sandra 5231 (or 5251) Maymont Los Angeles | F | 29 | 8 | | Film Technician | |
| Lehman, Eugene B. (or Lehuman) | | | | Guest | | |
| Lehman, Lillian B. (or Lehuman) | | | | Guest | | |
| Lenzen, Miriam 1605 N. Wilcox, LA | | 33 | new | | Publicist | |
| Lewis, Harvey | M | 33 | | Hollywood | Publicist | |
| Lloyd, Margaret | | | | Ward | | |
| London, Jean 905 N. Fairfax, LA | F | 38 | 1 | | CSU, auxiliary | |
| London, Joe 905 N. Fairfax, LA | | 40 | 1½ | | Laborer IATSE #727 | |
| Long, Wm. | | | | Smolan (Dropped) | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| L. (Losey), Joe | | | | Fox | |
| L. (Losey), Louise | | | | Fox | |
| Lyons, Sally | F | 35 | 1½ | Wilshire-Fairfax 16th CD | Secretary |
| Mac Clelland, Ken<br>5817 Wakerford Ave., LA | M | 37 | 2½ | | Artist, film painter<br>Film Painters Lc. #644 |
| MacDonald, Jean | M | | | | Studio; Vet. WW I |
| *Maes, Simonne<br>5217 Hollywood Blvd., LA | F | 31 | 1½ | | Secretary, Analyst<br>SOEG |
| Mann, Hack<br>400 S. Ave. 56, LA | M | 29 | 12 | | Movie Technician<br>IATSE #683 |
| Mann, Winnie<br>[redacted] | F | 27 | 5 | | Actress<br>SAG |
| Manners, Ann | | | | | |
| *Manoff, Arnold | | | | No. Hollywood Cultural | Writer |
| Marchionni, Charles (Chet) (also Marchione)<br>7444 Remmet, Canoga Park | M | 34 | | Canoga Park | Lab. Technician<br>AFL |
| Martin, John S. | M | | | Wilshire-Fairfax 16th CD | Secretary |
| Matlin, Dave | | | | Guest | |
| *Mattison, Mathew | M | 30 | | No. Hollywood | Story Analyst<br>SSAG #1488, AFL |
| Mazur, Phillis<br>[redacted] | F | 26 | 3½ | | Secretary<br>SOEG |
| McDonald, Jean<br>[redacted] | | | | Smolan M. | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| *McNeil, Allan D.<br>108 W. Alameda (or 109)<br>Burbank | M | 46 | 16 | | Story Analyst<br>SAG #1488 |
| Mendelssolm, Lafcadio | M | 36 | | Fox | Writer and Musician |
| Menkes, Gertrude<br>9965 Robbins Drive<br>Beverly Hills | F | 42 | 8 | Franklin | Attorney - Film<br>(Born England,<br>Naturalized NYC,<br>#3052735, on 6-21-29) |
| Menkin, Lawrence | | | | Cultural | |
| Meaches, Arnold D. (or Matches)<br>[redacted] | | 23 | ex-AYD | Potemkin | Painter<br>Local 1421, AFL Painter |
| *Miller, John | | | | Hollywood Cul. | Actor |
| *Miller, Patricia | | | | Hollywood Cul. | Actress |
| Miller, Virginia<br>2247 Cove Ave., LA | F | 36 | 5 | | Film Technician<br>IATSE #683 |
| Moore, Marylin | | | | Ward | |
| *Moore, I. (possibly Irving) | | | | Cultural #2 | |
| Morley, Hank<br>2372 Loma Vista Pl., LA | M | 35 | 7 | | Actor and Film<br>Technician; SAG |
| Morris, Bill<br>[redacted] | | | | J. Brown | |
| Morton, Ed.<br>[redacted] | M | | | No. Hollywood | Electrician<br>AFL IBEW #40 |
| Mullen, Virginia | | | | Hollywood Cul. | |
| Murphy, Maurice | | | | Hollywood Indus. | |
| Murray, Gordon<br>[redacted] | | | | Mary | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Norman, Joseph F. [redacted] | | | | John Brown | | b6 b7C |
| Nowack, Pauline 1428½ N. McCadden, LA | F | 42 | 4 | | Photographer Unemployed | |
| O'Connor, Norman 6371½ Yucca, LA | M | 32 | 6 mos. | | Theatrical announcer AGVA | b6 b7C |
| O'Flaharty, ?B____ (?) | M | 36 | | | Art Director, actor AFL Ind. Union | |
| Olstein, Rae [redacted] | F | | | | Secretary - Bookkeeper AFL | |
| Oranata, Edward S. 5135 Marathon, LA | M | 31 | 10 | | Machinist - Camera | b6 b7C |
| Orme, Rosemary S. [redacted] | F | | | | Reader AFL | |
| Orszag, Jean nee, Jeanette Grossman also Orzag 13911 Milbank St. Sherman Oaks | F | 46 | | Van Nuys (Organiz. Secretary) | Secretary #1381 SO?G AFL | b6 b7C |
| Paige, Clinton [redacted] | | | | J. Brown | Electrician Movie AFL | |
| Palastky, A. 3456 Virginia Rd., LA | M | 69 | 29 | West Adams 16th CD | Actor | |
| Parker, Lillian 611 N. Sierra Bonita, LA | F | 30 | 3½ | | Movie artist | |
| Pavlovska, Vera Erymar [redacted] | F | 28 | | Southpaw | Singer (Radio) | b6 b7C |
| Pederson, Peter 4626½ Lomita, LA | M | 67 | 12 | 59-1 Club 16th CD | Corp. Studio Union 946 | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Peel, Spencer<br>613 N. Foothill Rd., LA | M | 31 | | Young | Screen cartoonist |
| Pelleti, John V.<br>1791 N. Sycamore, LA | M | 32 | | | Actor, Motion Pictures<br>SAG, Equity, AGUA<br>Veteran WW II |
| *Perlin, Paul<br>1811 Lucretia Ave., LA | M | 30 | 10 | | Movies, Laborer<br>IATSE #80 |
| Peters, John<br>1630 N. Cherokee, LA | M | 42 | 6 mos. | | Musician Composer<br>Loc. 147, Musicians AFL |
| Peters, Thurston | | | | Fox | |
| Phillips, Colleen Marlowe<br>[redacted] | | | | Potemkin | b6<br>b7C |
| Phillips, Webster C.<br>[redacted] | | | | Smolan M | |
| Pinney, Ted<br>1318 Fairchild (or Fairfield)<br>Glen, LA | M | 37 | 7 | | Precision Worker<br>Movie Camera<br>GAM 1185 |
| Placek, Harvit<br>[redacted] | | | | CP Book 45637 | Film Technician |
| Pos, John<br>[redacted] | | | | Art Young | b6<br>b7C |
| Potter, Margaret | | | | Fox | Writer |
| Powell, Homer | M | 26 | | | Film cutter and sound effects; AFL |
| Powell, Paul<br>[redacted] | | | | Guest | b6<br>b7C |
| Pratt, Carolyn<br>[redacted] | F | 28 | 4½ | | Movie story analyst<br>SSAG #1488 |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Preston, Lou (RN)<br>Herman, James (PN)<br>11559 Lomaida, LA | M | 42 | | Flam | Painter<br>AFL |
| Ragsdale, Byron Young<br>[redacted] | | | | Smolan M | Set Director<br>AFL |
| Ramsdell, Elsie | | | | Flam | |
| Ragsdale, LaCalla W.<br>[redacted] | | | | | Secretary - Movie |
| Ragsdale, Lucille | | | | Smolan M | |
| Reed, Valerie<br>[redacted] | | | | J. Brown | Film Technician<br>Paramount |
| Revel, Elaine<br>[redacted] | | | | Hollywood<br>57 S. E. | Actress |
| Reynolds, Bella<br>[redacted] | F | | | | Professional dancer |
| *Reynolds, Jack<br>1224 N. Hoover, LA | M | 32 | 6 | | Film Technician<br>#663 |
| Rinaldo, Ben | M | 34 | 4 | Dreiser<br>16th CD | Unemployed - Writer<br>Veteran WW II |
| *Rinaldo, Frederic<br>14078 Dauana Terrace<br>Sherman Oaks | M | 32 | 5 | Van Nuys | Film writer<br>SWG |
| *Ripps, Harry<br>838½ N. Wilcox, LA | M | 37 | 3½ | | Film Lab. Technician<br>IATSE #683 |
| Roberts, Stanley | | | | Hollywood Cul. | |
| Robison, Naomi<br>5913 Chula Vista, L.A. | F | 32 | 8 | | AFRA, SAG |
| Roe, Jane<br>[redacted] | | | | Art Young | |
| Roger, Felice<br>[redacted] | F | 24 | 5 | | Singer |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Rogers, Marion | | | | Gung Ho | | |
| Rohl, Anita [redacted] | F | 28 | 4 | | Movie secretary | b6 b7C |
| Rohl, Dave<br>410 N. Rossmore, LA | M | 35 | 4 | | Actor<br>SAG | |
| Rolfhead, Leonard | M | 23 | | Youth Club<br>16th CD | Electrician<br>Veteran WW II | |
| Roma, Harrrit [redacted] | F | 21<br>(or over) | | Flynn | Dramatic instructor | b6 b7C |
| Romano, Mary [redacted] | F | 22 | | CP Book 49962 | Registration Secretary in Screen Writer's Guild | |
| Roth, Lois | | | | Sam Adams | | |
| Roth, Richard [redacted] | | | | Haymarket | LGL Studio<br>Local 116, Painters<br>Vet. WW II | b6 b7C |
| Roth, Ruth<br>6601 W. 6th, LA | F | 39 | 2 | Washington-Fairfax<br>16th CD | Secretary - Bookkeeper<br>SOEG - AFL | |
| Roussea, Louise (RN)<br>Roth, Lois (RN)<br>9032 Norma Place<br>(possibly Roussen) | F | 35 | | CP Book 49869 | Film writer | b6 b7C |
| Rubane, B. [redacted] | | | | Ward | Actress | |
| Ruskin, S. | | | | Hollywood Indus. | | |
| Russell, Ross [redacted] | | | | Guest | | b6 b7C |
| Ryan, Ralph [redacted] | | | | Hollywood Indus. | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Sak, Geo<br>541 W. Ave. 46, LA | M | 29 | 8 | 54th AD | Display builder<br>Screen cartoonist<br>Guild, AFL |
| Saylin, Marcella<br>wa, Sandra Shaw<br>1954 Argyle, LA | F | 35 | | Gung Ho | Script writer |
| Schwartz, Zack<br>6846 Tujunga, LA | M | 32 | 1½ | | Movie Producers<br>Cartoon Artists |
| Schneider, Paul<br>[redacted] | M | 23 | | Flam | Screen analyst |
| Schuler, Dorothy<br>2241 Prosser, W. LA | F | 37 | 5 | Franklin<br>16th CD<br>(Trans. to Hlwd.) | Secretary, films<br>SOIG 1391 |
| Scott, Phyllis | | | | London | |
| Seffinger, Ben (RN)<br>Stewart, Ben (PN)<br>[redacted] | | | | | Lab Technician |
| Seigel, Sanford<br>635 S. Burnside, LA | M | 30 | | | Actor<br>AFRA |
| Shaffer, Evelyn<br>1500 Alevado, LA | F | 31 | 6 | Unemployed | #1391 SOIG, AFL |
| Shaw, Sandra | (See Saylin, Marcella) | | | | |
| Shensul, Ruth | | | | Smolan M | |
| Sherwood, Stanley<br>[redacted] | M | | | | Whitecollar Movie Industry |
| Shoaf, George<br>[redacted] | | | | CP Book 54714 | Writer |
| Short, Anita | | | | Hollywood Industrial | |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Silver, Leon | | | | Guest | | |
| Simmons, Mike [redacted] | M | | | Shafran<br>16th CD | Film writer | b6<br>b7C |
| Slutsky, Rachel | | | | NT 19 | | |
| Smith, Charles | M | 56 | | Guest | Musician | |
| Smith, Corinne [redacted] | F | | | London | Screen Analyst<br>SAG | b6<br>b7C |
| Smith, D. F. [redacted] | | | | Flam | | |
| *Smith, Edward,<br>was Israel Malensky<br>305 N. Curson, LA | M | 39 | 16 | | Film Lab. Technician<br>IATSE 683 | b6<br>b7C |
| *Smith, Harold | | | | Sam Adams | Writer | |
| Smith, James [redacted] | M | | | London | Research, Warner Bros.<br>Writer<br>Office employees' union | |
| Smith, Lita<br>638 W. Jefferson, LA<br>2414 Fourth Ave., LA | F | 35 | 1 | | Ceramic worker<br>SAG, Actors Equity | |
| Smith, Ralph<br>2387 Lakeview Ave., LA | M | 35 | 10 | | Movie Scenic Painter | |
| Smith, Wm. S. [redacted] | | | | Art Young | | b6<br>b7C |
| Sniffin, Jane [redacted] | F | | | | Secretary - Movie<br>AFL | |
| Snyder, Mike | | | | Hollywood Cult. | | |
| Soboloff, Anne | | | | Hull | | |
| Soler, Alvin | | | | Smolan | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Solomon, Jack<br>6357 Primrose, LA | M | 32 | 2 | | Movie Technician<br>IATSE, 696 | |
| Solomon, Wilma Shore | F | 32 | 8 | Franklin<br>16th CD | Writer<br>Authors League of Am. | |
| Sonokin, Joseph G.<br>[redacted] | | | | Smolan M. | | b6<br>b7C |
| Spolin, Viola<br>[redacted] | | | | Aldridge | | |
| Stein, Philip<br>[redacted] | M | | | T. Brown | Scenic Artist<br>Mo. Picture, AFL | b6<br>b7C |
| Stewart, Ben (PN)<br>Seffinger, Ben (PN)<br>[redacted] | | | | Smolan M | Lab Technician | |
| Stewart, Gordon<br>1508 Ivarfo, LA | M | 33 | 5 | | Movie cartoonist | |
| Stillman, Sam<br>311 (?) N. Orange Dr., LA | M | 49 | | | Cameraman<br>AFL | |
| Stone, [illegible] | | | | Art Young | | |
| Stone, George<br>[redacted] | M | 23 | | John Brown | Screen cartoonist | b6<br>b7C |
| Storm, Peter (PN) | | | | Guest | | |
| *Thery, Jacques<br>8119 Kirkwood Dr., LA | M | 46 | 2 | Dreiser<br>16th CD | Screen writer<br>SWG, Veteran [illegible] | |
| Thomas, Barbara | | | | Cultural | | |
| Thomas, Elizabeth<br>[redacted] | | | | CP Book 49954<br>Hull | Secretary | b6<br>b7C |
| *Thomas, George F. | | | | Hull | Publicist | |
| Thompson, Walter | | | | Smolan<br>(Dropped) | | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION | |
|---|---|---|---|---|---|---|
| Tolins, Natalie [redacted] | F | 28 | 1½ | | Screen Analyst SSAG, AFL | b6 b7C |
| Towr, Louis (PM) [redacted] | | | | CP Book 45750 | Writer | |
| Trabin, Rosabelle 1951 Redesdale | F | 29 | | | Secretary - Movie | b6 b7C |
| Trafton, William Grady | M | | | | Photographer | |
| Turner, Jeanne [redacted] | | | | Smolan M | Assistant Film Editor | |
| Tuttle, Preston 1924 Avon, LA | M | 31 | 2¼ | | Artist | |
| Uerkritz, Herta 245 S. Canon Dr., LA | F | 50 | 10 | | Architectural Research SDSG | |
| Urban, Paul (PM) [redacted] | | | | Hollywood Industrial | | b6 b7C |
| Urme, Rosemary S. [redacted] | F | | | | Studio reader | |
| Wroblewski, Mary [redacted] | F | | | Ward 1947 CP Book No. 54666 | Actress | b6 b7C |
| Valz (or Volz), Raddie 2336 Lone Vista, LA | M | 40 | 2 | | Scenic Artist Movie Painters 7644 | |
| Vandermulen, Harry or Vandermanker, Harry [redacted] | | | | 1947 CP Book 49964 | Proofreader | b6 b7C |
| Van der Ear, Joseph 2535 N. Lincoln Burbank | M | 39 | 3 | | Draftsman Movie painter | |
| Van Sickle, Ruth | | 20 | | | Actress | |

| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Wakestein, Ny<br>5200 Marathon, LA | M | 32 | | | Phonograph Sound<br>#1421 UPHOLWACG |
| Walker, Thelma | | | | Hollywood Cul. | |
| Warren, Lucy | F | 26 | 3 | 16th CD Sec. | Film writer |
| Wasda, Harvey | | | | Smolan M | |
| Watkins, Rose<br>955 Lewey Ave., LA | F | 33 | 2 | Guest | Musician<br>Musicians #47, A&L |
| Waxman, Leo<br>1201 W. 53rd St., LA | M | 35 | 5 | | Electrician |
| Webster, Sherman B.<br>[redacted] | | | | Smolan | 20th Cent. Fox Studio |
| *Weiner, Herman<br>1439 N. Curson, LA | M | 31 | 12 | | Screen writer |
| Weintraub, Al<br>1430 Bentley Ave., LA | M | 39 | 10 | | Story Analyst<br>Film Technician (?) |
| White, Isidore<br>5457 Blackwelder, LA | M | 30 | 5 | West Adams<br>16th CD | Film Technician<br>A&L, Veteran WW II |
| White, Paul<br>(warren, Fred)<br>[redacted] | | | | Guest | |
| Williams, Bob<br>1201 W. Crescent Heights Blvd.<br>Los Angeles | M | 32 | | | Movie writer |
| Williams, Frances<br>[redacted] | | | | CP Book 54666 | Actress |
| Wilner, George<br>418 N. Fuller, LA | M | 41 | 16 | Wilshire-Fairfax<br>16th CD | Writers Agent |
| Wilner, Tiba Garlin<br>413 N. Fuller<br>(wa. Tiba Garlin) | F | 39 | 12 | | Movie Agency |

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| NAME AND ADDRESS | SEX | AGE | YRS. IN PARTY | CLUB | OCCUPATION |
|---|---|---|---|---|---|
| Wilson, Alice | F | | | | Actress |
| Wilson, Chavis | | | | Eureka | |
| *Winter, Bea (or Winters)<br>6357 Primrose, LA | F | 37 | 5 | | Secretary<br>Analyst |
| Woolley, Augers | | | | Fox | |
| Yarrick, Naia<br>[redacted] | F | | | | Dancer<br>Studio AFL |
| Yubave, Corrine<br>[redacted] | | | | Cultural | Film dancer |
| Zeller, David<br>5913 Chula Vista Way, LA | M | 34 | 9½ | | Story Analyst<br>Story Analyst #1488 |
| Zimmerman, Dave<br>434 N. Curron<br>Hollywood | M | 30 | | Bethune<br>CP Book 49998 | Student, formerly UCLA<br>Working with #683 full time |

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Director, FBI November 12, 1948

SAC, Los Angeles

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

Rebulet October 2, 1948, concerning a talk given by Mr. MYRON C. FAGAN at the Wilshire-Ebell Theater, Los Angeles, on October 22, 1948, entitled "Hollywood, The Red Fortress in America".

Further, reference report of Special Agent [redacted] dated at Los Angeles, October 22, 1948, in the above captioned matter. Page 14 of this report disclosed information furnished to the Los Angeles Office by Mr. FAGAN on September 22, last. At this time Mr. FAGAN advised that he would forward the Los Angeles Office a copy of the text to be used in the speech on October 22. Mr. FAGAN furnished a copy of the speech, as agreed, which has been photostated and is being forwarded as an enclosure with this letter. This photostat need not be returned to Los Angeles and may be retained or disposed of by the Bureau.

A copy of a pamphlet-type book entitled "Moscow Over Hollywood", by MYRON C. FAGAN, has been mailed to the Los Angeles Office. A cursory examination disclosed that it "carries on" in the same vein as FAGAN's speech on October 22. It will be forwarded to the Bureau at a later date after further examination by this office.

CGII [redacted] by a letter dated October 13, 1948, called the attention of this office to Mr. FAGAN's speech and the fact that informant's source was a small item in the "Rambling Reporter" column in the Hollywood Reporter of October 13, 1948. b7D

Mr. WALTER SCRATCH attended Mr. FAGAN's speech on October 22, last, and on October 25, 1948, furnished to this office a marked-up proof of an item which the Hollywood Citizen News intended to run on October 23, 1948, reporting FAGAN's lecture. Mr. SCRATCH is the Assistant Publisher of the Hollywood Citizen News. The item was cut to short length, according to Mr. SCRATCH, but it was the best part of FAGAN's talk. This item, in substance, disclosed that HOWARD HUGHES, presently controlling stockholder of RKO Pictures, Inc., has shown that Hollywood motion picture producers could clear the Reds out of their studios if they wished, according to MYRON C. FAGAN, who spoke the previous night. FAGAN, in the speech, according to the news item, said that several Hollywood producers refused to fire many known Reds and give the excuse that they don't believe they can fire an employee because of his "political beliefs", but HUGHES has exploded this phony excuse.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/21/95 BY SP1 A RTJ/GLM

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Director, FBI November 12, 1948

COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

CNDI [redacted] also attended the speech given by Mr. FAGAN on October 22, 1948, and, in substance, advised that there were only about 250 persons present, most of them elderly people, and inquiry by informant revealed that they were from several women's clubs; that some few were from the motion picture industry, none of them, however, of prominence. This informant said that Mr. FAGAN gave a picture of Communist influence and infiltration of the motion picture industry; that he, in his analysis of the problem, showed conclusively how the producers themselves had aided and abetted the infiltration, and produced some evidence that certain producers had protected and condoned this infiltration. b7D

CNDI [redacted] made inquiry as to the background and previous activities of Mr. FAGAN before he took up Communist activities in the studios and found him not too favorably liked. This information was secured by informant from persons of the latter's acquaintance who had no interest in the Communist question, for or against. These individuals pictured Mr. FAGAN to informant to be a sort of promoter of plays of no particular worth and a hanger-on in Hollywood who might have used some questionable methods in promotion. b7D

On October 25, 1948, Mr. FAGAN telephonically confided to Agents of this office that one of his sources of information in the Hollywood area was JIMMY FIDLER, former newspaper columnist and currently a radio commentator over the ABC Network in Hollywood. Mr. FAGAN said that he had been trying to get evidence concerning the "Unfriendly Ten" writers in Hollywood, who allegedly had been working in the industry under assumed names. Mr. FAGAN thought that there might possibly be a violation of some Federal statute there dealing with either income taxes or social security regulations. He had no specific information in this connection as to how they were allegedly operating. Mr. FAGAN referred Agents to JIMMY FIDLER who was interviewed in this connection on October 25, 1948, at his office at 1759 North Gower Street, telephone HIllside 8181. It should be noted that Mr. FIDLER called the Los Angeles Office prior to this interview and discussed the matter with an Agent stating that he had been referred to the FBI by Mr. FAGAN and suggested a personal interview.

Mr. FIDLER, however, was unable to furnish any specific information other than rumors that certain of the "Unfriendly Ten" had been doing "ghost writing" for other individuals in the motion picture industry. Mr. FIDLER confidentially said his information had been obtained through confidential sources at the PAUL KOHNER AGENCY, 9169 Sunset Boulevard, Los Angeles 46, telephone CRestview 15165. Mr. FIDLER said he was still working on this particular phase of the matter and, if he were able to secure anything specific, would notify the Los Angeles Office.

LFU:SJF
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Enc. (1)

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For Mr Warren

TEXT OF MYRON C. FAGAN'S LECTURE AT THE EBELL THEATER

Los Angeles, California, October 22, 1948, 8:15 P.M.

Robert Burns, Scotland's immortal poet, said that no matter how good or bad one may be.... "a man's a man for a'that"....but Robert Burns never met a communist.

Ever since the night I first produced "Thieves Paradise" here in Hollywood, I have been receiving letters, telegrams and even long distance phones asking me - how Red is Hollywood. Not IN Hollywood Red - but HOW RED. My answer is: "How deep is the ocean, how high is the sky? That's how Red Hollywood is.

Henry Wallace recently unconsciously emphasized that fact. Some of you may not know who Henry Wallace is. Well, he is an Iowa farm boy who is running around the country crooning a torch song for Joe Stalin. I believe he thinks he is also running for President. Two or three weeks ago Henry dashed into Hollywood - to pick up a hundred thousand dollars - and to be wined and dined by 400 of the faithful - at Ciro's. The first remark he made was: "Hollywood is the one place where I am sure I will get tomatoes only in my salad."

On Sunday, April 11, this year, the night before "Thieves Paradise" was scheduled to reopen at the El Patio Theatre, Jimmie Fidler broadcast a seaman warning to the F. B. I., the Police of Los Angeles, and the American Legion, to guard that theater on the following night..."because the Reds were determined to prevent the reopening of that anti-communist play with a riot ... and if necessary, with bloodshed."

In a further statement, Mr. Fidler announced that after the play I would deliver a curtain speech in which I would expose the incredible control The Reds have achieved in the Film Industry.

"I have talked with Fagan," Jimmie said: "if he will make the expose

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he outlined to me --- and name all the names he told me he will name, he will rock the nation."

Well, "Thieves Paradise" reopened....I delivered my curtain speech...I made my expose...as promised... and I named the names I said I would name.

But right here I will stop to emphasize that that curtain speech hardly so much as scratched the curface! The hundred names I named by no means included all the Reds and their pelsy-walsies, and the expose of that night was just a children's bedtime story compared with the evidence I will present tonight...that Hollywood is the strongest Red Fortress in America! Now, you may be wondering why I did not present all that evidence on that night. I'll tell you: Forevery name I named that night, for every accusation I made, I had unimpeachable and documentary proof. That's why nobody ever dared to contradict me! I could have named many more names that I did, made many far more serious charges, but that night I did not have documentary proof, to back them up. Tonight I have that documentary proof. I will prove that American citizens - not to mention the aliens - whom you regard with awe and great respect..... whom your children worship and follow - deliberately worked for building Hollywood into a sinister propaganda machine for Communism.

Back in the very early Twenties, "The Cinema Bureau of the International Union of the Revolutionary Theatre" was organized in Moscow. I will quote verbatim two secret directives by that organization: One: Quote,"Organize mass demonstrations and rally audiences in protest against reactionary Films and popularize all Revolutionary films." Order No. 2: Quote "Unite the creative and technical workers of the Film Industry in all countries...and especially in America...S.on an International scale, for the purpose of creating Revolutionary films in all those countries." The job of mastermind-ing this operation was handed over to a Comrade named Willi Muenzenberg. This

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is the same Muenzenberg who organized "Friends of Soviet Russia," "The Society for Technical Aid to Soviet Russia," and other blazing Red Front organizations. In 1922 this hard working Comrade gleefully reported to Moscow that "Comrade Hillman was raising a million dollars for dear Mother Russia." This was Sidney Hillman - remember Sidney? Roosevelt's "Clear it thru Sidney"? By 1925 Muenzenberg was so confident of success that on July 23 of that year he boldly and brazenly announced his mission in a signed editorial in the "Daily Worker," under the caption: Quote: "Capture the Film!" and it read as follows:

"Quote: "We must develop the tremendous cultural possibilities of the Motion Picture in a revolutionary sense...One of the most pressing tasks confronting the Communist party in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon until now the monopoly of the ruling class. We must wrest it from them and turn it against them." Unquote.

Comrade Muenzenberg frequently visited Hollywood - do I have to tell you what for? Comrade Muenzenberg got all his orders direct from Moscow....and he made all his reports direct to Moscow.

How do you like that - for a starter? But wait - as Al Jolson used to say: "You ain't heard nothing yet!" It took me four solid months to accumulate documentary evidence for the atomic revelations I will make tonight. And you can thank my doctor for it - not for accumulating that evidence, for for giving me the opportunity to do so.

Shortly after I reopened "Thieves Paradise" I announced that late in May I would launch a nationwide lecture tour under the auspices of "Counter-Attack". The fight to reopen the play, and keep it open in the face of the sabotage by the Reds and the most vicious kind of back-knifing treachery by a certain professional patriot who was supposedly cooperating with me, had taken a terrific toll of my health. My doctor ordered at least three months

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and seclusion.

What greatly amused me was that my sudden inactivity was accepted by the Reds as my hoped-for oblivion. They gleefully rumored that I was dying--- some even said I was dead. Others, softer-hearted, tearfully proclaimed that I was desperately ill and in frightful financial straits. They felt that something should be done... to provide me with a decent funeral. My professional patriot, friends came out with a vicious smear campaign in the hope that they would inherit what I had built up. Of course , they never dreamt that I would come back!

That's why, as soon as I felt fit, I instucted my Sponsor to set my first lecture right here in Los Angeles.... for two reasons: No. 1 - I want to drop my first bombshell right here in the camp of the enemy, and I have a bombshell for them! No. 2. - To personally assure those who were - and still are- loyal to me, that I have not given up the fight - and that I never will until the battle is won! I may be stopped again and again and again - but I will come back again and again and again!

Those four months of seclusion gave me an opportinity for research, into when the Red's conquest of our screen was decided upon - and how it was accomplished. That was to feature my present lecture. Some of this research had to be done in New York. I wrote to a Publisher friend of mine and asked him to do it for me. He dug up the data I required , and - on a bunch, came flying out here. When I showed him my accumulation of facts and data, he became keenly interested. "Fagan", said he, "this is terrific! Every American should know this story in its entirety. You can't do it in just a lecture. First of all, you can't tell the half of it even in an hour-long lecture. Secondly, at best, your lectures will reach thousands - put it into a book - I will publish it - hold the price down to one dollar so that it will be within the reach of every pocketbook, and within three months, I will have millions reading it."

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And that's exactly what I did. I wrote "Moscow over Hollywood", a hundred and ten page book, in which I show, step by step, incident by incident, the events which led up to the Reds' final capture of Hollywood. In this lecture I shall endeavor to give you some of the highlights of this book.

In my curtain speech on April 12, I named one hundred names. Some of them are really great names from the standpoint of fame. But not all of them-plus the additional hundred I have named in my book, all put together, could have transformed Hollywood into the Red citadel that it is, without the blessing, or, at least the failure to stop them, of the real powers who control the Film Industry.

Here is Dory Schary, strutting about, defying a Congressional Investigating Committee --- and the American people -- with an open and brazen declaration that he would employ known Communists if he chose -- and he did!

Lewis Milestone holding conferences in his home with heads of the Communist party - I will later tell you who these heads are.

There is Katherine Hepburn flaunting and screeching her scorn of the American way of life, before huge gatherings of Reds and Red Sympathizers. We have the pudgy little J. Edward Bromberg and Roman (Buck) Bohnen and Morris Carnovsky, not big names, but more sinister and far more dangerous figures than any "names" I've mentioned, by reason of the "Actors Lab.," a vicious school of Communism, which they are operating under the wing of Hollywood, as openly and as brazenly as if it were within the gates of the Kremlin in the heart of Red Moscow!

Upon what meat have these people been feeding that they have grown so bold?

Do you think anyone of them would have dared to so openly and brazenly have given financial succor and moral support to the known mortal enemy of America, if the powers-that-be had sternly said "NO"!

There are just a Half Dozen men who control Hollywood. Their control is

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undisputed and undisputed unless, of course, the American people step into the picture. That half-dozen could, within six months, two months, if they really got busy, clean Communism out of Hollywood,(like the Atom bomb cleaned the war spirit out of the Japanese Nation)!

Howard Hughes proved that when he took control of the R.K.O. Studio. During Dore Schary's regime on that Lot it was crawling and seething with Commies, big and little-but-no-more! The same thing can be done on every Lot in the Industry. It must be done-with, or without the help of those Half-Dozen men--if our America is to survive as a free America. Now to some of you that may sound like the wildest kind of an alarmist's statement. How can a little thing like the "Movie" be that much of a menace to our great and powerful nation? Allright, I'll show you.

Lenin's and Stalin's pet theory has always been: "give me the youth of a nation today, and tomorrow I own that nation."

The surest-fire medium to capture the imagination of youth is the "Movie". and to almost an equal degree, the Radio-which now goes hand in hand with the "Movie".

As matter of actual fact, both mediums have measureless influence over all American audiences! Do you remember the nation wide panic and hysteria Orson Welles created some years ago with his broadcast about an "Invasion from Mars"? Do you remember the violently hysterical hatred which swept the nation as picture after picture against the Nazis was released? That swept us into the war! If you have the slightest doubt that Hollywood if controlled by the Reds, try to recall just one picture in which Stalin is depicted as another Hitler! In Siberia the Reds have ten slave labor camps for every Dachau the Nazis had in Germany, fully as hellish! -but do we see any motion pictures exposing that? There has been no "Beast of Moscow"- no "Children of Stalin". Instead there were "Mission to Moscow", "Song of Russia". No wonder Stalin ordered the capture of Hollywood.

Now, let us go back to that first directive, issued in 1921 by Moscow's

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Cinema Bureau for the conquest of Hollywood. I will take you step by step, incident by incident thru the process that led to that conquest. Also, as I go along, I shall establish: (1) That William Z. Foster actually came to Hollywood, and held conferences in the home of Lewis Milestone, with Milestone and others of the faithful.(2) That the "faithful"of Hollywood are pledged to pour more than $30,000 per week, into the propaganda chest of the Commies and their Red Fronts--(3) That during and before the War, Hollywood moguls aided and abetted an influx of known European Reds under the guise of writers and actors..writers who didn't know how to write American Movie scripts, because they didn't even know how to write English..or read English..or SPEAKEnglish. Yet Hollywood issued blanket writer contracts to them, which, in turn, provided their visas. (4) I shall establish that Hollywood Producers know they are Reds thru their writings in their own languages (translated into Engilsh).. and in their public utterances. Writers who flayed America-and eulogized the Soviet. But now that Moscow secret directive.

In 1922 there appeared on the Broadway scene a small group of tatterdemalion actors who announced themselves as the "Russian Art Theatre Group". They leased a little cast-off flea-box of a theater on a side street and put on a campaign for subscriptions a la the "Theatre Guild". They called themselves "Intellectual Liberals", spouted Karl Marx and Engel, and, of course, sought a following of that type-in the Cloak and Suit trades Unions,-the Furriers Union,-on the East side of Manhattan, Brooklyn, the Bronx. The plays they put on were translations from the Russian, always glorifying the Communist way of Life.

Within the next year or two, other little groups, similar in type and personnel, sprang up all over New York and Brooklyn. None of them met financial success, but they kept going in a shabby sort of way.

Suddenly, around 1930, ALL THESE GROUPS MERGED and adopted a new name: "The Theatre Group". And lo and behold, they had plenty of money! No longer were

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they tatterdemalion--no longer was their scenery shabby. No longer were they depending on Russian translated plays. They began putting on plays like "Waiting for Lefty" (a proper title for them), "Golden Boy", "Gentle People". And they leased the Belasco theater, no less: The roster of this "group" carried such names a Morris Carnovsky, J. Edward Bromberg, Luther Adler, Roman Bohnen, John Garfield, Harold Clurman--and, from time to time Franchot Tone, Sylvia Sidney, Lief Erickson, Frances Farmer, etc.,and their favorite playwrights were Clifford Odets, author of "Waiting for Lefty", and Irwin Shaw. And then the secret of their affiliance was no longer a secret! Their backers were the "liberals" in the Movie Industry. The Trojan Horse had arrived at the Gates of Hollywood! The Communist had under way!

Around 1938 the "Group Theater" disintegrated. Their mission in the Broadway theater had been fulfilled. They had siphoned their vicious ideology into the Actors Equity Association, The Scenic Artists Union, - even the Authors League and Dramatists Guild were shot thru with Reds. They had so poisoned the entire Broadway atmosphere that the trend of the theater had gone to the left. Year after year, play after play, idealizing the Communist way of life arrives on Broadway, but nobody has dared to write or produce a play exposing the menace of Communism. One owner of a group of theaters told me that he would be afraid to beat and anti-communist play, because he had been warned that his theater would be stench-bombed out of existence. Yes, there was no need for the Group in New York any longer - they had educated plenty of others to carry on on Broadway. So on to Hollywood for the Garfields and the Bromberg and the Bohnens and the Carnovskys - to do an even more important job. I'll return later.

The writer is the nerve center of the Film Studio. He is the man who put a seemingly innocent line into an actors mouth and have it come out loaded with Commie propaganda. So..the Commies first objective was the Screen Writer's Guild. Under the direction of John Howard Lawson,(one of ten indicted writers), they

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they transformed that Guild into their first absolute Red Stronghold. Of course, Lawson had plenty of help from Donald Ogden Stewart, John Huston, Ring Lardner Jr. , and all the others I name in my book. All good Americans who scream villification at Parnell Thomas for daring to expose their treachery to the land they live in. And the craft and the guile those men employ puts all of Americans to shame and chagrin!

For example: since the public's hue and cry against Commie propaganda in pictures, American minded producers and Directors are on the alert. So the writer is instructed by the Commie "control board" not to write a complete Commie scene, but to inject a few T.N.T. lines in an important and costly scene--- lines that seem innocent enough, until they are heard from the screen. If the Director is smart enough to catch such lines in the writing, they come out; but if he overlooks them--well, the Studio will spend fifty or a hundred thousand dollars to remake that scene for just a few lines.

Here is another trick that's worked time and again: John Ford, or Cecil B. DeMille, or Sam Wood is about to do a picture and needs a writer. Some agent,--who plays ball with the Commies is instructed to turn on a super-sales talk and sell that Director a mediocre hack writer who is seemingly untainted. A good agent can do it,--particularly if he also has a Star that the Director wants----and especially as the writer will work for "peanuts",.i.e."peanuts", in Hollywood, is about $500.00 a week.

All right.....the hack writer is handed the story. He takes it home with him. That night that story is analyzed by a group of really sne writers. They find the spots where Commie lines can be injected and carefully wrapped up in vital scenes---and so innocently, that even a Sam Wood wouldn't suspect the writer of malice aforethought.

They work nights on it. Several weeks later the hack writer walks into the Studio and nonchalantly hands in his script----and knocks the Director off his feet with its excellence. Why not? He has $50,000 worth of writing in it for

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perhaps two or three thousand. He is so elated with the dialogue and construction, he completely forgets to scrutinize it---and then the picture is released a choice bit of Commie propaganda is passed out to the audience.

Unfortunately, these tricks are not necessary as often as we would like to think: there are many, many Directors and Producers who will engage none but Red writers---the Redder the better!

What struck me as very amusing the other day.....ironically amusing...was a newspaper item that the Screen Writers Guild had entered suit to enjoin the M. P. A. A. (Motion Picture Producers Association) from refusing to hire known Communist writers. What a joke---with practically all the lots full of Red writers!

Next week, no doubt, the Screen Writers' Guild will enter another suit to enjoin the Producers Association from enjoining the Screen Writers' Guild from enjoining the Producers Association from refusing to hire known Communist writers.

It reminds me of that old song "The music goes round and round and round--BUT MOSCOW MARCHES ON !!!!!!

The conversation must be very funny when all these "enjoiners" get together at their swimming pools. They probably say to each other: "Ain't we got fun? Who's going to enjoin who now?"

And don't be surprised if the final Injunction will require the Producers Association to refuse to hire any writer who is NOT a known Communist.

And we, poor sap, pour hundreds of millions of dollars each year into their box offices to keep this trickery a'going.....shades of the Marshall Plan! In the Screen Actors Guild, the Commies met with more robust resistance. They had powerful storm-troopers in Edward G. Robinson, John Garfield, Frederic March, Gene Kelly, Humphrey Bogart and hundreds of others whom I name in my book---but pitted against them they had such loyal Americans as the Robert Taylors, Barbara Stanwycks, Adolphe Menjous, George Murphys, Bob Montgomerys, and the fight was a long and bitter one. Unfortunately "American fair play" did more to loose the Screen Actors Guild to the Commies than any other one

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single thing-----just as American "fair play" and decency (horribly and fatally stupid with this enemy) will give Moscow the jump on us when Stalin gives the word. Here is what I mean:

The Star actually has the last word in the selection of cast and Director. A Clark Gable, or a Bob Taylor, feels it is un-American to take advantage of that power to discriminate against a co-worker's "politics". But look back at all of the pictures of the Robinsons, the Marchas, and the Hepburns--analyze the cast, director, writer! A non-communist was tolerated only because a Red was unavailable for that particular job!

What is the result? Every actor outside the Star strata is at the economic mercy of the Commies. I know many an actor who in his heart despises the Commies....and ordinarily would fight their poisonous ideology, who is forced to play along with them....or at least, maintain a discreet silence in order to eat.

That condition is also a very potent magnet to the Commie cause for the young actor who arrives in Hollywood with a free and open mind. He finds breaking into the Studios a tough job. Aside from his Agent, he has nobody to " pull the strings" for him. After a few heartbreaking months of disappointments--and starvation---this young actor is very ripe for the Commies. They have had their eye on him. They cultivate him, sympathize with him, offer a helping hand,---all the time slowly, but surely planting the seed that the "American way of life" means oppression for the "little people" whilst Communism is salvation for them. Then they get him a small part in a picture, then a better one, then perhaps a term contract with a Studio, and they can do it.....through Dore Schary, a Lewis Milestone, a Walter Wanger. During the Schary regime at R.K.O. I know of many young actors and actresses who were on the payroll at $200.00 and $250.00 a week who hardly ever looked into a camera. But they became "eager beavers" on behalf of Communism.

Now...a few minutes ago I said I would prove that the Kings of Hollywood

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are directly responsible for an influx of notorious and known Reds from Europe into Hollywood....Reds who could never have entered America without their direct help. Here goes!

Back in the early thirties, when Hitler came into full power, there was created a wave of sympathy throughout America for the poor devils trapped in his web of persecution. Aiding the escape of those unfortunates was not only made popular, but seemed the humane thing to do.

The Motion Picture Industry became very active in this----particularly as it affected Writers, Directors and Actors. All this was before Communism had succeeded in "taking over" in Hollywood, and few people gave that menace any real thought.

Year after year the Masters of Hollywood went to Europe and returned with a few "rescued" writers, directors, actors. It soon developed into an influx----especially after The League of American Writers" was organized. This League was notoriously and brazenly Red! Finally, American writers, Radio Commentators, newspaper Columnists, began to protest bitterly against the manner in which the Hollywood producers---and that meant the Half-Dozen- were replacing American-born writers, directors and actors with "rescued" artists. The same thing was happening to all types of American labor on the various lots. Of course, the "Big Six" quickly and heatedly denied this, but statistics were against them. Jimmie Fidler joined in the outcry against this displacement of Americans in favor of "Refugees"---among whom were many known Reds.

"I am left seething", said Jimmie, "by a newspaper report, bearing a New York date line, that "Movie" talent scouts are at the New York docks searching refugee lists for new film prospects".---It's bad and dangerous enough for Studios to quietly give jobs to refugees, but when they begin flaunting the practice with newspaper publicity, it is high time for someone to raise an official fuss. By official, I mean the Immigration Department, Labor, Washington, Government authorities."

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"With millions out of work in this country, millions who would gladly work if there were jobs, what lack of patriotism prompts certain Motion Pictures Executives to take more jobs away from American-born men and women and give them to foreigners?

"The New York story relates that case histories of more than 100 Refugees are on file in the office of a certain Film Company. If the heads of that Company will make a tour of their own Hollywood Studios with me, I can introduce them to scores of potential American-born Stars, who only need opportunities, but are apparently forgotten."

Not forgotten, Jimmie, shunted aside!

It wasn't long before every Writer's Row - on every Lot - began to resound with accents - and foreign languages.

A well known screen writer, whose name I will not divulge, because, if I did, he would promptly be blacklisted, - protested to Sheridan Gibney, then President of the Screen Writers Guild.

This screen writer said to Gibney: "What have we got a Guild for?...if all the best "credits" go to a lot of foreigners. I get a collaborator assigned to me who either talks like Gregory Ratoff, or can't talk English at all, let alone write English - and he gets the top credit!"

"Credits" mean the writer's name on a film by which his worth is measured by Producers.

"Don't talk to me," replied Gibney, "Take it up with Harry Warner and Eddie Mannix".

Harry M. Warner and E. J. Mannix, one of MGM's top executives, had worked out a plan to bring over a number of certain European writers and guarantee them employment in Hollywood studios. The Screen Writers Guild was requested by Warner Brothers to state whether or not that organization would oppose this plan.

The Screen Writers Guild was even in those days very much leftish, but they could not ride too roughshod over their American members as yet.

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They held a meeting of their Executive Board - which consisted principally of Pinkos - the decision was that the Guild being an open shop organization could not oppose the bringing of writers, either native or foreign, into the motion picture industry - although - as a grand gesture, or alibi, or what have you, to their American members...the Guild pointed out to the Producers that none of the prospective writers had had experience in motion pictures - and few of them could speak English, let alone write English.

The retort of the Producers was that inasmuch as they never used less than three or four writers on a picture anyway, those "no spik'a de English" and no "write de English" could "sit in and lend their cultural story minds tothe American screen writers."

Now, while Warner and Hannix were the active movers in this plan, at a meeting of all the Producers all favored it, except Mr. Frank Freeman of Paramount Pictures Corporation.

One of the others commented that this "stunt" would run up a cost of millions of dollars per year. This was greeted with raucous laughter: "So what?" was the grand retort: "So there will be much less taxes for Uncle Sam".

The next day the following item appeared in the Hollywood Reporter:

"REFUGEE WRITERS AIDED BY PACTS FROM STUDIOS."

"In an effort to bring over here number of prominent writers now ducking concentration camps allover Europe, a movement has been started to facilitate their entrance into this country by obtaining Studio contracts for them. Practically all major companies have subscribed to the idea, which of sponsored by the League of American Writers.

"Known to be still playing hide-and-seek with the Hitlerian controlled regimes are Leon Feuchtwanger, Franz Werfel, Frederick Wolfe, Robert Neumann and others. The Studios will issue contracts to these individuals, for

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whom the going will thus be much easier in obtaining visas."

How many Reds made their way into the United States, as a result of those contracts - and visas?...which they could not have secured otherwise.

ENOUGH TO CARRY OUT THE MOSCOW CINEMA BUREAU'S DIRECTIVE TO TRANSFORM HOLLYWOOD INTO THE RED CITADEL IT HAS BECOME!!!

Hanns Eissler was one of the "Rescued". He is a brother of that other Eissler, nabbed in New York, and identified as a secret "Mr. Moscow" in America. This Moscow trained Red, Hanns Eissler, Continued to work in Hollywood Studios even after he was exposed - the Immigration authorities finally had to take action and deport him.

Another gentleman, who adores Stalin and what he stands for...and who was one of the"rescued"...is Leon Feuchtwanger. I will briefly touch on this "Refugee's" background, to give you an idea of what kind of people swarmed into Hollywood - as a result of these contracts which automatically provided visas!

Feuchtwanger went to Moscow in 1937 - as a guest of Joseph Stalin. While there he wrote a book: "Moscow 1937". Here is one of the statements he made in that book:

"The air which one breathes in the West is stale and foul. In the Western civilization there is no longer clarity or resolution..."

On the very next page of the same book he said: "One breathes again when one comes from that oppressive atmosphere of a counterfeit democracy and hypocritical humanism into the invigorating atmosphere of the Soviet Union."

In addition, he wrote a series of articles in "Pravda" and "Izvestia" which revealed him completely as a brazen and shameless apologist for the bloodiest dictator since Ghengis Kahn.

Now, why did this hater of Western democracy and lover of Communism have to be "Rescued" and brought over into the "foul and stale" United States?

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He is a pal of Stalin - certainly he was safe in his beloved Communist Moscow!

Why? The answer is found on page 80 of his book "Moscow - 1937" in which he declared:

"Stalin, the great practical psychologist has worked the miracle of mobilizing the patriotism of many peoples for the ends of international socialism."

He had a "job" to do over here! And I'm not speaking of his job in a Studio - which enabled him to get into this "foul and stale" United States!

His arrival in Hollywood was greeted with cheers and hosanas by the "League of American Writers" and all the Biggies of the Motion Picture Industry - plus a welcome delivered to him by John Howard Lawson on behalf of THE DAILY WORKER!

In an interview shortly after his arrival, the Los Angeles Times quoted him: "This war is a detour of history for planned economy for the whole world. Russian Communism is socialism...it is planned economy with the elimination of capital. The New Deal? Ah! That of the best kind of socialism!"

And this man was "rescued" by the Half-Dozen Masters of Hollywood!

Who is responsible for Hollywood becoming the Moscow of America?

YOU TELL ME!!!

Now, all these "rescued" writers could not be expected to live in Hollywood like the hoi polloi, you know. They had to have estates, with swimming pools - and cars - and Secretaries - and servants. That called for big salaries. The fact that they can't "spika de English", or "writa de English" can best be brushed off by that Gilbert and Sullivan refrain.."the flowers that bloom in the Spring, tra la, have nothing to do with the case,-tra la!

Their names appeared as the "writers" on top A. Films - and that should satisfy any stockholder who might become inquisitive about those swollen pay checks.

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How do you like that, Mr. and Mrs. Stockholder in the Hollywood Motion Picture Industry?

Your money was used to support these termites in ease and luxury - whilst they were boring away the foundations of our country.

And the worst of it is that, like the mad genius who created Frankenstein who finally destroyed him, the Kings of Hollywood have created their own Frankenstein by leavening our American traitors with their "rescued" emissaries from Stalingrad. I will cite proof of it.

During November, 1947, when I was arranging to produce "Thieves Paradise", I spoke before various groups in Hollywood and Beverly Hills and stated that the only way for true Americans to regain control of the Film Industry is for all America to register their protest at the Box Offices: empty theaters for Red Stars, Red writers, Red directors - FULL HOUSES for the TRUE AMERICAN pictures. Those statements spread like wild-fire. It reached the "Kings". It alarmed them, because they know that Mr. and Mrs. America are ripe for just that kind of a revolt - the Thomas Committee investigation proved it. That jeopardized their pocketbooks - maybe their scalps!

They called into conference the heads of the various Guilds, such as Screen Actors Guild, Screen Writers Guild, Directors Guild, etc., and laid the situation before them: the time had come when all Hollywood must "pipe down" on all Red activities - anyway, for a while. The Guild officials agreed. Special meetings were called. All the Guilds and Unions accepted the order - some cheerfully, some silently, some grumblingly. The Screen

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Writer's Guild defiantly and violently refused! The meeting broke up in a riot of fist fighting and chair swinging. The hall resounded with cursing and swearing in broken English, Russian, German, Czech and what-have-you.

The "Rescued" had finally turned on the "Rescurers".

The entire front page of the Reporter on December 17th, 1947, was devoted to a detailed description of this Hollywood Donnybrook Fair. It is too long a report to be read at this time, but it is reprinted verbatim in my book. That report leaves no doubt in anybody's mind that the Moscow Cinema Bureau's directives to get control of "The creative and technical workers of the Film Industry in Hollywood" has been fulfilled.

The Hollywood Reporter concluded it's report with the statement that there are several ways to cure that situation. I say there is only one way when a body has a cancer you must cut out that cancer, or it will destroy the body! But the Kings of Hollywood will never cut out that cancer- until they are forced to do so by public indignation expressed at the box offices. I will give you concrete proof for that statement.

Last year ten Hollywood writers were cited for contempt by the Parnell Thomas Committee. Their secret membership in the Communist Party was publicly exposed. Several of them were given penitentiary sentences - although they all have appealed and are still out on bail. That expose badly frightened the Kings of Hollywood. They all faithfully promised that none of these men would ever be allowed to work in the Film Industry. Now I can tell you that all these men are working in the Studios, writing screen plays, under fictitious names. Their Agents know it, the Producers - who vowed never to employ them - know it. These ten branded Communists can work on the pictures you and your children will pay to see, while Fred Niblo, Jr., Jack Moffett and other loyal Americans are blacklisted.

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However, I've gone a little ahead of my story. The Reds had actually achieved their control long before that disgraceful Screen Writers Guild meeting.

As early as 1937 we saw Hollywood begin to slant films in Joe Stalin's direction. That wasn't too reprehensible in those days. The Nazi was the monsoo - the Communist was just a funny harmless screwball. So the Screen writer became bolder and bolder. Hitler was the big bad werewolf - Joe Stalin was the kindly little bear.

Then came August, 1939. The Werewolf and the kindly little bear became partners. That stopped our Commies dead in their tracks. The suddenness of that partnership caught them flatfooted. They didn't know what to do. They couldn't scream at Hitler any more - that would be rank heresy to pal Joey. Tosoir, they were a sadly bewildered lot. But not for long. Clever people these Chinese - I mean, Commies! An order came from Moscow: "Isolate America! America must not be allowed to aid the Allies!" And that became the order of the day. Films, Shorts, Newsreels, all began to scream against selling planes and armament to Britain and France. They went into hysteria against lend lease - <u>that</u> was a crime against the human race! They exhorted the mothers of America against the war-monger Roosevelt. America must stay out of the war! Sending even <u>one</u> of our boys to the aid of Britain would be cold-blooded murder. They encouraged and aided and abetted strikes in airplane plants, munition factories, ship yards.

Then came June - 1941. Kamerad Hitler attacked Comrade Stalin! <u>Instantly</u> our Reds changed their tune.

All the old slogans reappeared! All the old bugaboos were flashed on the screens! The Nazi would destroy civilization. Uncle Sam must throw in all his resources to save the <u>world</u> - meaning <u>Joe Stalin</u> - who was now screaming to <u>stale</u> and <u>foul</u> America for help. We must work night and day to build planes, tanks, ships, munitions - for dear Mother Russia. We must give her lend lease!

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We must send ten million of our boys to create a second front - to ease the pressure on Pal Joey!

Film after film appeared on our screens - showing what savage beasts the Nazis were - how they were butchering the kind and simple Russians. News reels depicted their atrocities against the innocent women and children - and how nobly the Russians were fighting with bare hands to save the world. Many of these News reels, my friends, were skillfully 'doctored' to make you see what they wanted you to see !

Now all this is old hat. It has been repeated and repeated, but I am again repeating it tonight for one very vital reason: The greatest editorial ever written to describe the bestiality of the Nazis was forgotten the day after it was printed, but the sight of a Russian woman or child bayonetted by a Nazi trooper was never erased from memory. What I am emphasizing tonight is the fiendishly clever misuse of our films. Because, my friends, that, even more than Pearl Harbor, swept us into the war!

That, my friends, was why Roosevelt declared curtar in the Pacific the secondary war - until we could create a second front in Europe - to save Russia! Only the comparitively few Commies in America were screaming for that second front - but they had the Screen and the Radio thru which to do their screaming - and they made it sound like all America.

That, my friends, was why Roosevelt ordered our armies to hold back and let the Russians capture Berlin.

That, my friends, was why Roosevelt betrayed America at Teheran and Yalta...that is why we now have the Berlin crises - and many others the world over.

That, my friends, is why we are on the threshold of the Third World War today!

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And now that we are on the threshold of the Third World War, do you think the Reds in Hollywood will step any the softer? Not if you know them as well as I do! They will do it more carefully, more craftily, but they will continue to work Moscow's game until the hammer and the sickle will replace the Stars and Stripes - they hope!

You think that statement is wild? All right I'll prove it. Earlier I told you that William Z. Foster, Headman of the Communist Party in the United States came here in September, 1947 - and conferred with Milestone and others of the faithful. I will read a sworn statement by this Mister Foster. Quote: "No Communist, no matter how many votes he should secure in a national election, could, even if he would, become President of the present government. When a Communist heads the government of the United States - and that day will come just as surely as the sun rises - the government will not be a capitalist government but a Soviet government, and behind this government will stand the Red Army, - to enforce the dictatorship of the proletariat." Unquote.

That statement is on official record in Washington!

Now, Mr. Lewis Milestone is not one of the powers - that be, - in Hollywood. But he is a very prominent Director who owes all his wealth and fame to the American people - he also owes all his allegiance to the American people. Now, Mr. Milestone, on behalf of the American people, I'd like to ask you a few very pertinent questions:

I have been informed, by very excellent authority, that this William Zere Foster was an honored guest in your home - and that you arranged for a gathering of the most important of the "Faithful" to meet with him. What was the reason for that "gathering"? Was it to formulate plans for the tightening of the Red hold on Hollywood? - which had been slightly shaken by that first Parnell Thomas investigation and expose'held here in Hollywood.

Was it for the purpose of increasing the "donations" from the "Faithful"

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to the Commie propoganda funds? It is known, you know, that the take from the Hollywood "Faithful" is now OVER $30,000 per week. Who collects that "take"? WHO IS THE LOCAL COMMISSAR WHO ISSUED THE KREMLIN'S ORDERS IN HOLLYWOOD? Just what did you discuss that night, Mr. Milestone? Or did Willie Z. come to your home just to play a game of dominoes with you?...and that "gathering" there merely as an admiring "gallery"?

Now, you see, Mr. Milestone, I am trying to be fair. I am not going to ask you if you are a Red. I am merely saying that...on very excellent authority...you are paley waley with William Z. Foster - let alone a host of the lesser Reds! No man who is paley waley with the Reds can be a good American. Don't you think I'm right, Mr. Milestone? Every good American thinks I am.

Mr. Milestone, here is a bit of valuable information for you: The Thomas Committee has not been frightened into dropping their Hollywood investigation. In fact, they will be out here very shortly to ask you boys and girls a lot of questions. Well, when they get to you, the first question they will ask is (A) Are you a member of the Communist Party? (B) Do you belong to any Red Front organizations? Well, don't, - I bag of you - don't "refuse to answer on the ground that it might tend to degrade or incriminate you". First of all; I'm terribly afraid that that answer is sure to land you in the clink. Secondly: it will prove that you know that Communism is degrading and criminal - criminal as soon as Congress passes a law to that effect.

You see what a nice guy I am, Mr. Milestone? Out of the sheer goodness of my heart, I am giving you very good advice - and even plead with you to heed it.

Now, just one more question, and then you can go back to your story conference with Ring Lardner, Jr. Say! isn't he one of the original TEN HEARSEY MEN? What was that old saying about birds of a feather flocking togeth--

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Never mind, let's get back to my final question:

If you and all your pals love Communism so much, why the Gehenna don't you go to Russia? - and stay there? -and leave America to those who do love America!

That's all, Mr. Milestone.

------ o ------

And now I come, with great sorrow and deep regret, to Harry M. and Jack Warner:

My dear Harry and Jack:

"First of all, I will remind you that I have known you for many years - thirty-five, to be exact. My relationship, at least with you, Harry, has always been very friendly. So what I have to say at this time cannot be ascribed to ill-will. In fact, I'd like you to look upon this open letter as a bit of friendly counsel.

You two men, heads of Warner Brothers Film Corporation, are two of the Half-Dozen Undisputed and Indisputable Masters of Hollywood. You are two "Greats" who can make or break anybody in the Industry by a nod of your heads. You have achieved fame, terrific power, and tremendous wealth - which is all very fine for you - and to which you are entitled. But AMERICA HAS GIVEN YOU EVERYTHING YOU POSSESS! You, above anybody, should thank and praise God for America. Yet, you produced "MISSION TO MOSCOW", a picture that has greatly hurt the prestige of America all over the world!

All right: You will say that when you made that picture "it was the popular thing to do"....FRANKLIN D. ROOSEVELT HAD SET THE PATTERN....but YOU KNOW RUSSIA - did you have to glorify that Hell on Earth into a Paradise?..... and SANCTIFY that gang of blood-stained hell hounds?....whose known aim is a "world enslaved or a world destroyed!"

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The moment it came out, "Mission to Moscow" became a Russian "must" wherever they had the power to make it "a must"....because that picture, made by Americans, made Russia look like the power of the world....and gravely belittled America by inference. You don't believe it? Talk to a Bulgarian... a Russian.....a Yugoslav.....a Manchurian.....a Korean!

We won the war...."Mission to Moscow" is one of the things that lost us the Peace.

That's how much power the screen has! And nobody knows it better than you do....yet, YOU made "Mission to Moscow"!

If you don't know it, boys.....everybody else does.....Stalin laughed himself into hysterics when he saw your picture. But....so I am told.... he said that if a Russian film producer would ever dare to make that kind of a picture - and glorify America as you did Communist Russia - he would promptly have him shot!

Now, boys, you are both shrewd and astute men. You both knew the score. You knew that when Stalin was holding meetings at Teheran and Yalta with the physically dying and mentally dead Roosevelt, he was craftily directing these "deals" into channels that would facilitate his long-planned RAPE of AMERICA,.... yet, YOU made "Mission to Moscow" - and zapped the courage of those in the Balkans who might have resisted him, if that picture had not made Soviet look so great and America so small.

You knew that, even in the very days when you were preparing the script for that picture, the Communists' secret toast to America was: "Friends today - Enemies tomorrow!" ....yet, you made "Mission to Moscow" - and convinced the Koreans and the Manchurians that Moscow was the great and America the small.

Why? I ask this incredulously....is it because you are for Communism?

I ask that.....because you have not done anything - and are not doing anything - to prove that you are against it!

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I ask that - because you are TWO of the Half-Dozen men in Hollywood who COULD wipe Communism out of Hollywood with a nod of your heads - BUT - YOU DON'T.

I ask that - because you, Harry, were the chief developer of a scheme to import known European Reds into Hollywood.

Jack: In Washington you vowed that you would clear your Lot of all Reds and Pinks at once! You were cited for that statement by the American Legion. Yet - your Lot is still crawling with them! Why? You won't tell me that you can't make good pictures without them? If that is your excuse - I will show you three good Americans for every one of these Commies, who can do their jobs fully as well - and better!

Or, perhaps, you will say as Louis B. Mayer said:....that you don't know how to tell a Commie when you see one. Well, if that is your only problem, I'll solve it for you: when you see an animal that looks like a dog, barks like a dog, bites like a dog, and runs like a dog - you can be sure it is a dog.

You see how temperate I am - even when I am describing a Commie for you. In my simile, instead of a dog I could have used some other animal - say, a skunk? Come to think of it. I am unfair to the dog - a dog is a nice and faithful friend of man.

Now, boys, I know you were "peeved" with me for that speech I made on April 12, this year. This may make you even more so. But, please believe me, I am writing this letter to you with charity in my heart. You two can go a long way to restore Hollywood to America. If you don't - well, when and if (the "if" is superfluous) Moscow calls her Pearl Harbor on us, the American people will be asking a lot of very harsh questions - maybe as harsh as those at Nuernberg.

So from here on out - with my best wishes - let your conscience be your guides - don't let the mistakes of yesterday go on into tomorrow.

Sincerely yours,

(Signed) Myron C. Fagan.

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One of the boldest Knights in the Crusade to transform Hollywood into a RED-land, is one DORE SCHARY. He is well known to movie Theater goers, as he never fails to take his due bows - and even 'undue' ones, as Hedda Hopper publicly proclaimed - for his achievements in Film land.

During the past couple of years - until, metaphorically speaking - EDWARD DMYTRYK tied a can to his tail! - he was the Pooh Bah on the R. K. O. lot, - his name appeared with much flourish on all their pictures, such as "Crime [illegible]", "The Bachelor and the Bobby Soxer", - in which ONE Judiciary was made to look [illegible] - and others with a "liberal" abortation for "telegraph". Now, in the days B. S. (before Summerlin) whenever a Deportation smacked a Third [illegible] Executive, the record of reports [illegible] to his employers [illegible] propagandist. In those days the [illegible] Hollywood did realize [illegible] colleagues. Naturally those who [illegible] Motion Pictures don't give a [illegible] the [illegible] of their Deportation. During Mr. [illegible] days [illegible] were [illegible] [illegible] of applause [illegible]. [illegible] off the payroll, [illegible] those [illegible] days we had our [illegible] [illegible] - and it's looked very [illegible], a [illegible] of those "[illegible]" which looked like a [illegible] - [illegible] of Mine for Deportation [illegible]. The more zealous the "[illegible]" the [illegible] for us, and, for him - and the less dividend for the [illegible].

In those days R. K. O. was facetiously referred to as "Little Moscow", "Red Kingdom" and other such delightful nicknames. Every film made on that lot was made to be "slanted" in the right direction - that is, way over to the left, if it were at all possible. That was the lot on which the Adrian Scotts and Dmytriks flourished and revelled - and feared at the mouth in Washington, when they were asked if they were Reds.

* indicate the boldness with which pictures were "slanted" on that

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To indicate the the boldness with which pictures were "slanted" on that Lot in Schary's days, when Howard Hughes had "The Boy with the Green Hair", (Schary's pet picture - still unreleased), screened in the R. K. O. private projection room, he promptly ordered that it be "unslanted", but when it was discovered that it would cost at least $150,000 to "unslant" Schary's cute "slants", other 'Biggies' on the Lot let out such shrieks of anguish that - anyway, up to the present - it was decided to release it as is. Watch for it, Mothers and Fathers, it is said that your teen agers will EAT it up - with "a great message of "Tolerance",as it's seasoning!....The Communists use the word "Tolerance" as a camouflage for their propaganda.

Throughout Howard Hughes' negotiations to buy control of R. K. O., Dore Schary was a very unhappy man. He, himself, felt safe enough - his contract had still approximately three years to go, but he was heartsick about all his Commie pets. His most uneasy mental questions were: could he protect his "Missionaries?" Could he continue to "educate" America in the "Liberal Way of Life"?

His uneasiness was quite justified, as I have already related. But what he hadn't anticipated was that Hughes was determined to also get rid of the Great Schary! Of course, Hughes could have bought up the remainder of Schary's contract, but Hughes saw no reason to operate that way. First, he gave Schary's protests against the "firing" of his pets a curt brush-off. This, of course, was a blow to his dignity - and prestige with all the little pishes. Next, Hughes scrutinized the stories Schary had scheduled for production - and had several of the nicely "slanted" ones striken off, despite Schary's cries of anguish.

The final blow to his dignity, however, was "The Boy with the Green Hair!" When Hughes announced a "re-make" of that film, Schary sent his secretary to him with a note to the effect that "The Boy with the Green Hair" would be released as is,or that note was his resignation. Hughes merely remarked to the

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secretary: "Resignation accepted".

At this point I will reiterate an earlier statement to the effect that not all the Reds in Hollywood, all put together, could have Moscow-ized the Motion Picture Industry against the wishes of the HALF DOZEN KINGS of HOLLYWOOD.

I follow with a concrete example of that tragic fact!

Schary's "resignation" from R. K. O. was a bad blow to the "Liberal" cause in Hollywood. His "dignity" would not permit him to take a similar job with a minor Lot, or a lesser job with one of the other Major Lots. In view of his brazenly open statement in the Press, at the time his pals, Scott and Dmytrik were bragged in Washington, that "he would continue to hire Communists, etc.," and his known prodigality with millions of R. K. O. stockholders dollars, it was hardly likely that any Studio would offer him the power he enjoyed at "Little Mosco". It looked as if Mr. Dore Schary was in for a long "vacation" - and that all the little pinkos would have to find another "Daddy". But those who looked for that to happen were due for a sad disappointment.

One day, shortly after that redoubtable champion of "Liberalism", (Mr. Schary) lost THE Battle of "The Boy with the Green Hair", Nick Schenck, President of Loew's, Inc. (M.G.M.) long-distanced his brother, Joe Schenck, in Hollywood, that he (Nick) and J. Robert Rubin, Executive Vice-President and Chief Counsel of Loews' Inc., were leaving for Hollywood. He instructed Joe to arrange a meeting at his (Joe's) home for the night of their arrival with Louis B. Mayer, the Big Boss of M. G. M. in Hollywood, and Dore Schary. The meeting was held - and Dore Schary emerged with an ironclad contract as "Chief Production Executive of Metro-Goldwyn-Mayer" the top lot of the Industry", with carte blanche to hire and fire whom he chose, and full control of the pictures to be made."

Boy, Oh Boy, NOW will Mr. Schary be able to go to town!!! And will every M. G. M. picture be PERFECT!!!

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Louis B. Mayer, Nick Schenck and Joe Schenck are three of the Half-Dozen undisputed and indisputable Masters of the Motion Picture Industry.

Does that prove who are responsible for Hollywood having become the Kremlin in America?

Louis B. Mayer, who said he didn't know how to tell a Red from a good American won't have to strain his eyes any more!

This is the same Louis B. Mayer who at a recent testimonial banquet for Charles B. Skouras, President of Fox-West Coast Theatres, toasted him with the following statement:

"How we can have Communism in a country that has men like Charlie Skouras is more than I can answer".

Oh, Louie, Louie, "Methinks thou dost protest too much!"

The Irish call that "blarney". Charlie Skouras can also tell you 'that the Greeks have a word for it".

Incidently, Messrs Mayer, Nick and Joe Schenck - and Bob Rubin, a vagrant thought has just flitted through my mind: if George Washington had given Benedict Arnold sanctuary, or condoned his act, or aided and abetted him, the Father of our Country would have gone down in history as a greater traitor than Arnold - and I prophecy that the day is not far off when Congress will pass a law making the aid and abetting of Communism an act of treason!

And now I present my final indictment! A documentary one, provided by another one of the Film Industry's Frankensteins. It is a full page advertisement by the Actors Lab in "Daily Variety" on Wednesday, February 18th, 1948.

As you will recall, I previously stated that the Group theater of New York disintegrated around 1938 - and the individuals of that group came to Hollywood. Well, in 1945 I discovered that far from having disintegrated, they were more closely knit together than ever! I found them the same old

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"group" under a new name: "The Actors Lab".

As in New York, they picked up a little flea-box of a theater, at 1455 North Laurel Avenue, Hollywood. They produced a couple of plays with lavishly rich productions and with really superlative casts. The theater could hardly hold two hundred people. Their gross box office receipts, at capacity, could never pay half the weekly salaries of the actors, let alone the other overhead. However, that was no grief to them. They had a more vital.... for the Commie cause....objective, as follows:

Hollywood was....and still is...full of young people ambitious to "get into the Movies". The "Actors Lab" established a "School of Acting". The names on the "staff" were very impressive. The "names" behind the organization were even more so. Those "names" hypnotized and enrolled hundreds - and I mean hundreds - of students each year, the vast majority of them G. I.'s, Wacs, Waves. And to the everlasting shame of our present Administration in Washington, under our G. I. Bill of Rights, the tuition was - and still is - paid by the Government!

I'll guarantee that every graduate of the Actors Lab is far better grounded in Communistic propaganda than in the technique of acting! I know - I've talked with many of them.

The United States Government is supporting a brazenly outright School in Communism!

In February, 1948, the Jack Tenney Committee decided to investigate the Directors of the Actors Lab. They retorted with this full page adv. in Variety - I will analyze it in sequence. It starts off with:

"MEMO: To the Film Industry". You will note - not to the public....but to the Film Industry.

"FROM: The Actors' Laboratory Theatre.

"SUBJECT: The Tenney subpoenaing of Actors' Lab.Board Members who appear

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before the Committee tomorrow.

"We will not enter into a mud-slinging contest with Jack Tenney.

We concede him the edge in experience and aptitude". He - they

won't do any mud slinging!!! " However, we stand on our record as a

free theatre and an acting school approved for veterans".

"A Free Theatre"? I will answer that later: "...an acting school

approved for veterans!" I fully exposed that outrage a moment ago.

Now I will take up the ITEMS they present as their record:

"ITEM 1: FOURTEEN LEGITIMATE PRODUCTIONS PREPARED FOR THE U. S. O. PLAYED BEFORE AUDIENCES OF OVER A MILLION SERVICE MEN IN THIS COUNTRY AND ABROAD".

Naturally! These boys were fighting to save "Mother Russia!" And

what a perfect opportunity to "sell" the Glory of Communism to the

boys! Don't try to kid people, Mr. Bromberg!

I will skip Items 2, 3 and 4. I've already covered them, but here is:

"ITEM 5: GAVE TRAINING TO CONTRACT PLAYERS FROM UNIVERSAL-INTERNATIONAL, 20TH CENTURY FOX, R. K. O., and JAMES CAGNEY STUDIOS, WITH OFFICIAL APPROVAL AND FINANCING OF SAID STUDIOS".

Ah! That...as Hamlet would say...."is wherein I will catch the conscience

of the King!" Because that Item establishes, beyond all doubt, that the

Motion Picture Industry has financed and morally supported the growth of

Communism in Hollywood!!!

"ITEM 6: OVER 15,000 LOS ANGELES COMMUNITY AUDIENCE SPONSORS WHO HAVE HELPED BUILD OUR THEATRE DURING THE 6 YEARS OF ITS EXISTENCE BY THEIR SUPPORT AND BELIEF IN OUR WORK".

What do you mean by "community audience sponsors"? Do you mean that

there are only 15,000 Commies in the Motion Picture Industry?

"ITEM 7: NO PRODUCTIONS LISTED HERE SHOW CONTENT AND VARIETY OF PRODUCTION BESPEAK THE PROGRAM OF THE LAB AS A BROAD CULTURAL INSTITUTION".

My answer to this is: Show me one play in the 40 that is FOR America -

and I will show 5 that, in one way or another, are for Communism.

Now....that last statement on the adv:

" "

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"ON THE RECORD, JACK TENNEY IS OUT TO STIFLE FREE THEATRE AND SMEAR ITS PROPONENTS. AGAIN, THE TIME HAS COME TO TAKE SIDES - TO STAND UP AND BE COUNTED. LET US KNOW WHERE Y-O-U STAND -WITH TENNEY OR WITH THE LAB".

That is their final appeal to "The Film Industry". I shall answer that piecemeal - for the people of America. "ON THE RECORD, JACK TENNEY IS OUT TO STIFLE FREE THEATER...." Free for you to spew your poison, but not free for anybody who dares to present the truth about Communism!....is that what you mean, Messrs. Bragberg, Dehnen and Garnevsky? "....AND SMEAR ITS PROPONENTS." The word is "expose", chums - EXPOSE!!!

"....AGAIN THE TIME HAS COME TO TAKE SIDES....." What "sides?".. ..against the land that has fed and cuddled you into wealth and luxury?

"...TO STAND UP AND BE COUNTED". You, chums, refused to stand up and be counted - for fear that it would "tend to decrease my lucrative work".

"....LET US KNOW WHERE YOU STAND -WITH TENNEY OR WITH THE LAB." You know where my true American stands. Tenney is a grand American, doing a grand job!

You of the Actors Lab....and all those "names" I've named....and the kind of people Sir Walter Scott meant, when he said: "Breathes there a man with soul so dead who never to himself hath said 'This is my own, my native land!'"

There is one more type of individual who can be - and is - even more treacherous and dangerous than any outright Commie or Fellow traveller. He is commonly known as the Professional Patriot.

We have them in every community in America, especially where the Commies are thickest. He makes our fight against Communism a personal professional racket for all the money he can gouge out of it. He usually calls himself a professor - or a doctor - for no reason at all - as a mask of especial respectability. His background usually discloses that he was anti-Jap, anti-Nazi, anti-any-ism that is hot at the moment. And the reason he is so

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particularly dangerous is that he is constantly screaming Americana, waving the flag with one hand and, if you in any way interfere with his racket, - secretly stabs you in the back with the other hand - even if he thereby furthers the cause of Communism.

Such a one attached himself to me when I first produced "Thieves Paradise". At that time I also created a plan whereby the club women of Southern California organized in a body to fight Communism in Hollywood. This professional patriot immediately decided to get personal control of this organization - and it's treasury. Of course, I promptly stopped that. From that moment on that man worked feverishly to destroy that organization. He secretly created friction among the women on the Board of Directors. He frightened others out with intimations that they would be made co-defenders with me in law suits by those I had named as Commies. A group of women in Santa Monica had decided to organize a local Commie fighting unit of their own. This man heard about it - he promptly began phoning these women, many of whom he did not even knew and frightened them out of the fight. I have a record of most of those calls - here and in Santa Monica.

This man, this professional patriot, did more to destroy the fight against Reds than any outright Red could ever have achieved. He fought an organized movement which a very high official in Washington had pronounced as the one sure-fire way to destroy Communism in Hollywood - because he was afraid it would interfere with his personal racket.

The reason this type is doubly dangerous is that so many people believe that he is unselfishly devoting his life for America - and he no more cares about America per se than I do about Patagonia. This type is without honor, without scrunle without shame! Yet he can periodically promote a testimonial banquet for himself - plus a plea for cash gifts to enable him to take a vacation - and a lot of foolish people fall for it.

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Now, I'm not going to mention any names, for the same reason that a certain colored G. I. refused to identify the person he meant. This colored G. I. was playing poker with three other colored G. I's in an army hospital. One of the three had lost a leg, another one had lost an eye, the third one had lost a hand, but he could shuffle and manipulate those cards with his one hand better than any of the others could with their two hands. My particular colored boy had been having bad luck all evening. Finally he became suspicious. He stopped the game for a moment, pulled out a huge trench knife and laid it down in front of him.

"Look'e here, all you niggers", said he,"Dar's skullduggery goin' in dis yere game. One 'e'you three is cheatin'. An'e not gonna mention any names, but de nextest time ah ketches him dealin' from the bottom o' the deck - ah'll cut his other eye out."

Earlier I said that I had a bombshell for the camp of the enemy this evening.

Last April when I announced that I would reveal the Red conditions in Hollywood all of the Los Angeles newspapers, also the Associated Press, United Press and other publications asked me for transcriptions so as to avoid misquotations. I supplied the transcriptions. But not one newspaper published the actual text or the names. I don't have to tell you why - the Film industry spends many, many millions of dollars in advertising. Some publications used the excuse that they were afraid of libel suits. The printed word is vitally necessary to spread such a movement - if only thru which to educate the members of an organized body such as had been planned by the Southland's Clubwomen.

Well- during the past month I negotiated an arrangement with a National magazine which has the courage to publish my statements verbatim. In this magazine I will, month after month, publish the case histories of all the names I have named. I will, in very plain language, state whom are outright

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Reds, whom are Fellow-travellers, so that the front organizations they belong, secretly or openly, and whom are gullibles and dupes.

Bombshell Number two: Under the coordination of this magnetic we are organizing "Anti-Communists United" to take over the job the Southern California Clubwomen had undertaken last April. The governing board of this organization will be a tightly knit and carefully chosen one with no opportunities for Professional Patriots to horn in and create frictionation. We are now launching a nation-wide drive for one million members - the subscribers of that magazine becoming the foundation nucleus. They will be men and women who will seek no self-aggrandizement, no honors, no glory, but stand together and united to serve a mass protest at the box offices all over the United States until we have wrested Hollywood out of the hands of Moscow!

Now, ladies and gentlemen, this has been a rather lengthly dissertation on the Reds in Hollywood. I have about said all I intended to say this evening, but it seems that my sponsor has promised that I would read the list of names I have named in my book - <u>two hundred</u> of them. Would you <u>really</u> like to hear them.

Very well, In this list there are names of outright Reds who hold Communist Party membership cards under fictitious names, others are members, secretly and openly of Red Front organizations; others are Fellow-Travellers, whom I look upon as worse than the outright Commies. Some are Producers who employ Reds and Fellow-Travellers at huge salaries, which salaries are used to support Communism. In addition there are some who are merely poor fools who seek to ingratiate themselves with the Comrades by giving them financial and/or moral support by the use of their names. I will not at this time stop to segregate them, because, per se, they are all friends of Russia and enemies of America. Without the support of <u>all</u> these types of people there would be no Communism in Hollywood - or in America.

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The list of names includes Stalinists, Fellow-travellers, panderers, dupes and importers, employers and supporters of Communists. The last three classifications I ~~will~~ mentioned are more deadly than the others:

Now, as all of you probably know all celebrities, especially actors, are very jealous about billing. Just so that they won't feel slighted I will name them alphabetically:

LARRY ADLER
JEAN ARTHUR
LAUREN BACALL
JOAN BENNETT
LEONARD BERNSTEIN
ALVAH BESSIE
HERBERT J. BIBERMAN
BETSY BLAIR
LOUIS BROMFIELD
DEWITT BODEEN
HUMPHREY BOGART
ROMAN BRODER
J. EDWARD BROMBERG
SYDNEY BUCHMAN

EDDIE CANTOR
CHARLIE CHAPLIN
MORRIS CARNOVSKY
VERA CASPARY
JEROME CHODOROV
HAROLD CLURMAN
LEE COBB
LESTER COLE

DOROTHY COMINGORE
MARC CONNOLLY
RICHARD CONTE
CHERYL CRAWFORD
NORMAN CORWIN
JOHN CROMWELL
GEORGE COULOURIS
KYLE CRICHTON
HUME CRONYN

BETTE DAVIS
DELMER DAVES
ALBERT DEKKER
OLIVIA DeHAVILLAND
KATHERINE DeMILLE
HOWARD DeSILVA
WM. DIETERLE
MELVYN DOUGLAS
EDWARD DMYTRIK
PHILLIP DUNNE

CHARLES EINFELD
FLORENCE EISLINGER

GUY ENDORE
JULIUS EPSTEIN
PHILIP EPSTEIN
---
NICHOLAS FAIRBANKS, JR.,
SYLVIA FINE
KETTI FRINGS
HENRY FONDA

~~ERA GARDNER~~
JOHN GARFIELD
BETTY GARRETT
SHERIDAN GIBNEY
IRA GERSHWIN
PAULETTE GODDARD
BENNY GOODMAN
MICHAEL GOLD
JAY GOMEY
RUTH GORDON
Wm. Gropper

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BEN HECHT

PAUL HENREID

KATH RINE HEPBURN

ROSE HOBART

JOHN HUSTMAN

MARSHA HUNT

JOHN HUSTON

MOSS HART

WALTER HUSTON

WILLIAM HOLDEN

DASHIELL HAMMETT

RITA HAYWORTH

LANGSTON HUGHES

LENA HORNE

H. S. (Hy) KRAFT

ALEXANDER KNOX

HERMAN KRASNA

DANNY KAYE

GARSON KANNIN

GEORGE KAUFMAN

GENE KELLY

GENE KELLY

CANADA LEE

ARTHUR LUBIN

FRITZ LANG

RING LARDNER, JR.

JOHN HOWARD LAWSON

BURT LANCASTER

ANATOLE LITVAK

MYRNA LOY

PETER LORRE

EDWIN LAVERY

SAM LEVINE

EMIL LENGYEL

EMIL LUDWIG (Deceased)

GENE MARKEY

FREDERIC MARCH

BURGESS MEREDITH

ALBERT MALTZ

GROUCHO MARX

KENNETH MacGOWAN

ALINE MacMAHON

HENRY MORGAN

HARRY MYERS

THOMAS MANN

Lewis milestone

DUDLEY NICHOLS

CLIFFORD ODETS

SAM ORNITZ

LARRY PARKS

IRVING PICHEL

GREGORY PECK

VINCENT PRICE

DOROTHY PARKER

ANZ L. POLONSKY

ANTHONY QUINN

ELMER RICE

EDWARD G. ROBINSON

PAUL ROBESON

ROBERT ROSSON

HAROLD ROME

ANNE REVERE

ADRIAN SCOTT

DORE SCHARY

JOSEPH SISTROM

LIONEL STANDER

SHEPPARD STRUDWICK

ROBERT STROMBERG

IRWIN SHAW

MILTON SPERLING

HERMAN SHUMLIN

FRANK SINATRA

SYLVIA SIDNEY

GALE SONDERGAARD

ARTIE SHAW

UPTON SINCLAIR

GEORGE SKIAR

HERBERT K. SONNELL

GLORIA STUART

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FRANCHOT TONE

DALTON TRUMBO

FRANK TUTTLE

HARRY TRIVERS

SAM WANAMAKER

WALTER WANGER

ORSON WELLES

KENNAN WYNN

WILLIAM WYLER

ORSON WELLES

BILLY WILDER

JANE WYATT

JOHN WEXLEY
Wexley
THE ACTORS LAB

Rev.

LOUIS B. MAYER

HARRY WARNER

JACK WARNER

EDDIE MANNIX

NICHOLAS SCHENK

JOSEPH SCHENK

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Now, my friends, I am going to take a moment to make my most earnest and sincere appeal to all who love the freedom of our America - including those thoughtless ones who joined in the attacks against a properly constituted Congressional Committee of investigation.

It has come to my attention that some people have been wondering why I have seemingly declared a war on an Industry with which I have had such close ties practically since it's inception. So I want to go on record:

I have never had one word of dispute or argument with any one of the names I mentioned tonight except on the question of loyalty to the land we live in.

I have never had the slightest reason to quarrel with the Film Industry - except on the question of loyalty to the land we live in.

The Screen is the most cherished possession of the American nation. It is our chief form of entertainment. It has great educational - and cultural values. By that very same token, however, it can be - AND IS THAT - a most sinister menace to the American way of Life.

I have seen youngsters come home from "Mission to Moscow", completely sold on Russia - to the detriment of their own America! I have seen kids come home from "Crossfire", utterly nauseated by the sight of an American in our Army uniform committing a foul murder. I heard one sixteen year old say: "I'll bet they wouldn't allow that in Russia!" I've heard similar reactions about "Gentleman's Agreement", "The Farmer's Daughter", "The Bachelor and the Bobby Soxer", - Oh, so many others! Just as we won the War and lost the Peace to Moscow, I could see us losing the Screen that we created - to Moscow. I could see us losing our youth to Communism. AND I COULD SEE NOBODY DOING ANYTHING ABOUT IT! So I stuck my neck out - in the hope that I could SHOCK our people into doing something about it. Sure, I knew I'd be smeared for it; sure, I knew I'd be pilloried - sure, I knew my best friends would say I've "gone haywire". But that is the way I felt - and that is the way I am acting.

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At that, I am far more moderate than people realize: Tonight I named approximately 200 names - I could have named 300: I refrained: not merely because of lack of time, but for a far more important reason:

There are four types of Subversives in Hollywood: the outright RED - the Fellow Traveller - the Panderer (Jack Tenney calls him Opportunist) - the Dupe.

The Red and the Fellow Traveller are forever lost to true Americanism. But in the Panderer and the Dupe there are many worthwhile and talented people who still can and must be saved for our Screen. For example: Rita Hayworth. She has several times lent her name to Red Front activities. She did it because it had become "the popular thing to do" - besides she was then married to Orson Welles and under his influence. But she didn't have to do it, her position is too secure to be threatened by the Commies - and if she had given the matter a little more thought she would not have done it. The same is true of Olivia De Havilland, Myrna Loy, many others.

Lending their names to any Red activities gives great moral support to Communism. It has great effect with those who idolize them - especially the kids! If a Rita Hayworth, or a Myrna Loy says Congress has no right to investigate Communists, all those kids promptly believe that our American Congress is no good and Communism is OKay!

And we might as well face it: gentle ethods will not bring them back to their senses. Only if their positions and their pocketbooks are threatened will they begin to think. Only an overwhelming public protest at the box office will frighten them back to being just actors and actresses - not amateur politicians - and stupid cats-paws for the most poisonous and wiliest enemy America ever faced!

I am accused of "trying" to destroy the Film Industry - THEY ARE destroying it. Right now the entire Industry is in a panic - every big Executive is wringing his hands and using up bales of crying towels over the waning attendance at the theatres. Yet, the answer is so simple: they

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have been so busy injecting "messages" into their pictures - "slanting" them with "tolerance" and "Liberal" viewpoints they've had no time to put entertainment into them.

Far from trying to hurt the Film Industry, I have made of myself a target for every type of smear and attack, to help them. I can hear their raucous laughter at that statement. In reply, I will use Teddy Roosevelt's famous words: "Sometimes you have to use a big stick to beat sense into some people's heads".

My advice to the men who control the Industry is that they make an open statement in the Press - and a FREEDOM - that from today on they will restore the American Screen to the American people ---that never again will they permit a Moscow "Message" in their pictures.....or allow a "slanting" of that type of "ideology"....and that they will root out of the Industry all those that have been responsible for that kind of "slanting".

That, and only that, is their solution - and salvation.

I THANK YOU.

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DIRECTOR, FBI

SAC, WFO

April 23, 1951

COMPIC
INTERNAL SECURITY - C

Rebulet dated March 20, 1951.

Enclosed herewith for the information of the Bureau and the Los Angeles and New York Divisions is one copy each of the statement of Attorney MARTIN POPPER and J. EDWARD BROMBERG, a statement of Attorney MURDO MADDEN in behalf of MARC LAWRENCE, as well as the oral testimony of WILL GEER and ROBERT LEES as given before the Committee on Un-American Activities, House of Representatives, on April 11, 1951, in a public session. This testimony was furnished by a highly confidential source.

OBC:rlr
100-18990
Enclosure
CC: Los Angeles (enclosure)
New York (enclosure)
100-23577
100-23572
100-23555

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# HEARINGS

BEFORE THE

# COMMITTEE ON UN-AMERICAN ACTIVITIES

## HOUSE OF REPRESENTATIVES

EIGHTY-SECOND CONGRESS

FIRST SESSION

---

Date April 11, 1951

ALTHEA ARCENEAUX
520 MILLS BUILDING
WASHINGTON 6 D C
OFFICIAL REPORTER
TELEPHONE WISCONSIN 5024

# I N D E X

PUBLIC HEARING

April 11, 1951

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UNITED STATES HOUSE OF REPRESENTATIVES,
COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

PUBLIC HEARING

The Committee on Un-American Activities met pursuant to adjournment at 10:15 a.m. in room 226, Old House Office Building, Hon. John S. Wood (chairman) presiding.

Committee members present: Representatives John S. Wood (chairman), Francis E. Walter, Morgan M. Moulder, Clyde Doyle, Harold H. Velde, Bernard W. Kearney, Donald L. Jackson, and Charles E. Potter.

Staff members present: Frank S. Tavenner, Jr., counsel; Thomas W. Beale, Sr., assistant counsel; Louis J. Russell, senior investigator; William A. Wheeler, investigator; John W. Carrington, clerk; and A. S. Poore, editor.

- - -

Mr. Wood. I will ask that the people in the audience please refrain from audible conversation during the hearings.

Mr. Counsel, are you ready to proceed?

Mr. Tavenner. Mr. Chairman, I would like to give Mr. Martin Popper, an attorney from New York, an opportunity to make a motion before the committee at this time.

Mr. Popper. Mr. Chairman, and members of the committee, I represent Mr. J. Edward Bromberg.

Mr. Wood. For the purposes of identification, will you give your name and address.

Mr. Popper. Martin Popper, 160 Broadway, New York.

Mr. Bromberg has been subpenaed to appear before this

committee tomorrow morning. I have submitted to the counsel for the committee a number of medical documents indicating the serious condition of Mr. Bromberg's health, and at his suggestion I am now making a formal application to have Mr. Bromberg's subpoena vacated on the ground of serious physical condition.

Mr. Bromberg is the victim of heart disease, having suffered a heart attack within the past month, and as the medical certificates submitted to Mr. Tavenner indicate, Mr. Bromberg would be in serious danger of suffering another heart attack under any kind of anxiety, under any kind --

Mr. Wood. Have you the certificate?

Mr. Popper. Yes, I do. I have already submitted photostatic copies.

Mr. Wood. Suppose you read the certificates you have.

Mr. Popper. There are two. The first is from Dr. Walter Modell, a distinguished heart specialist of New York, under whose care Mr. Bromberg presently is, who says:

"Mr. J. Edward Bromberg has asked me to write to you. Mr. Bromberg has rheumatic heart disease. He first visited me because of this in August 1944, and since he has taken residence in this city I have attended him regularly for it. Mr. Bromberg discovered that he had rheumatic heart disease in his youth. The exact time it developed has not been established. Since its discovery and until recently his

heart disease has been well compensated and he has required no treatment. Since December of 1950 he has complained of symptoms of cardiac dysfunction. This was treated with mercurial diuretics with relief. In March 1951, in Philadelphia, he suffered a frank attack of congestive failure. This was treated with digitalis and mercurial diuretics. This form of treatment has been continued, and Mr. Bromberg is now symptom free. Treatment and dietary restriction will be required for an indefinite period. I have also advised Mr. Bromberg to refrain from emotional upsets and to avoid tensions and anxieties. There is the possibility that unless this practice is followed there will be further attacks of heart failure."

I also have a certificate from the physician at Philadelphia who treated Mr. Bromberg at the time of his heart attack within the past month, and if the committee wants me to I shall be glad to read that as well, but it merely confirms that fact and indicates the course of treatment.

I am also ready to present to the committee the electrocardiographs taken of Mr. Bromberg's condition in March of 1951 at the time of the heart attack, for which attack and general symptoms he is still under treatment.

I would under these circumstances suggest that reason

and safety itself would indicate the correctness of vacating the subpoena, a course which is followed even in its most normal sense even in judicial proceedings of a kind which don't bring in this kind of anxiety.

Mr. Walter. Do those affidavits go so far as to express the opinion that if your client appears his health and his life would be endangered?

Mr. Popper. There is no question but that --

Mr. Walter. Do the affidavits say that?

Mr. Popper. First of all, they are not affidavits, sir. They are medical certificates. It says that any kind of emotional upset or anxiety create the possibility of a further heart attack at this time. There is no doubt in my mind that any inquiry of any of these physicians, because they have already been asked this question, would indicate that an appearance before this committee at this time leads to the definite danger of a heart attack, with whatever serious and terrible consequences may come therefrom.

I should imagine, Congressman Walter, that under these circumstances the gravity of the responsibility on any public body is immeasurable.

Mr. Walter. We realize that, except I know, having practiced law for a great many years, that you can get doctors to make statements as to almost anything, and even though those statements don't go so far as to indicate that this

man's health would be endangered by an appearance here --

Mr. Popper. Not quite. I mean as far as these certificates are concerned. In the first place, I offered to the committee the electrocardiographs of Mr. Bromberg, and as a matter of fact I have already indicated to Mr. Tavenner that we haven't the slightest objection to any check being made on this by anybody that the committee sees fit.

Mr. Wood. Let's see if I get that statement correctly. Say it again.

Mr. Popper. I have already indicated to Mr. Tavenner at the time of the submission of the certificates that we haven't the slightest objection to your making your check as to the accuracy of these certificates.

Mr. Wood. If the committee approves, we will continue the subpoena in force for thirty days, to give us an opportunity to make a further investigation about it.

Mr. Popper. By all means. I have no objection at all. Does the committee want the document?

Mr. Wood. File it, please.

Mr. Tavenner. Mr. Chairman, I think I should ask counsel a question or two, since he has appeared here. I would like to know whether or not the witness is employed and working at the present time.

Mr. Popper. He is not.

Mr. Tavenner. I should state to the committee what I have

done in connection with this matter, which of course has been very little, in view of the work that is piled upon the staff at the present moment.

I have had copies of these certificates since Saturday, and I was called on the phone by counsel a day or two prior to that and I made the suggestion at the time that in a matter of this kind I would want to make a very thorough investigation, and he cooperated in every way about the making of that investigation. We have not had the opportunity to make it. However, at the time of service on March 7th the witness was engaged in the production of a play and was served at the theater.

Mr. Doyle. Nighttime or daytime?

Mr. Tavenner. I don't know the hour, but it is the play "Springtime for Henry" which was playing at the time. Effort had been made to serve him at his home, unsuccessfully, and I want to investigate all the circumstances about that, as well as the medical situation.

Mr. Popper. By all means. However, Mr. Chairman, I think there are one or two implications that are unfair. In the first place, Mr. Bromberg is an actor. In the second place, he couldn't have been served at his home, since he was opening in a play at Baltimore, where he was served at that time. The heart attack of which these certificates speak

occurred after the time of service. They occurred several weeks thereafter.

Mr. Russell. He was served in Wilmington, Delaware, at the duPont.

Mr. Tavenner. He was served in Wilmington after several attempts over several days in order to make the service. We have here the investigator to testify if necessary.

Mr. Popper. I think it is fair to tell the committee the place in Wilmington where he was served.

Mr. Russell. Put Mr. Jones on. He served him at the duPont Hotel in Wilmington, Delaware.

Mr. Wood. I don't think it is necessary to go further into it. In light of the statements here, I feel that the staff should make further investigation, and we will undertake to designate some physician. I assume that you, Mr. Popper, will be cooperative with us in having him examined.

Mr. Popper. Of course. I have already indicated that to counsel.

Mr. Wood. If it develops he is unable to come here for that purpose, the committee will take under advisement the question of sending a subcommittee up to his place to take his testimony.

Mr. Tavenner. I would like to call Mr. Marc Lawrence.

Mr. Madden. Mr. Chairman and members of the committee, I am Murdo Madden, a Washington attorney, 1830 Jefferson

Place, N. W. I represent Mr. Lawrence. He is under subpoena to appear today and is presently in a sanitarium in Alhambra, California.

I first contacted the committee through Mr. Tavenner on that matter about ten days ago, and at that time I had not myself verified his condition. I went out there and satisfied myself that he physically could not appear at this time and checked with his doctors and got doctors' statements, which I have with me today.

I am not asking that the committee vacate the subpoena. The man's condition is such and can readily be verified as such that if it would be possible for the committee to take testimony there at the sanitarium or at his home, if he is in his home, within a reasonable time in the future, that is the request that I would like to make now.

Mr. Wood. How long in your opinion would it be before he would be able to come here?

Mr. Madden. When I left California four days ago the doctors thought that it would be maybe two to three weeks. I got word yesterday that he had since been sent to the sanitarium, and the doctors now will not say when he might improve. His is a mental and physical breakdown that is bordering on complete breakdown at this time, as I understand it.

Mr. Tavenner. Mr. [illegible] al got in touch

with me about it, we endeavored to have our investigators who were then in California make some check of this matter. They were unable to locate the physicians at the time, or the witness. We have found out later that the witness had gone out into the country where he could be alone, but we have not been able at this time to make a check of the medical facts reported here or to interview the doctors in the short period of time which we have had to work on it. For that reason, we feel that we should have a sufficient amount of time to investigate it.

Mr. Wood. Supposing we continue the subpoena in force for a period of two weeks and in that time get some definite statement from the physician if we possibly can and submit it to counsel for the committee here, and we will be able to take appropriate action and notify you what is desired.

Mr. Madden. Thank you. I would like to repeat the request that if it appears that he will then be in no condition to come if it would be possible for a subcommittee or some other type of questioning to be taken out there. He is fully prepared to answer completely and honestly all the questions of the committee.

Mr. Wood. I am sure the committee will explore that possibility and take whatever action it thinks the circumstances will warrant.

Mr. Madden. Thank you.

Mr. Doyle. May I ask this question, Mr. Chairman, of counsel: Would his doctors stipulate that he was physically able to testify out there, or would we be confronted with a surprise statement by a doctor out there that he wasn't physically able to testify there either, if his health was so bad?

Mr. Madden. No, Mr. Doyle. I think that it is possible that the questioning might be similar to the questioning that I had to conduct last week, which was very tenuous and took a great deal of time, but I am sure that if the man is alive he will submit to questioning.

Mr. Doyle. Thank you very much.

Mr. Tavenner. Mr. Chairman, I would like to call Mr. Will Geer.

Mr. Wood. Is Mr. Geer present?

Mr. Geer. Which one is the hot seat?

Mr. Wood. Mr. Geer, do you solemnly swear that the evidence you give this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. Geer. I do, sir.

Mr. Kenny. Do you wish counsel to identify themselves again, Mr. Chairman?

Mr. Tavenner. Just a moment, please.

SWORN TESTIMONY OF WILL GEER

Mr. Tavenner. What is your name, please?

Mr. Geer. My name is Will Geer.

Mr. Tavenner. Are you represented here by counsel?

Mr. Geer. I am, sir.

Mr. Tavenner. Will counsel please identify themselves for the record?

Mr. Kenny. My name is Robert W. Kenny, Los Angeles, California.

Mr. Margolis. Ben Margolis, 112 West Ninth Street, Los Angeles, California.

Mr. Tavenner. Mr. Geer, when and where were you born?

Mr. Geer. I was born in Frankfort, Indiana, Clinton County, March 9, 1902.

Mr. Tavenner. What is your present place of residence?

Mr. Geer. My present place of residence is 1015 Fourth Street, Santa Monica, California, for the past three years.

Mr. Tavenner. What is your present occupation?

Mr. Geer. I am an entertainer, actor, in the theater and screen and in television.

Mr. Tavenner. Will you state for the committee briefly your educational background?

Mr. Geer. High school; University of Chicago, Ph.B; graduate work at Columbia University and, of course, at

Mr. Tavenner. When did you complete that course of educational training?

Mr. Geer. I finished about 1926, but I am still a student.

Mr. Tavenner. Well, we all are. But what is the subject of which you are a student?

Mr. Geer. Philosophy, but my main hobby is agriculture and horticulture.

Mr. Tavenner. How have you been employed since 1926?

Mr. Geer. Since 1926 mainly in the theater in stock, small shows in stock, and all around the country on tour with people like Otis Skinner, Minnie Madden Fiske, Ether Barrymore; radio when it came along and television when it came along, and the last two years I have been doing some motion pictures on the side, and I teach agriculture and victory gardening.

Mr. Tavenner. How are you now employed?

Mr. Geer. I am unemployed at the present moment. I would have been employed. This interfers with spring planting.

Mr. Tavenner. What was your last employment?

Mr. Geer. My last employment -- I just finished a picture called "The Tall Target or the Man on the Train," written about Lincoln's coming to Baltimore and the attempt of his assassination in 1861.

nner. For whom did you dothat work?

.. Geer. M-G-M.

Mr. Tavenner. When was that?

Mr. Geer. Just about during the month of March; February

and March, I would say.

Mr. Tavenner. Who employed you to engage in that work?

Mr. Geer. My agent got me the job.

Mr. Tavenner. Who is your agent?

Mr. Geer. Paul Wilkins, 9006 Sunset Boulevard.

Mr. Tavenner. With whom did you contract?

Mr. Geer. Contracted with Metro-Goldwyn-Mayer.

Mr. Tavenner. Did you negotiate yourself with any of the officials?

Mr. Geer. We have agents in the business. They do all the negotiating. We are just entertainers, and they sell us and get 10 percent of us. Our ashes we will them.

Mr. Tavenner. You did not participate in the negotiations for that transaction?

Mr. Geer. No, not at all.

Mr. Tavenner. What was your employment prior to that picture to which you referred?

Mr. Geer. A picture called "Lights Out," at Universal Studio, which is about a blind war veteran. I played the father -- the boy's adjustment to coming back to life after being blinded in the war.

Mr. Tavenner. What studio was that?

Mr. Geer. Universal Studio at Universal City, California.

Mr. Tavenner. What was the date of that employment?

Mr. Geer. The date of that employment was -- let's see, would be roughly, well, that would be about October, I guess. After that I did a picture at Columbia.

Mr. Tavenner. October of what year?

Mr. Geer. Of last year. After that I did a picture. I am mistaken. I did a picture called "Barefoot Mailman" at Columbia Studios along about Christmastime, I think.

Mr. Tavenner. With whom did you contract in the performance of those two pieces of work?

Mr. Geer. Columbia Pictures and Universal Pictures.

Mr. Tavenner. Did you deal directly with them?

Mr. Geer. Not at all.

Mr. Tavenner. Through your agent?

Mr. Geer. Yes.

Mr. Tavenner. Was it the same agent?

Mr. Geer. The same agent.

Mr. Tavenner. You did not personally take part in the negotiations with those studios?

Mr. Geer. Just to make an appearance and see whether they thought I was a fit subject for the particular role they had in mind.

Mr. Tavenner. Did you furnish any references of any character to those studios in connection with your employment?

Mr. Geer. References?

Mr. Tavenner. Yes.

Mr. Geer. I don't understand that question, sir.

Mr. Tavenner. I said did you furnish any references to those studios in connection with your employment in those two contracts?

Mr. Geer. I have been in the theater for about twenty-five years, sir. I think I am well enough known to all of them from the roles I have played.

Mr. Tavenner. You felt that was not necessary?

Mr. Geer. I don't believe so, no.

Mr. Tavenner. Have you ever furnished references to the studios with which you sought to make contracts?

Mr. Geer. No. I think a person's work is usually the judge of whether you get a part or not.

Mr. Tavenner. Yes, after twenty-five years; but you have to have a beginning place, some place along the line. So I am asking you if at any time you did that.

Mr. Geer. Well, I don't believe so. It is always a question of which comes first, the hen or the egg about an actor getting a job. You get the job or the egg or the hen which hatches first.

Mr. Tavenner. Will you answer my question as to whether or not you furnished references to any studio in connection with your employment?

Mr. Geer. No, I never felt it necessary, sir.

Mr. Tavenner. Did you do it?

Mr. Geer. No.

Mr. Tavenner. Whether you felt it necessary or not, did you?

Mr. Geer. No. We just make an appearance and we are sold like --

Mr. Tavenner. How long have you lived in California?

Mr. Geer. The last two and a half years, in Santa Monica.

Mr. Tavenner. And prior to that time where did you live?

Mr. Geer. I have a farm in Rockland County, in the Hudson Valley, New York State.

Mr. Tavenner. And how long did you live in New York State?

Mr. Geer. Ten years. Long enough to get the farm, the home. It is a blueberry farm.

Mr. Tavenner. How long were you in the state of New York in the theatrical profession?

Mr. Geer. Well, I would say off and on. Of course, New York is a center of show business, so we naturally gravitate there for jobs. I imagine since the year 1924 I have gone to New York off and on. Sometimes you would go on tour all over the country, and again we would be in New York.

Mr. Tavenner. First I will ask you whether you were living in the state of New York in 1942.

Mr. Geer. 1942. I imagine so. Let's see. I was campaigning for Wendell Willkie along about that time. I

don't know whether it was 1942 or not. No, Wendell Willkie died.

Mr. Tavenner. Were you also interested at that time in the Communist Party, as indicated by your signing of a Communist Party independent nominating petition July 23rd, 1942?

Mr. Geer. 1942?

Mr. Tavenner. I hand you a photostatic copy of what purports to be such a petition.

Mr. Geer. Well, that, Gentlemen, is an emotional, hysterical question based on the date. I stand on my rights, the Fifth Amendment, on the grounds it might incriminate or degrade me.

Mr. Tavenner. I ask you again to look at the Communist Party nominating petition which I hand you and state whether or not the name Will Geer appears on that petition, and if so whether or not it is your signature.

Mr. Geer. I stand on the same grounds.

Mr. Tavenner. I desire to file the document in evidence and ask that it be marked Geer Exhibit No. 1.

(The document referred to above was marked "Geer Exhibit No. 1.)

Mr. Geer. 1942? This is 1951. Actors are so gabby, I beg your pardon.

Mr. Tavenner. Were you a member of the Communist Party in 1942?

Mr. Geer. I stand on the grounds of the Fifth Amendment.

Mr. Tavenner. What do you mean you stand on the grounds of the Fifth Amendment?

Mr. Geer. Well, it might incriminate or degrade me. The word "Communist" is an emotional, hysterical word of the day, like the word "witch" in Salem.

Mr. Tavenner. Are you refusing to answer the question because you consider it an emotional and hysterical matter? Is that the grounds of your refusal, or is it some other ground?

Mr. Geer. On the grounds of tending to incriminate.

Mr. Tavenner. In other words, you are refusing to answer the question because to do so might tend to incriminate you?

Mr. Geer. Incriminate.

Mr. Tavenner. And you place yourrefusal to answer squarely upon that ground?

Mr. Geer. Upon that ground.

Mr. Tavenner. Will you state to the committee the basis for your refusal to answer that question or give the committee some information upon which it may judge whether or not to answer that question might tend to incriminate you?

Mr. Geer. I answered that question on the advice of counsel and refused it.

Mr. Tavenner. So you refuse to furnish any information to the committee upon which it may act or judge --

Mr. Geer. That's correct.

Mr. Tavenner. -- the requirement of your answering that question?

I have before me an issue of October 20, 1936, of "The Daily Worker," in which there is an article under the title "Miner Talks in the Bronx Tomorrow." In the body of this article appears this language:

"All the members and friends of the Jewish Bureau of the Communist Party and the Furriers Union which have endorsed Gold's candidacy have been asked to attend this meeting, the Bronx County Committee of the Communist Party announced. Chairman of the meeting will be Harry Yerris, county secretary, who will open the gathering with brief introductory remarks. In addition to the speaking, an elaborate program has been arranged, featuring Will Geer."

Do you recall that meeting?

Mr. Geer. I refuse to answer the question on the same grounds of the Fifth Amendment, because it is an emotional question, out of date.

Mr. Tavenner. Is your answer based upon the date of the document? Is that the basis of your refusal?

Mr. Geer. On the grounds of the Fifth Amendment, as I have already stated.

Mr. Tavenner. Then place your refusal on the grounds that

you actually rely upon.

I have before me the September 25, 1945, issue of "The Daily Worker," in which there appears an article entitled "Th usand Artists, Writers Back Davis," and I read as follows:

"Formation of an artists, writers, and professionals group for the election of Benjamin J. Davis was announced yesterday by Paul Robeson, chairman of the new group. More than one thousand citizens, including some of the most outstanding in the theater, radio, and motion pictures, fine arts, dance, publishing, literature, educational and allied fields have already joined the division which will actively campaign for the reelection of Davis."

And then further in the article appears the statement of those who were connected with the formation of that group, in which this language is used, "also Howard Da Silva"; and then naming numerous others. And finally in the list the name of Will Geer appears --

Mr. Geer. Among a thousand.

Mr. Tavenner. -- as a signer.

Did you participate in the formation of that organization?

Mr. Geer. I claim the privilege.

Mr. Tavenner. What privilege?

Mr. Geer. On the grounds of incriminatio fifth Amendment. Incrimination, Fifth Amendment.

Mr. Tavenner. Did you entertain at any meetings of the Communist Party or branches of the Communist Party other than the matters I have already referred to?

Mr. Geer. Ancient history. I stand on the grounds of the Fifth Amendment.

Mr. Tavenner. On the grounds of the Fifth Amendment or ancient history?

Mr. Geer. Well, on the amendment.

Mr. Tavenner. To answer the question might tend to incriminate you? Is that what you mean?

Mr. Geer. Correct, sir.

Mr. Tavenner. Since so much emphasis has been placed by you on the question of ancient history, are you a member of the Communist Party now?

Mr. Geer. I refuse to answer on the same grounds.

Mr. Tavenner. Ancient history?

Mr. Geer. No; same grounds.

Mr. Wood. Mr. Geer, we can get along a lot faster if you will make your answers responsive to the questions that are asked you.

Mr. Geer. I will try to, sir.

Mr. Wood. It will help the committee a lot and save a lot of time.

Mr. Geer. I will do my best.

Mr. Tavenner. Mr. Geer, I have before me an April 27,

1948, issue of "The Daily Worker," in which under the column "Broadway Beat" there is an article relating to you entitled "Actor's Reply to Columnist." I will read the first paragraph and then go down into the body about a matter which I want to ask you about, "Will Geer sounds off in a letter to the editor of a theater publication."

"We see that a certain columnist has attempted to slough off unemployment in our theater by attacking what he calls the censorship of the artist in the Soviet Union. He tells a discouraged actor to beware of casting envious glances at the good employment of the Soviet actor because some Soviet composers have just been criticized by the Soviet state."

Then in the body of the article appears this statement attributed to you:

"The clucking that has gone on about control of the Soviet composer has been largely hearsay. He is unaware apparently of the Soviet cultural program. As an American who has worked in the Soviet theater and cinema, I am all for government participation in show business. Over a period of twenty-five years the Soviet theater has given infinitely more variety than has been evidenced in the London or New York stages. It has given year-round work for the artist, vacations with pay, free day's salaries to young students of the theater. Whenever I write to the young would-be artists of the theater that have given up probably or have been unable to afford study, I am reminded of the young

actor I talked to in Moscow before the war. He was to enroll as a student at the Trade Union Theater, a theater of repertory that was largely supported by trade unionists of a ball bearing factory. I asked him if he was just starting out. 'Oh, no. I have spent one season already in the Realistic Theater and one in the Molle Theater'" and so forth.

Were you correctly quoted in that article?

Mr. Geer. I stand on the grounds of the Fifth Amendment.

Mr. Tavenner. Did that article correctly reflect your views about government participation in the show business --

Mr. Geer. Thanks for reading it, but I stand on the grounds of the Fifth Amendment.

Mr. Tavenner. -- at the time it was alleged to have been made by you?

Mr. Geer. I stand on the same privilege.

Mr. Tavenner. That you refuse to answer?

Mr. Wood. The reporter can't get your indication.

Mr. Geer. I am sorry.

Mr. Tavenner. When were you in Russia?

Mr. Geer. I went on a theatrical tour to see the Moscow Art Festival in 1935.

Mr. Tavenner. Was that the first time that you had been to Moscow?

Mr. Geer. It was.

Mr. Tavenner. The first time you had been in the Soviet Union?

Mr. Geer. It was, sir.

Mr. Tavenner. Is it the only time you have been there?

Mr. Geer. Yes, sir.

Mr. Tavenner. What was the purpose of your trip?

Mr. Geer. To see the theaters. Our theater was in a pretty bad state at this time. It was a repertory theater.

Mr. Tavenner. Did you go alone?

Mr. Geer. I went alone.

Mr. Tavenner. Did you go in a representative capacity of any character?

Mr. Geer. No, just the theater festival tour.

Mr. Tavenner. And did you pay all of your own expenses, or were part of your expenses contributed?

Mr. Geer. Paid my own expenses.

Mr. Tavenner. Was Harold Ware in Russia at that time?

Mr. Geer. Not that I know of, sir.

Mr. Tavenner. Was Harold Ware your brother-in-law?

Mr. Geer. No, sir.

Mr. Tavenner. Are you related in any manner to him?

Mr. Geer. No, sir, not related.

Mr. Tavenner. What was your wife's name?

Mr. Geer. Herta Ware.

Mr. Tavenner. Was she related to Harold Ware?

Mr. Geer. I imagine she was. He has been dead for a number of years.

Mr. Tavenner. What was her relationship?

Mr. Geer. I hadn't met the lady at that time.

Mr. Tavenner. Well, the relationship would be just the same, wouldn't it, then?

Mr. Geer. It would be an in-law relationship. I don't call an in-law a relative.

Mr. Tavenner. I asked you whether he was your brother-in-law.

Mr. Geer. Brother-in-law?

Mr. Tavenner. Yes.

Mr. Geer. No, he is not my brother-in-law.

Mr. Tavenner. What was the relationship of Harold Ware to your wife?

Mr. Geer. I would call him an uncle-in-law.

Mr. Tavenner. An uncle-in-law?

Mr. Geer. Yes.

Mr. Tavenner. What was the relationship of your wife to Mother Bloor?

Mr. Geer. My wife is the granddaughter of an 88-year-old lady known as Mother Bloor to many people who have no truck with Communism.

Mr. Tavenner. And did Harold Ware have any connection of any kind with your trip to Russia?

Mr. Geer. I have never met Harold Ware. I hadn't met my wife at the time either. I had not met my wife.

(Mr. Walter left the hearing room at this point.)

Mr. Tavenner. I hand you a photostatic copy of a passport application which was obtained from the State Department by subpoena duces tecum of a person by the name of Thomas Gilbert, where you appear or the name Will Geer appears as the identifying witness. Will you examine it, please?

Mr. Geer. (After examining document) What was the question you wanted to ask of me, sir?

Mr. Tavenner. I don't recall how the question was worded, but I will now ask you whether or not you were a witness to that application.

Mr. Geer. I recognize the picture. I don't remember the name, but I certainly signed the application.

Mr. Tavenner. And it is your signature?

Mr. Geer. Yes. People frequently ask for favors of that sort, recommendations.

Mr. Tavenner. The man's name appears as Thomas Gilbert in the application. You say you recognize the photograph?

Mr. Geer. I recognize the photograph but not the name.

Mr. Tavenner. You do not know him by the name of Thomas Gilbert?

Mr. Geer. I do not.

Mr. Tavenner. Whose photograph is that if that is not Thomas Gilbert?

Mr. Geer. I wouldn't remember the -- oh, well, I might. It has been a number of years ago. What date was that? I

might have remembered the name, but we meet so many people that it is impossible for me to connect the name with the picture.

Mr. Tavenner. You have just told us that you did not remember him by that name. I want to know by what name you did know the individual whose picture appears there.

Mr. Geer. I just don't recognize that name.

Mr. Tavenner. But who is the man?

Mr. Geer. I don't know.

Mr. Tavenner. You know the man?

Mr. Geer. I know the man's face, but I do not know his name.

Mr. Tavenner. Is it Whitey Roland?

Mr. Geer. I never heard that name.

Mr. Tavenner. Never heard the name Whitey Roland?

Mr. Geer. Never heard the name. 1937 is the date?

Mr. Tavenner. You stated in your affidavit that you had known this individual, Thomas Gilbert, for a period of four years.

Mr. Geer. At that time. That's 1937. At that time I probably did.

Mr. Tavenner. I desire to introduce this photostatic copy into evidence and request that it be marked Geer Exhibit No. 2.

(The document referred to above was marked "Geer Exhibit No. 2.")

Mr. Tavenner. I hand you another application for passport, purporting to be under the name of Thomas Gilbert, a photograph attached, in which Isabel S. C. Wright appears as the identifying witness. Will you examine that application and look at the photograph of Thomas Gilbert?

Mr. Geer. I have never seen that man before.

Mr. Tavenner. It is an entirely different photograph from the one in the application which you signed as a witness, is it not?

Mr. Geer. I would say so, sir.

Mr. Tavenner. Do you know the person whose photograph appears on the application?

Mr. Geer. I have never seen --

Mr. Tavenner. On the application just handed you?

Mr. Geer. I have never seen this face before to my knowledge. I have never seen his face before.

Mr. Tavenner. Did you ever confer with the party whose photograph appears in Exhibit No. 2, which was the first copy I handed you, --

Mr. Geer. To my knowledge --

Mr. Tavenner. Just a moment. -- about his acting as a witness to an application for passport by you?

Mr. Geer. As far as I can recollect, never, to the best of my memory. I don't believe I really understood that, Mr. Tavenner.

Mr. Tavenner. To simplify the question, did you ever talk to the person whose photograph appears on the Exhibit 2 and ask him to act as the identifying witness in an application to be filed by you?

Mr. Geer. To the best of my knowledge, I have never seen the man.

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Mr. Tavenner. Let me hand you again Exhibit No. 2, which contains the photograph of the individual whose photograph you recognize.

Mr. Geer. This is No. 1? Is this Exhibit No. 1?

Mr. Tavenner. Well, it's Exhibit No. 2, but it is the first of the photostats which I handed you.

Mr. Geer. You've got me all mixed up on 2's and 1's. I'm sorry.

Mr. Tavenner. That's easily understandable. So I am handing you now the application which is marked Geer Exhibit No. 2 and contains the photograph of the person known in the application as Thomas Gilbert, and I ask you whether you at any time made an arrangement with the individual whose photograph appears there by which he was to act as the identifying witness for you if you acted as the identifying witness for him.

(At this point, Mr. Potter left the hearing, and Mr. Doyle entered the hearing.)

Mr. Geer. I believe, to the best of my recollection, sir, when I applied for a passport in 1935 my witness was a woman and had nothing to do with this person at all.

Mr. Tavenner. I know, but will you answer my question as to whether or not you ever had conversation with the individual whose photograph appears there of the character that I mentioned to you?

2 Mr. Geer. To the best of my recollection, never.

Mr. Tavenner. How many passports have you obtained?

Mr. Geer. In 1935, the year I went to the festival, and in 1920 I went over in a cattle boat, one of Harold Swift's cattle boats, after I got out of school, but I don't think I had to have a passport then as I remember. Maybe I did. That's about 1920. It's when I was just a kid. I remember I worked over on a cattle boat. And I have forgotten if we had to have passports or not.

Mr. Tavenner. What were the circumstances under which you signed this application which is Exhibit No. 2 as an identifying witness?

Mr. Geer. It's entirely vague in my mind. Someone just asked me that they wanted to get a passport. People frequently come by --

Mr. Tavenner. Had you known the individual for four years?

Mr. Geer. Yes. I think he was something to do with the merchant marine or something or other.

Mr. Wood. Counsel, we are going to have to suspend here for about 20 minutes so the members may answer this call, and we will resume at eleven-thirty.

(Thereupon, at 11:10 a.m., a recess was taken until 11:45 a.m., at which time the following proceedings were had:)

Mr. Wood. Come to order, please.

3 By virtue of the authority vested in me as Chairman of the House Committee on Un-American Activities, I have designated Mr. Doyle and Mr. Jackson and Mr. Wood as a subcommittee to continue this hearing.

Proceed, Mr. Tavenner.

(Mr. Kearney was also present.)

Mr. Tavenner. Yes, sir.

Mr. Geer, do you know the purpose for which Thomas Gilbert sought permission to travel abroad?

Mr. Geer. To the best of my recollection, no. Just he wanted to go. He's a merchant seaman. I think I should add, if you would permit me, that I worked as a merchant seaman in between jobs on shore and naturally I met a great many seamen at that time, and there would be dozens and dozens -- hundreds of people, in fact -- that I couldn't recall the name of and still at the same time I'd be perfectly willing to help them out on getting a reference for a job or anything of that sort.

(At this point, Mr. Velde entered the hearing.)

Mr. Geer (continuing). At the same time, you wouldn't remember their name but you'd know their face.

Mr. Tavenner. You don't mean that you would sign an identifying affidavit that you had known a person for four years if you hadn't known him, would you?

Mr. Geer. I certainly wouldn't.

4 Mr. Tavenner. Well, can you state whether or not the person whose photograph appears on Exhibit No. 2, which I will hand to you again, is a person who was known to you by the name of Roland?

Mr. Geer. No, I have no recollection about the name whatever. The face does look familiar. Just as the face of a lady in the back court there I hadn't seen for 20 years.

Mr. Tavenner. I desire to offer in evidence the second passport application and ask that it be marked Exhibit Geer 3.

Mr. Wood. It will be admitted. I thought it was admitted already.

(The document referred to was marked Exhibit Geer 3.)

Mr. Tavenner. And also the other excerpts from the papers which I read in evidence, namely, the issue of the "Daily Worker" of October 20, 1936, which I ask be marked Exhibit Geer 4, and of the "Daily Worker" of April 27, 1948, which I ask be marked Exhibit Geer 5.

Mr. Wood. They may be marked.

(The documents referred to were marked Exhibits Geer 4 and Geer 5, respectively.)

Mr. Tavenner. Mr. Geer, were you a member of or affiliated in any way with the American Peace Mobilization?

Mr. Geer. Well, there are about four or five hundred organizations listed as being here, and I'd have to really

5 consult this book to find out.

Mr. Tavenner. To find out whether you were a member?

Mr. Geer. No. To find out whether it's -- what it's listed. There are several hundred organizations. It's difficult to remember the names of them, as it is difficult to remember the names of people. So I ask the privilege of looking at this book to find out whether that's one so listed.

Mr. Tavenner. What difference does it make, in answer to the question of whether or not you were a member, as to whether it's listed in a book?

Mr. Geer. I simply list all things like this as an -- emotional words used in a time that's altogether-- It's like --

Mr. Tavenner. That doesn't change the fact of your membership or non-membership, does it?

Mr. Geer. No. I just simply stand on the grounds of the Amendment.

Mr. Tavenner. In other words, you refuse to answer on the grounds that to do so --

Mr. Geer. Might incriminate me.

Mr. Tavenner. -- might tend to incriminate you?

Mr. Geer. Those things are years ago.

Mr. Kearney. That is again a period of ancient history, Mr. Chairman.

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Mr. Geer. Yes. At the present time, hospital benefits. I play veterans' hospitals. A little group goes around and plays veterans hospitals. For all I know they might be listed in another six months as something altogether out of order. Things change very rapidly nowadays.

Mr. Tavenner. Were you at any time a sponsor of the Cultural and Scientific Conference for World Peace?

Mr. Geer. The name doesn't sound familiar, but I'd like-- I really don't recall the name of that one, sir. I'm sorry.

Mr. Tavenner. All right. It was held on March 25th, 26th and 27th of 1949 in New York City under the sponsorship of the National Council of the Arts, Sciences and Professions.

Mr. Wood. What is your answer?

Mr. Geer. The name sounds unfamiliar to me, but I would stand on the grounds of the same privilege.

Mr. Wood. You mean you decline to answer the question?

Mr. Geer. On the ground of the same privilege, sir.

Mr. Tavenner. Have you at any time been a member of or affiliated with the International Workers Order?

Mr. Geer. I would stand on the same privilege.

Mr. Wood. That isn't an answer, Mr. Geer. Do you answer the question?

Mr. Geer. I refuse to answer on the grounds of the same privilege. That is the correct wording? Thank you, sir.

Mr. Tavenner. Were you at any time a member of or

7 affiliated with the International Labor Defense?

Mr. Geer. I refuse to answer the question on the same grounds, sir.

Mr. Tavenner. Were you at any time affiliated with the Veterans of the Abraham Lincoln Brigade?

Mr. Geer. I would decline to answer that on the same grounds, sir.

Mr. Tavenner. Were you at any time affiliated with the Theater Arts Committee?

Mr. Geer. I would decline to answer that question on the same grounds, sir, on advice of counsel.

Mr. Tavenner. Were you at any time affiliated with the Workers Alliance of Greater New York either as a sponsor of any of its programs or policies or activities?

Mr. Geer. I would decline that answer tending to incriminate me. I couldn't be responsible for the use of my name.

Mr. Wood. Well, now, which?

Mr. Geer. May I link them together, sir? I'd appreciate it.

Mr. Tavenner. You are a member of the Screen Actors Guild?

Mr. Geer. I am, sir. I pay dues. I am a life member of the Actors Equity Association and AFRA, radio organization. Those are the only organizations I can think of I paid dues

to in my life.

Mr. Tavenner. Have you ever paid dues to the Communist Party?

Mr. Geer. Decline on the grounds it might tend to incriminate me.

Mr. Tavenner. Were you ever questioned by officials of the moving picture industry regarding your alleged activity in Communist front organizations -- that is, organizations which have been cited as Communist fronts by the Attorney General of the United States and this Committee or other committees?

Mr. Geer. No. They simply told me they didn't believe everything they read.

Mr. Tavenner. Then, they discussed the matter with you prior to your employment?

Mr. Geer. Just casually. People around the studio. I wouldn't remember the names.

Mr. Tavenner. Who was it said to you they didn't believe everything they read or heard?

Mr. Geer. That's an old saying of mine too. I don't know which one.

Mr. Tavenner. You quoted some official of the moving picture industry as having made that statement.

Mr. Geer. I wouldn't recall who it was, sir.

Mr. Tavenner. Well, whom did you talk to on the subject

of Communist front organizations within the industry?

Mr. Geer. I can't remember. There are many people that discuss the subject, but they would probably be in the hundreds. I couldn't possibly remember their names.

Mr. Tavenner. Did you discuss it with them at the time of your employment on any of the projects that you undertook?

Mr. Geer. To my recollection, no, sir.

Mr. Tavenner. Were you employed by any of the people with whom you had discussed that subject?

Mr. Geer. I imagine so.

Mr. Tavenner. Who were they?

Mr. Geer. I wouldn't recollect offhand, sir, but I would presume so because I have done 15 pictures with four major studios.

Mr. Tavenner. And did any of those producers talk to you about your activities either within -- alleged activities within the Communist Party or in Communist front organizations? That is, organizations cited as being Communist front organizations?

Mr. Geer. I discussed it with one director perhaps, and he asked me just what I was anyway, and I told him I was a conservationist.

Mr. Tavenner. Conservationist?

Mr. Geer. Conservationist, sir. That is my philosophy. I believe in returning the land to the same shape we found it

in. I believe also in conserving the things that one-world Wendell Willkie talked about and FDR got for us. That's my philosophy.

Mr. Tavenner. Now, did he ask you about communism?

Mr. Geer. No, not to my recollection. He asked me what I was anyway. That was my answer.

Mr. Kearney. Who was that director? What was his name?

Mr. Geer. I can't recollect the name of it, the particular occasion, but I do remember making that statement, because the man happened to be opposed to FDR, and he didn't think much of it, whoever it was.

Mr. Tavenner. But you did not tell him that you had been connected with Communist front organizations?

Mr. Geer. I stand on the grounds of the Fifth Amendment in answering that question, sir, because I already said that that's a hysterical word.

Mr. Tavenner. I do not see how it could tend to incriminate you to state whether or not you discussed the subject with an employer, an employer with you.

Mr. Geer. Well, I'm-- I really-- That's just something casual that happens in everyday life. I have really-- That's all the conversation I happen to recall on it. I say that would happen, oh, an average of once a day during the past few years, discussions with people about philosophy.

Mr. Tavenner. I'm speaking of with your employers. Did

your employers discuss your activities with you daily?

Mr. Geer. Never in connection with employment to the best of my knowledge. I would be quite willing to discuss it with them any time.

Mr. Tavenner. More willing than you have been with this Committee?

Mr. Geer. I should say so, sir, because this is a peculiar atmosphere we are living in today. And the citizen has to see clearly all the time how important it is to preserve individual rights.

Mr. Tavenner. You would answer then questions propounded to you by your employer as to whether or not you had been or are at the present time a member of the Communist Party?

Mr. Geer. I should think I would, sir.

Mr. Tavenner. I have no further questions.

Mr. Geer. Thank you very much.

Mr. Wood. Mr. Doyle?

Mr. Doyle. No questions.

Mr. Wood. Mr. Velde?

Mr. Welde. Do you consider yourself to be a patriotic citizen?

Mr. Geer. I do indeed, sir. I love America. I love it enough to want to make it better.

Mr. Velde. In the event of an armed conflict in which the United States would find itself opposed to Soviet Russia,

would you be willing to fight on the side of the United States?

Mr. Geer. Factually, I would grow vegetables for victory for the Farm Bureau as I did before and play hospitals. It would be a wonderful idea, in fact, if they put every man my age in the front lines and in Washington fellows on the other side. I think wars would be negotiated immediately. I approve of that.

Mr. Velde. You say you would be willing to join the army?

Mr. Geer. Indeed I would, sir, if they could take me.

Mr. Velde. That's all.

Mr. Geer. My function is growing vegetables and entertaining, however.

Mr. Kearney. Mr. Geer, there is one thought running through my mind on your various answers here, and I wish you would explain to me because I just can't get your reasoning. Will you tell this Committee as to membership in these various organizations that have been asked you by counsel and that you have declined to answer on the ground it might incriminate you how such an answer would incriminate you?

Mr. Geer. Well, in my opinion it's something set up outside. It's the committee setup. And you yourself or this Committee has made these stipulations. It's something that has been set up and to my mind created artificially.

Mr. Kearney. You mean to say that this Committee has set up the fact that if you said that you belonged to any one of these particular organizations asked by the counsel that we would have you in the position where you have incriminated yourself?

Mr. Geer. I don't quite understand that, but so far as this Committee is concerned I believe so, sir. That's my feeling today in 1951.

Mr. Kearney. In other words, you think that this Committee is a persecuting committee?

Mr. Geer. To my mind there's great similarities between the Inquisition and people like in our country that have been persecuted, like Mormons.

Mr. Kearney. Is that yours or your counsel's?

Mr. Geer. That's my own opinion.

Mr. Kearney. I see counsel advising you on your answers there.

Mr. Margolis. I will be glad to give you my opinion, Mr. Kearney.

Mr. Kearney. You're not testifying.

Mr. Margolis. No, but I'd be glad --

Mr. Geer. I'd be glad to answer that question.

Mr. Kearney. Do you believe, Mr. Geer, that the Congress of the United States has the right to set up a committee such as this is to search out subversive activities in this

country?

Mr. Geer. I'm an entertainer and not a lawyer. I wouldn't know whether it would be right or not.

Mr. Kearney. Well, you seem to have enough answers on all other subjects here, questions. Can't you answer that question yes or no?

Mr. Geer. As an entertainer simply and not a lawyer, I really couldn't answer that question, sir. In my opinion, I think it would be more important right now to investigate inflation and the high cost of living. That's my own opinion.

Mr. Kearney. Well, I think you've got something there too.

Mr. Geer. We all of us have to appear in a turkey once in a while. I don't think the public is seriously interested in the fact --

Mr. Kearney. That's all, Mr. Chairman.

Mr. Wood. Mr. Jackson?

Mr. Jackson. Mr. Geer, you say you appeared in a picture called "The Tall Target" in February or March?

Mr. Geer. February or March of this year, sir.

Mr. Jackson. I should preface this for the record that the introduction of names, if any, has no particular connotation. Who was the producer of "Tall Target"?

Mr. Geer. The producer of the picture was I believe Mr. Richard Goldstone.

Mr. Jackson. Who did the script?

Mr. Geer. I wouldn't know about that, sir. I met a man named -- on the set -- but I couldn't recollect his name.

Mr. Jackson. Who was the director of the picture?

Mr. Geer. The director of the picture was Anthony Mann.

Mr. Jackson. And on "Lights Out" who was the producer?

Mr. Geer. The producer on that picture was a man named Buckner, a very brilliant producer, and the director was an exceptionally remarkable director named Marc Robeson, who has had several successes.

Mr. Jackson. Who did the script on "Lights Out"?

Mr. Geer. I imagine the producer did. He usually does his.

Mr. Jackson. On "The Barefoot Mailman," who was the producer?

Mr. Geer. The producer on that, Mr. Cohn I think. He's the son-in-law of Harry Cohn. I believe that's the name. Robert Cohn.

Mr. Jackson. Do youknow who wrote the script on that?

Mr. Geer. No. It was a western laid in Florida. That's about all I recollect about it.

Mr. Jackson. And the director?

Mr. Geer. The director of that was quite a brilliant young director named Earl McAvoy from Boston.

Mr. Jackson. What is your agency, Mr. Geer?

Mr. Geer. My agency is Paul Wilkins, 906 Sunset Boulevard.

Mr. Jackson. On the Strip, is it? On the Strip?

Mr. Geer. Yes. On the Strip, sir.

Mr. Jackson. I stress again that the answers to the questions necessarily have no connection with any subversive activities.

That's all, Mr. Chairman.

Mr. Geer. Thank you very much.

Mr. Wood: Mr. Geer, did I understand you to say in response to counsel's question a while ago concerning the conversations that you had had with the employers that some one of them had told you that he didn't believe all he read about your connection with --

Mr. Geer. Yes. And I added I don't believe all I hear either.

Mr. Wood. Well, in connection with the organizations about which you have been interrogated by counsel, particularly concerning your affiliation or membership with them, don't you think that it would be enlightening to the party, whoever it was in connection with your employment that made that expression that he didn't believe all he read in the paper, to set him completely right about it now by answering the questions frankly here?

Mr. Geer. I think there is too decided an atmosphere

of fear nowadays and hysteria to answer that, sir.

Mr. Wood. Don't you feel now that your declination to answer questions here leaves you in the position of either giving false testimony or of tacitly admitting your membership therein?

Mr. Geer. I don't feel so, sir.

Mr. Wood. You don't?

Mr. Geer. No, I don't really.

Mr. Wood. If you're not a member of such organizations, to say so wouldn't incriminate you, would it?

Mr. Geer. I'd appreciate it so much, Mr. Wood, if you'd ask me questions about the thousands of other benefits I played.

Mr. Wood. I'm asking you about the questions I'm concerned about and that this Committee is concerned about.

Mr. Geer. That's why --

Mr. Wood. And I would very much appreciate a frank answer. I ask you the question: If you are not a member of a single one of these organizations about which you have been interrogated, do you admit that it wouldn't incriminate you to say you are not a member of them? Don't you admit that?

Mr. Geer. Mr. Wood, --

Mr. Wood. I'd like an answer to that question if I may.

Mr. Geer. I frankly don't know how to answer that

question.

Mr. Wood. You don't know how to answer it?

Mr. Geer. I don't know how in this day, 1951.

Mr. Wood. I will try to make it a little more explicit. You are asked particularly about membership -- well, in the Communist Party. Now, if you are not a member of the Communist Party and have never been, do you think it would incriminate you to say so?

Mr. Geer. At this particular time, although the Communist Party is a perfectly legal one, I think they should --

Mr. Wood. I'm asking if you're not a member would it incriminate you to say you're not a member?

Mr. Geer. I'm standing on the Constitution. I believe that they're being persecuted now like the Mormons, the Jews, the Quakers, the Masons --

Mr. Wood. That isn't responsive.

Mr. Geer. -- even radical Republicans in Lincoln's day.

Mr. Wood. That's not responsive to my question.

Mr. Geer. I'm trying to answer directly, sir.

Mr. Wood. I want to know what your conception is about what incriminates you to tell the truth before this Committee, if it is the truth, that you are not a member of the Communist Party. That wouldn't in any sense incriminate

you, would it?

Mr. Geer. I really believe, sir, that the best answer to that, that I'm just allergic to meetings and things of that sort, and I stand on the advice of my counsel that --

Mr. Wood. And decline to answer that question?

Mr. Geer. In this particular day, April 11, 1951, I do, sir, with the situation of the world as it is. It's a hysterical situation.

Mr. Wood. That's all.

Mr. Geer. Thank you, sir.

Mr. Velde. I have one more question. Did I understand you to say that you felt the Communist Party was a legal party?

Mr. Geer. I understand so. I believe that.

Mr. Velde. You understand it is?

Mr. Geer. To my understanding.

Mr. Velde. Would it be any crime to admit your membership in a legal party then?

Mr. Geer. In this day of hysteria it is, sir.

Mr. Velde. That's all.

Mr. Geer. Because they're like --

Mr. Wood. Then you want to leave it before this Committee then that in your opinion it would subject you to the danger of self-incrimination to either admit it or deny it?

Mr. Geer. I think so, sir.

Mr. Wood. Even if your denial was true? If you should deny it and it should be true, that would still incriminate you? Is that the way you want to leave it?

Mr. Geer. Well, I'm just simply an entertainer, and I'm not a lawyer, sir, and I can't testify.

Mr. Wood. Is that all the answer you desire to give the Committee?

Mr. Geer. That is, sir. We don't get the training in law that you do down in Athens, Georgia.

Mr. Wood. You have a couple of very astute counsel. You can confer with them.

Mr. Geer. I trust lawyers even when they back shows I'm in. I have had some bad experiences in one called "Tobacco Road."

Mr. Wood. I didn't ask your opinion about lawyers. I'm just commenting on the fact you have one on each side of you.

Mr. Geer. I trust the lawyers, sir.

Mr. Wood. Did the lawyers advise you to say that it would tend to incriminate you to deny your membership in an organization to which you have never belonged?

Mr. Geer. Well, I take a lawyer's backing if he backed a play, but in this situation --

Mr. Wood. I asked if they advised you --

Mr. Geer. Mr. Wood, --

Mr. Wood. You said you answered on the advice of counsel. I want to know if the counsel have advised you that that is a correct answer and bona fide, straightforward --

Mr. Geer. I think we're getting out of bounds, Mr. Wood, about the lawyers and things. I'm just simply an entertainer and like to entertain for the public.

Mr. Wood. Then do you want to decline to answer that question as to whether or not the attorneys advised you?

Mr. Geer. I think it would be advisable, sir. I'm sorry.

Mr. Wood. All right, if you want to leave that cloud on them.

Mr. Geer. Oh, there are lots of clouds, war clouds, all sorts of clouds.

Mr. Wood. That's all.

Mr. Geer. Thank you, Mr. Wood and Committee.

(Witness excused.)

Mr. Tavenner. Mr. Robert Lees.

Mr. Wood. Mr. Lees, do you solemnly swear that the evidence you give this Committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. Lees. I do.

Mr. Wood. For the purpose of this investigation, Mr. Reporter, let the record disclose that there is a quorum of

the full Committee present -- Mr. Jackson, Mr. Velde, Mr. Kearney, Mr. Doyle and Mr. Wood.

SWORN TESTIMONY OF ROBERT LEES

Mr. Tavenner. What is your full name, please, sir?

Mr. Lees. Robert Lees.

Mr. Tavenner. Are you represented here by counsel?

Mr. Lees. Yes, I am.

Mr. Tavenner. Will counsel please identify themselves for the record?

Mr. Kenny. Robert W. Kenny, Los Angeles.

Mr. Margolis. Ben Margolis, Los Angeles.

Mr. Lees. I happen to have a statement here I would like to introduce at this time if I may.

Mr. Wood. When counsel has finished his examination, we will be glad for you to file any statement with the clerk for the record.

Mr. Lees. Thank you.

Mr. Tavenner. Mr. Lees, will you state when and where you were born, please, sir?

Mr. Lees. I was born in San Francisco, July 10, 1912.

Mr. Tavenner. What is your present place of residence?

Mr. Lees. Los Angeles. 742 Schumacher Drive, Los Angeles 48.

Mr. Tavenner. What is your present occupation?

Mr. Lees. I am a screen writer.

Mr. Tavenner. How long have you lived in California?

Mr. Lees. All my life.

Mr. Tavenner. Have you been engaged in the practice of your profession elsewhere or solely in California?

Mr. Lees. Only once, sir, I believe I would say was outside of California, when I came to Washington to write a film for General Sommerville called "Substitution and Conversion" during the war. It was a film that was necessary for conservation of critical materials at the time.

Mr. Tavenner. What has been your educational background and training?

Mr. Lees. I was in grammar school in San Francisco, Lowell High School, San Francisco. I came to Los Angeles and started at U.C.L.A., and unfortunately there was a depression on at the time and I couldn't finish my freshman year, and that's the conclusion of my education formally.

Mr. Tavenner. Will you give the Committee a brief account of your employment record?

Mr. Lees. I started writing-- Well, let me put it this way. I started acting in an extra capacity, bit capacity, for the years 1930 to 1934. Starting in 1934 I became a writer at Metro-Goldwyn-Mayer, where I did some 55, roughly, short films -- Robert Benchley, Pete Smith, Crime Doesn't Pay.

Quite a few shorts, two of which won Academy Awards at the time.

Then I started writing features. And they were primarily comedies. There was one, "No Time for Love," with Fred MacMurray, Claudette Colbert.

Mr. Tavenner. When was that?

Mr. Lees. It's going to be very difficult for me to get exact dates on these things. I think that roughly was about 1942 I believe, 1941, something like that. I can't really recall exactly the dates of these films.

But then I worked at Universal-International and did quite a few films for them, mostly Abbott and Costello comedies; I think about five or six of them. "Hold That Ghost," "Meet Frankenstein," the present one "Meet the Invisible Man," "Widow of Wagon's Gap." I can't recall them. Must have been five or six of those.

Mr. Tavenner. What was the last production that you worked on?

Mr. Lees. The last production released?

Mr. Tavenner. Yes.

Mr. Lees. Or the last employment?

Mr. Tavenner. Let us say the last employment.

Mr. Lees. The last employment I had was at Republic Studios where I was employed to write a picture for Judy Canova.

Mr. Tavenner. When was that?

Mr. Lees. I don't quite know, but it was about-- I would think about a week or two before I received my subpoena, and I remember attributing the fact that I was suddenly let go to the fact that maybe my appearance before this Committee was responsible.

Mr. Wood. You were just asked when it was.

Mr. Lees. Well, I couldn't understand why I was not working in the middle of the assignment was all. I wanted to explain the reason, Mr. Wood, as I understand it.

Mr. Wood. Well, now, will you now answer the question when it was?

Mr. Lees. I say about three or four weeks before -- oh -- I received my subpoena. It was the beginning of this year sometime.

Mr. Tavenner. What was your last employment prior to that?

Mr. Lees. My last employment prior to that, at Universal-International Studios where I was working on a picture for Jimmy Durante and Donald O'Connor.

Mr. Tavenner. And what was the last production that you worked on?

Mr. Lees. The last production was "The Real McCoy" for Abbott and Costello, which hasn't been released, and the one before that which is now playing the theaters is "Meet the

Invisible Man."

Mr. Tavenner. And what was the date of your work on those productions?

Mr. Lees. It's going to be very difficult.

Mr. Tavenner. I mean the date of your employment let us say.

Mr. Lees. Well, it's hard for me to say this, for the simple reason that some of these pictures have been written I would say maybe a year before they were released. The latter part of 1950 I was working on the Jimmy Durante-Donald O'Connor film. The Abbott and Costello film I guess was at the beginning of that year approximately, 1950.

Mr. Tavenner. Will you tell the Committee the circumstances and the details of your employment for those two pictures, "The Real McCoy" and-- What was the name of the other one?

Mr. Lees. "Meet the Invisible Man." The circumstances I believe are similar to the circumstances of any writer in Hollywood who's employed. You're called up by your agent and told to go out to the studio, that you have a job. If you're not called by your agent, you're not working.

Mr. Tavenner. Who was your agent?

Mr. Lees. My agent is the Sam Jaffe Agency. It's on Sunset Boulevard. I don't know the exact address.

Mr. Tavenner. Did you confer with your employer before

accepting the employment, or was that done entirely through your agent?

Mr. Lees. No, sometimes there would be a discussion as to the story and whether or not we felt like -- whether I felt the story could be done or not.

Mr. Tavenner. That was prior to your employment?

Mr. Lees. Sometimes. Usually you would have the script to examine to see whether you felt suitable as a writer or that you liked the story or that you thought you could do the job. If you felt that you could and the studio wanted to hire you, you said that you could and you were hired.

Mr. Tavenner. Were you represented by any other agency other than the one you have mentioned?

Mr. Lees. I was represented by two other agencies in the time that I have been working in films. I was represented for a great number of years by the Paul Kohner Agency. I was represented a short time --

Mr. Tavenner. Will you state the name again, please?

Mr. Lees. Paul Kohner, K-o-h-n-e-r. The Paul Kohner Agency. And for a short time with the Nat Goldstone Agency.

Mr. Tavenner. Was a person by the name of George Wilmer your personal agent in connection --

Mr. Lees. He was the agent in charge of writers for Nat Goldstone, and on that basis he represented me along with others in the agency who were assistants in the literary

department.

Mr. Tavenner. Has that representation continued on to the present time?

Mr. Lees. That representation was terminated. I don't know exactly what day it was or what date it was, but I believe I have been with the Jaffe Agency for over two years or something like that. Two years I believe.

Mr. Tavenner. What was the reason for the termination of your relationship?

Mr. Lees. I felt, as when I left Mr. Kohner, that I was not getting the story sales and the jobs at the time. Whether it was the agent's fault or whether it was the fact the industry was in a slump because of the world situation some two years back-- It's picked up since. I left anyhow and have been working with the Sam Jaffe Agency. I have been represented, rather, by the Sam Jaffe Agency.

Mr. Tavenner. Did others leave that agency at the same time that you did?

Mr. Lees. I don't know who left or who didn't leave, but there has been a great number of circulations among agents and their clients. You stay with an agency for a while, and if you don't like the jobs you're getting or if you don't think you're getting jobs, you change. You change for reasons that maybe a new agency would want to make an impression with you and get you a job because you're fresh,

and you might feel like you're an old "has been" if you have been with an agency too long. There's a constant movement around. Some are satisfied for a while with their agents, but I have known writers to leave one agency and go to two or three others and come back to the original one.

Mr. Tavenner. You spoke of the practice of conferring with officials of your various employers about the story --

Mr. Lees. Yes.

Mr. Tavenner. -- prior to your employment, --

Mr. Lees. Yes.

Mr. Tavenner. -- which is a reasonable and natural thing.

Mr. Lees. That's right.

Mr. Tavenner. Who are some of those with whom you have conferred?

Mr. Lees. Robert Arthur has been the producer of quite a few of the Abbott and Costellos I have worked on.

Mr. Tavenner. Of what movie industry?

Mr. Lees. At Universal-International.

Mr. Tavenner. All right. Will you name others?

Mr. Lees. Let me see. Sidney Pickert was the producer at Republic on our last picture -- my last picture. I can't-- I worked for Jack Chertok originally in Metro-Goldwyn-Mayer Shorts Department.

Mr. Tavenner. Will you spell that, please?

Mr. Lees. C-h-e-r-t-o-k I believe is the spelling. Let's see. My mind has suddenly gone blank. I can't recall any other producers, but I know there are quite a few. I'm trying to think of them.

Mr. Tavenner. I'm not asking for the names of producers generally. I'm asking for those with whom you had discussions of your script and the story.

Mr. Lees. Oh, that's very hard to say in the sense that I don't know what you'd call discussions. Sometimes there would be no discussion. The script would be taken to me by the agent. I'd say I would want to go to work on this. And if the studio had already made up its mind that I was the man to write the film, the job was done and the discussions took place after I was hired. There have been many interviews I have gone on in which no one has been hired because of a feeling of mutual dissatisfaction perhaps with story and concepts.

Mr. Tavenner. Have there been any instances in which there was refusal for other reasons?

Mr. Lees. I don't know what you mean by "other reasons."

Mr. Tavenner. Reasons other than story concept.

Mr. Lees. Not particularly that I know of. There might have been reasons of maybe a personality problem, but that's whether the producer felt he could get along with

you. That might be a reason.

Mr. Tavenner. In any of the instances in which you were not employed were you questioned about your affiliations with the Communist Party or any Communist front organizations? That is, organizations which had been cited by the Attorney General of the United States or this Committee or other organizations, Government organizations?

Mr. Lees. Was I questioned?

Mr. Tavenner. Yes.

Mr. Lees. One moment, please.

I wanted to be sure about my legal ground on this. The reason-- There has been no question of political affiliations in terms of my employment that I have discussed or have been asked to discuss by any of the people I have worked for. Even up to the very last time I was hired the general concept seemed to be that a man was hired on his ability as a writer and not on any kind of political affiliations he might have, and simply as to whether he could do the job or not do the job.

Mr. Tavenner. When you were employed by Universal and various of the other groups, who within those groups were actually responsible for your employment?

Mr. Lees. I really don't know how the ladder of studio officialdom works, whether the individual producer could make the decision or whether the story department could make the

decision or whether it had to travel all the way up to Mr. Yates or whoever it might be who was in charge of the studio. I never quite know where these decisions come from. I believe that most producers have an autonomy to hire within their own story problems, their stories they have been assigned to.

Mr. Tavenner. With whom did you deal?

Mr. Lees. Oh. Sometimes with the story editor and mostly with the producer directly in charge of that production. And sometimes, well, naturally, after you have been at work on a picture, you do talk with the director, you do talk with the executive producer, and sometimes you might even have conferences, I have heard, with the head of the studio.

Mr. Tavenner. Did you have an associate writer or partner?

Mr. Lees. I think that's a matter of public record, the associate that I have worked with. I have been a member of a team for a great number of years.

Mr. Tavenner. Well, who's on the team?

Mr. Lees. I think you could find that out very simply by consulting the public records. It's on the screen and so forth and so on.

Mr. Wood. Well, do you know? You know who it is, don't you?

Mr. Lees. Well, I just simply say that this is something that the Committee is asking me about which, as I said, is

a matter of public record, and I think that the Committee could find out very simply by consulting those records. It probably knows by consulting those records already. I'm curious as to --

Mr. Wood. You're asked to name them.

Mr. Lees. What's that?

Mr. Wood. You're asked who they were. Do you know?

Mr. Lees. I say that this is a matter of public record. I know who I collaborated with.

Mr. Wood. Well, would you mind telling the Committee? I don't know.

Mr. Lees. Is there any particular reason in regard to this question?

Mr. Tavenner. A very definite reason.

Mr. Lees. Could you clarify that?

Mr. Tavenner. No. I'm asking you to answer the question.

Mr. Lees. On this question I'd like to first give you my reasons why I might be claiming this privilege at a future date, and I think the ground should be put in the record. I'm claiming the right not to answer that question on the grounds of the First Amendment, which I believe guarantees freedom of belief and expression, and the Fifth Amendment which says that a man is not required to testify against himself. And for this reason I decline or do not wish to

answer that question.

Mr. Tavenner. Do you contend that it might tend to incriminate you to state before this Committee who are engaged in the writing profession with you?

Mr. Lees. Well, I do know this: That there are a great number of organizations that this Committee has deemed to be subversive, and my connections with any individual that can be connected with these organizations can tend to incriminate me, and for this reason I have declined to answer that question.

Mr. Tavenner. You didn't hesitate to answer as to the names of producers and various other persons with whom you had conferred in connection with the employment for the writing which you have done. I can't understand why you claim that to name the individuals who assisted you in the writing might tend to incriminate you.

Mr. Lees. Well, I believe this is a problem that is up to me as an individual to decide what will incriminate me and what won't, and I so decide at this moment.

Mr. Tavenner. Well, you have your counsel to advise you, but it is certainly outside the law, at least in my personal opinion.

Mr. Lees. What was that again?

Mr. Tavenner. I said in my personal opinion it's certainly the weight of authority that a person has not the

right, a witness has not the sole right to determine that question; that it is a duty resting upon him to give information to the tribunal, in this case the Committee, upon which it might base a decision as to whether or not you should be asked to answer the question. You have counsel there. I suggest that you confer with them.

Mr. Lees. Well, --

Mr. Tavenner, on the advice of counsel I stand on the reasons previously stated.

Mr. Kearney. Even though you previously stated this was a matter of public record?

Mr. Lees. Well, I said --

Mr. Kearney. Did you state that?

Mr. Lees. What's that, sir?

Mr. Kearney. Did you state that?

Mr. Lees. I stated --

Mr. Kearney. That the names of your associates were public record?

Mr. Lees. That's true.

Mr. Kearney. And even with it being public record you decline to answer on the ground that it might incriminate you?

Mr. Lees. Well, that's true, because of the fact that this Committee can make me testify against myself. This is something I refuse to do.

Mr. Kearney. How is that testifying against yourself?

Mr. Lees. This is my feeling and the feeling of my counsel, and I have taken that advice and I have considered that as correct advice.

Mr. Doyle. May I ask the witness one question there, please?

Mr. Lees, will you direct my attention to where in the public record the names of all your associates with whom you associated may be found?

Mr. Lees. You can consult the --

Well, I-- What I was trying to point out, Mr. Doyle, was the fact that the Committee could find this information, and that drawing this information from me -- the right to find out what the reasons were -- and I found instead of definite reasons I had a feeling that this was something that required my standing on the Fifth Amendment, which I did. In talking that way previously I merely want to say this was no information I felt that was being withheld from the Committee's examination that way.

Mr. Doyle. I can understand that, but now will you answer my question? You say it is a matter of public record. Where? As a member of this Committee and fellow citizen, I am not familiar with where your name has appeared with your associates. Apparently your name appeared with your associate writers voluntarily on your part. You're rather proud of them, of the fact that you have made a great

success in the profession, and I compliment you on your success. But where may I go if I want to find that record, please? You're not ashamed of the names of those associates I presume or they wouldn't be with your permission a matter of public record.

Mr. Lees. I do decline to answer it because I believe that's the same question I declined to answer before, Mr. Doyle.

Mr. Doyle. Well, very frankly, I figured it was an honest-to-God way, my question, to ask you a frank, open question. I'm not trying to trap you. But when you voluntarily allow your name to be associated in the public record on a film or script and tell us that it is a public record, why then you hesitate to tell us the names of those people or where the record is I don't savvy.

Mr. Lees. Mr. Doyle, I think you just answered the question yourself. You said where the names can be found.

Mr. Doyle. Well, where can they be found?

Mr. Lees. You just said so.

Mr. Doyle. Where?

Mr. Lees. It's in the record at the moment I believe, if you want to reexamine the question you just asked.

Mr. Doyle. What record?

Mr. Lees. I think you answered the question.

Mr. Doyle. I don't know any record. I haven't seen any

record where your associates are listed.

Mr. Lees. Well, Mr. Doyle, I do feel that I have answered the question as clearly as I can, and I have stood on my privilege, and that's the best I can do.

Mr. Kearney. If you were given the names of those associates, would you admit them?

Mr. Lees. I have claimed the privilege on that reason.

Mr. Wood. Further questions by counsel?

Mr. Tavenner. Yes, sir.

You state that you refuse to answer because to do so might tend to incriminate you. Do you mean that to answer the question as to who was your associate in writing any of these works, these productions, that to divulge that name might subject you to criminal prosecution of some kind?

Mr. Lees. I explained my reasons when I first declined to answer the question.

Mr. Tavenner. Have you consulted or collaborated in any of your work with an individual by the name of Fred I. Rinaldo?

Mr. Lees. I refuse to answer the question on the ground previously stated.

Mr. Tavenner. Are you acquainted with an individual by the name of Elizabeth Leech?

Mr. Lees. I decline to answer.

Mr. Tavenner. Sometimes referred to as Elizabeth Leech

Glenn?

Mr. Lees. I decline to answer that question on the ground previously stated.

Mr. Tavenner. Are you acquainted with Carl Winter?

Mr. Lees. I decline to answer that question on the grounds previously stated.

Mr. Tavenner. Are you acquainted with Waldo Salt?

Mr. Lees. Waldo Salt happens to have traveled across the country with me. I know him as a writer.

Mr. Tavenner. Did you attend a meeting in September of 1943 with Waldo Salt -- rather, at the home of Waldo Salt -- which was attended by Carl Winter and Elizabeth Leech?

Mr. Lees. I decline to answer the question on the ground previously stated.

Mr. Tavenner. Mr. Lees, the Committee is in possession of information indicating that you were issued a registration card No. 47172 in 1944 in the Communist Party. In fact, it was -- yes, I think that is right -- for the year 1945. Were you issued that card, that registration card?

Mr. Lees. I decline to answer that question, Mr. Tavenner, on the ground previously stated.

Mr. Tavenner. In 1944 were you the holder of Communist Political Association Book bearing number 4607?

Mr. Lees. I decline to answer that question for the

same reasons.

Mr. Tavenner. Was there issued to you a 1943 Communist Party book bearing number 25136?

Mr. Lees. I decline to answer on the previous grounds, previously given.

Mr. Tavenner. There was testimony given here before this Committee yesterday by Mr. Sterling Hayden. Do you know Mr. Hayden?

Mr. Lees. I was in the room at the time Mr. Hayden made that statement, and I recall him saying something to the effect that he was a member of some sort of cell that contained back-lot workers and the only white collar worker he knew about was someone named "Bernie." And I was surprised when he mentioned the name Robert Lees in this hearing. And the Committee declined or didn't seem to bother to question further Mr. Sterling Hayden on that question.

Mr. Wood. You are asked now if you know him.

Mr. Lees. What was that?

Mr. Wood. The question was asked you by counsel if you know Sterling Hayden.

Mr. Lees. Well, I have seen him here at this meeting.

Mr. Tavenner. You know that wasn't my question. Are you acquainted with Sterling Hayden -- not whether you have seen him.

Mr. Lees. Well, on the basis of what happened here

the other day and the name and the questions you're asking me, I decline to answer that question on the ground previously stated.

Mr. Tavenner. Well, you heard his testimony here. Is it true you were a member of the Communist Party? Is that true or false?

Mr. Lees. I decline to answer that question, Mr. Tavenner, I have told you, on the ground previously stated.

Mr. Tavenner. Have you at any time been a member of the Communist Party?

Mr. Lees. I decline to answer that statement, Mr. Tavenner.

Mr. Tavenner. Are you now a member of the Communist Party?

Mr. Lees. I decline to answer that statement, Mr. Tavenner, on the ground previously stated.

Mr. Tavenner. Have you ever attended meetings of any kind at the home of Abe Polansky?

Mr. Lees. What do you mean by "meetings"?

Mr. Tavenner. Meetings. Have you ever been at the home of Abe Polansky when other persons were there?

Mr. Lees. Well, since I had been in the hearing room the other day and heard the gentleman mentioned by Mr. Hayden among others, I decline to answer that question for the reason I have given in declining to answer anything about Mr. Hayden

previously.

Mr. Tavenner. Are you a subscriber to the "Daily People's World," "The Worker," and "The Daily Worker" or any of them?

Mr. Lees. I believe that there is an addition to a list of organizations that have been deemed subversive quite a number of publications that are also deemed subversive. I believe these publications are on that list, and I refuse to answer that question on the ground previously stated.

Mr. Tavenner. Have you made contributions to any of the organizations which you have referred to as having been cited as Communist organizations, including specifically the American Youth for Democracy?

Mr. Lees. That --

Mr. Tavenner. As one of them?

Mr. Lees. Mr. Tavenner, is that on your list?

Mr. Tavenner. Yes, it has been cited.

Mr. Lees. If it's on your list, I decline to answer that question for the ground previously stated.

Mr. Tavenner. Have you made contributions to the People's Educational Center?

Mr. Lee. I see it's on your list, Mr. Tavenner, and I refuse to answer on the ground previously stated.

Mr. Tavenner. Were you a delegate to the state --

Mr. Wood. Just a moment, Mr. Tavenner. Other members of the Committee may be better advised on this subject than

I am. I didn't know that you had a list, Mr. Tavenner.

Mr. Lees. This list that I am looking at here is prepared and released by the Un-American Activities Committee, United States House of Representatives, "Guide to Subversive Organizations and Publications (And Appendix)."

Mr. Wood. You're talking about a list of Mr. Tavenner's.

Mr. Lees. Oh, I'm sorry. I included Mr. Tavenner in this Committee. I considered that it was the Committee's list. I'm sorry.

Mr. Wood. I believe the list to which you refer embodied in this publication issued on March 3, 1951 is the list of organizations that have been cited by the Attorney General --

Mr. Lees. Oh.

Mr. Wood. -- as Communist front organizations, as well as by this Committee.

Mr. Lees. I'm talking about the list of organizations that is in this publication.

Mr. Wood. Is it because of the fact that it is listed there that you decline to answer the question?

Mr. Lees. Well, it says "subversive" on the cover of the book. It calls these organizations subversive.

Mr. Wood. I asked you is it because it's listed there that you refuse to answer the question.

Mr. Lees. I refuse on the ground previously stated --

on the grounds of the Fifth Amendment.

Mr. Tavenner. Were you a member of the Board of Trustees of the People's Educational Center in Los Angeles?

Mr. Lees. I refuse to answer on the ground previously stated.

Mr. Tavenner. Were you a delegate to the state conference on civil rights held in San Francisco on August 27th and 28th, 1941 which was sponsored by the Northern California Civil Rights Council and the Southern California Branch of the National Federation for Constitutional Liberties?

Mr. Lees. I understand that that organization is also on this long list of organizations, and I decline to answer for the ground previously stated.

Mr. Tavenner. Did you attend a political rally of the 59th Assembly District, Victory Council of the Communist Club of the Los Angeles County Communist Party --

Mr. Lees. I decline to answer that.

Mr. Tavenner. Wait a minute. -- on March 12, 1944 at Marketville in Los Angeles?

Mr. Lees. I decline to answer that question for the ground previously stated.

Mr. Tavenner. Do you know a writer by the name of E. Y. Harburg?

Mr. Lees. Yes, I believe so.

Mr. Tavenner. Do you recall having attended a benefit

party for the People's World at his home in 1944?

Mr. Lees. Since that paper is on the list and I have told you that it has been and my reasons for it, I decline to answer the question on the ground previously stated.

Mr. Tavenner. If the "People's World" had not been listed in the "Guide to Subversive Organizations" to which you referred, would you answer the question?

Mr. Lees. I would then seek the advice of my counsel under those circumstances, Mr. Tavenner.

Mr. Tavenner. Do you recall an instance in which the Joint Anti-Fascist Refugee Committee was denied the use of the hotel premises by the Ambassador Hotel in Los Angeles in February 1945?

Mr. Lees. Would you repeat that again, Mr. Tavenner?

Mr. Tavenner. I say do you recall the occurrence when the Ambassador Hotel at Los Angeles refused the use of hits hotel premises to the Joint Anti-Fascist Refugee Committee? If it's a question of refreshing your recollection, I can tell you something more about that.

Mr. Lees. Well, since the organization you refer to is on that list, I decline to answer for grounds previously stated.

Mr. Tavenner. Did you protest at the action of the Ambassador Hotel?

Mr. Lees. This is connected with the previous question,

and I decline to answer for the grounds previously stated.

Mr. Tavenner. Were you a member of the Joint Anti-Fascist Refugee Committee?

Mr. Lees. There are so many organizations down here, Mr. Tavenner, that make it impossible for any other answer but the fact that I decline to answer on the ground previously stated.

Mr. Wood. He's only asking you about the one.

Mr. Lees. What's that, Mr. Wood?

Mr. Wood. He was only asking you about the one.

Mr. Lees. I know. It's down there. I looked through this.

Mr. Wood. Well, confine your answer, please, specifically to the organization about which you were asked.

Mr. Lees. Yes, Mr. Wood.

Mr. Wood. Do you decline to answer as to that organization?

Mr. Lees. I decline to answer as to that organization on the grounds previously stated.

Mr. Tavenner. Were you a member of the Screen Writers Guild?

Mr. Lees. The Screen Writers Guild today has a hundred per cent guild shop, and every writer who works in Hollywood is a member of the Screen Writers Guild or almost all.

Mr. Tavenner. Then do I infer you are a member?

Mr. Lees. I am.

Mr. Tavenner. How long have you been a member?

Mr. Lees. I was a member of the Screen Writers Guild I guess from almost the time that it was made a Screen Writers Guild by the NLRB election which finally allowed many unions to come into being. I think that was in 1936 the Screen Writers Guild was founded as it is today.

Mr. Tavenner. You recall that a number of personalities in Hollywood were subpoenaed before this Committee back in 1947. After that date were you a candidate for election to the Executive Board of the Screen Writers Guild?

Mr. Lees. I have been a candidate for the Board for the Screen Writers Guild on several occasions.

Mr. Tavenner. Were you a candidate in 1948?

Mr. Lees. I think-- I might have been. I don't know whether that was the year I was nominated by the nominating committee of the Screen Writers Guild, but I have been nominated, as I say, for the Board of the Screen Writers Guild on several occasions. It might very well have been in 1948 I was also nominated.

Mr. Tavenner. Have you sought election to that Board since 1947?

Mr. Lees. Since 1947?

Mr. Tavenner. Yes.

Mr. Lees. I don't know. Actually what happens is

the nominating committee puts your name up, and if you're willing to run you run, and if you're elected you're elected. I don't know if the nominating committee has had my name up since then or not.

Mr. Tavenner. Well, at least you have not been elected to the Board since 1947, have you?

Mr. Lees. No. I have never been elected to the Board actually.

Mr. Tavenner. The Hollywood Writers Mobilization was an organization brought into being during the period of the war, was it not?

Mr. Lees. Well, the Hollywood Writers Mobilization is on that list, and I decline to answer further questions about that organization on the ground previously stated.

Mr. Tavenner. You refuse to state what your connection was with that organization?

Mr. Lees. I refuse to answer the question on the grounds previously stated, Mr. Tavenner.

Mr. Tavenner. Did you write a script on the subject of atomic energy for the Atomic Energy Commission of the Hollywood Writers Mobilization which was intended for a transcontinental radio program?

Mr. Lees. This is connected with the previous question concerning the organization, and I decline to answer for the ground previously stated.

Mr. Tavenner. You decline to answer whether you prepared a script for that organization?

Mr. Lees. That's right.

Mr. Tavenner. Are you a member of the Actors Laboratory Theater?

Mr. Lees. That organization is also listed, and I decline to answer for the ground I previously stated.

Mr. Tavenner. I believe there was filed in the Supreme Court of the United States in the case of John Howard Lawson and Dalton Trumbo a brief in behalf of Alexander Micheljohn and certain other persons as amicus curiae. Were you one of the persons in whose name this brief was filed?

Mr. Lees. Will you repeat that question again? An amicus curiae brief?

Mr. Tavenner. Yes.

Mr. Lees. I think as I recall I might have been. Will you repeat that question again, please, Mr. Tavenner? Amicus curiae brief to the Supreme Court?

Mr. Tavenner. That's right.

Mr. Lees. That's right. I believe I did sign it.

Mr. Tavenner. Who sought your signature to that brief?

Mr. Lees. I actually don't recall who sought my signature to that brief. I know that it was about, and I was very anxious to ask the Supreme Court to render a decision in the case of the Hollywood ten, which the Supreme Court

has not done. And I feel that the questions of the First Amendment that were involved in that case really should have been decided by the Supreme Court of the United States.

Mr. Tavenner. Was there any Communist Party connection as far as you know with the movement to present that brief?

Mr. Lees. This question involves an organization which is on your list, and I decline to answer the question on the grounds previously stated.

Mr. Tavenner. Albert Maltz was one of the individuals who appeared before this Committee in 1947 and was a defendant in a contempt proceeding. After that time, namely, in 1949, were you the signer of a petition to have him elected to membership on the Board of the Screen Writers Guild?

Mr. Lees. Yes. I signed that petition.

Mr. Tavenner. Was he elected?

Mr. Lees. No, he was not that I recall.

Mr. Tavenner. Has the Screen Writers Guild to your knowledge made an effort to remove not from membership but to curtail the activities of persons thought to be members of the Communist Party within its group?

Mr. Lees. I don't know how, in what way, I could know about this, whether they have curtailed or tried to curtail. I don't know.

Mr. Tavenner. You do not know?

Mr. Lees. Not that I know of. I might say that there is a statement of policy in the Screen Writers Guild which says that anyone can be a member of the Screen Writers Guild without any ban because of race, creed, religion, political beliefs, something similar to the First Amendment. Nobody is required to be anything but a writer to join the Screen Writers Guild.

Mr. Tavenner. Has there at any time in the past been a group or groups within that organization which from your viewpoint were endeavoring to influence the action of that Guild along Communist Party lines or in Communist Party interests?

Mr. Lees. Well, the question that you have asked involves an organization on the list that I have before me here, and I decline to answer that question on the grounds previously stated.

Mr. Tavenner. You do not by your reply mean to indicate that the Screen Writers Guild has ever been listed as a Communist organization?

Mr. Lees. I simply answered the question as you presented it, and I don't know what implication-- Can you repeat it?

Mr. Tavenner. Then, let us make certain as to what you mean, because I understood you to say you refused to answer because the organization appeared on the list of

subversive organizations.

Mr. Lees. Oh, I see what you mean. No. The organization that you have mentioned along with the Screen Writers Guild in the question.

Mr. Tavenner. In other words, by reason of my reference to the Communist Party --

Mr. Lees. That's --

Mr. Tavenner. -- you would not answer?

Mr. Lees. I refer to that organization.

Mr. Tavenner. You do not mean to imply --

Mr. Lees. I certainly do not mean to imply --

Mr. Tavenner. -- that the Screen Writers Guild is a Communist organization?

Mr. Lees. I don't think it's been listed in any of your organizations, but anything is possible in this day and age.

Mr. Tavenner. Well, do you mean that it's possible that the Screen Writers Guild is a Communist organization?

Mr. Lees. It's not a Communist organization, Mr. Tavenner.

Mr. Tavenner. Are you certain?

Mr. Lees. As I understand it.

Mr. Tavenner. And you did not mean to infer that it was by your answer?

Mr. Lees. I do not mean to infer that it was, but

I did mean that it's possible for any labor union or any organization at some future date perhaps to be listed. That's all I meant.

Mr. Tavenner. Have you any reason to believe that this organization would ever be listed as a Communist front organization?

Mr. Lees. I have no reason to believe that. Neither have I had reason to believe that some of the organizations or other organizations that have been listed could have been listed. Since that's been possible, almost any organization can become suspect.

Mr. Tavenner. Well, will you refer by name to any organization which you did not have reason to believe would be cited and which has been?

Mr. Lees. I decline to get into the discussion of organizations that have been listed, because I cannot, unfortunately, because of involving myself and incriminating myself.

Mr. Tavenner. Referring again to the play "Meet the Invisible Man," is it not true that Frederick I. Rinaldo was a joint writer with you in that screenplay?

Mr. Lees. I refuse to answer that question on the ground previously stated.

Mr. Kearney. Even in view of the fact it's public knowledge?

Mr. Lees. I think this is all a matter of record.

Mr. Kearney. I didn't ask you what you thought. Will you please answer my question?

Mr. Lees. I mean I was referring to earlier questions on this subject where I have claimed the privilege, and I am claiming the privilege on exactly the same basis that I claimed it before.

Mr. Kearney. I would like to ask one more question.

Mr. Tavenner. I have no further questions.

Mr. Kearney. To your knowledge, are any of the convicted Hollywood ten writers now working for the motion picture industry?

Mr. Lees. Not to my knowledge.

Mr. Wood. Any further questions?

Mr. Kearney. No.

Mr. Wood. Mr. Velde?

Mr. Velde. Mr. Lees, is it L-e-e-s?

Mr. Lees. That's correct.

Mr. Velde. You have refused to answer quite a number of very pertinent questions on the grounds that it might tend to incriminate you. I wonder if you honestly feel that you are more in danger of being incriminated by refusing to answer than you would in answering truthfully?

Mr. Lees. Would you repeat that again, please? I'm sorry.

Mr. Velde. Do you honestly feel that you would be more in danger of being incriminated by refusing to answer these pertinent questions than you would be by answering them truthfully?

Mr. Lees. May I point out that as I understand the use and the privilege of the Fifth Amendment is such that drawing inferences as to guilt or non-guilt by claiming the privilege is something that is not correct.

Mr. Velde. Well, you realize, of course, Mr. Lees, this is not a court of law. I mean we can't possibly prosecute you as a defendant. This is an investigative body of the Congress, and as such it is charged with the duty of gathering information about subversive, disloyal activities of the United States. You realize that, don't you?

Mr. Lees. I realize that the Committee is functioning along its lines of investigating what it considers subversive. These are the opinions of the Committee. And I have opinions about subversion or non-subversion or what is democratic or what is patriotic, and those are my opinions. I think we're getting into a matter of opinion.

Mr. Velde. Apparently you have an idea that admission of Communist Party membership would tend to incriminate you. You have so refused to answer questions about your membership on that basis. Do you want this Committee to assume that there is something more subversive or that you know of other

activities that are more subversive than being a member of the Communist Party, or do you know of activities that the Communist Party is engaged in that are more subversive?

Mr. Lees. I have just stated I don't think it is correct for this Committee to assume on the basis of the fact that I have taken a stand on this Amendment, and that is what I said, and you have just pointed out that you're assuming something which I don't want to be assumed.

Mr. Velde. It's a question of whether or not you feel that there is actual danger of you being prosecuted as a result of your truthful answers here.

Mr. Lees. Well, I believe that in claiming the privilege on the basis of self-incrimination or on the basis that I might tend to incriminate myself makes that quite clear.

Mr. Velde. Well, can you mention anyone who has been incriminated by this Committee by answering questions truthfully?

Mr. Lees. I think this is a matter of personal feeling on the subjects, and, as I say, I don't think you should assume from my answers anything other than what is said.

Mr. Velde. There have been quite a number of cooperative witnesses who admitted to this Committee that they have been members of the Communist Party and have

answered the questions to the best of their ability. Have any of those in your knowledge been prosecuted for any type of crime whatsoever?

Mr. Lees. I don't know actually what's happened in prosecution, but I do know that there has been a great deal of reaction generally to people who have come before this Committee and have cooperated with it. I know that there has been all kind of problems. I know that people who are simply subpoenaed by this Committee have found themselves blacklisted or no longer able to work. I figure there's all kinds of jeopardy involved in this Committee, either whether you're friendly or not.

Mr. Velde. There's quite a difference between incrimination by public opinion and incrimination by a court of law.

Mr. Lees. I'm not a lawyer on that subject. I don't know. But I do know I have claimed the privilege in the way I understand it, and that's why I have claimed it.

Mr. Velde. Do you state whether or not you knew Abraham Polansky?

Mr. Lees. Could I be refreshed by counsel?

Oh, I declined I gather. I declined.

Mr. Velde. And do you now decline to state whether you are acquainted with him?

Mr. Lees. I still decline to state on the basis that I have previously stated.

Mr. Velde. Was Abraham Polansky engaged in some kind of disloyal or subversive activities that would cause your admission of acquaintance with him to make you refuse to answer on the ground of self-incrimination?

Mr. Lees. Well, as I said, when we discussed this previously or when this subject was brought up, that that name was brought into this Committee by an informer I believe that puts me or anyone else involved in connection with this person in a position whereby he can be incriminated.

Mr. Kearney. Did I understand you to say brought before this Committee by an informer?

Mr. Lees. Well, as I feel, --

Mr. Kearney. Or by someone who was telling the truth?

Mr. Lees. Well, I don't know how to get into this discussion as to what is truth or what is informing or what isn't, but I do know --

Mr. Kearney. I will say for the benefit of the gentleman testifying that the whole line of testimony of all these witnesses who have appeared before this Committee seems to have a particular pattern with reference to the word "informer."

Mr. Velde. I just have one more question. Are you acquainted with Sylvia Morrow?

Mr. Lees. What was that name again?

Mr. Velde. Sylvia Morrow.

Mr. Lees. I don't --

Mr. Velde. I think she's the former wife or possibly at the present time of Abraham Polansky.

Mr. Lees. Well, if this is connected with the same question that I have refused to answer for reasons I have stated previously, I refuse on the same basis.

Mr. Velde. That's all, Mr. Chairman.

Mr. Wood. Mr. Jackson?

Mr. Jackson. No questions.

Mr. Wood. Mr. Doyle?

Mr. Doyle. Mr. Lees, you feel you're really informed and acquainted with the purposes of this Committee before which you're a witness now? Do you really feel you are?

Mr. Lees. Informed on this Committee?

Mr. Doyle. Yes.

Mr. Lees. In what way?

Mr. Doyle. Well, do you feel you know what the purpose of this Committee is? Let me ask it this way: If you feel you are informed of the purpose of this Congressional Committee, tell me, please, what you think the purpose of this Committee is under the law. What are we trying to do? What is our purpose?

Mr. Lees. Well, I don't know why you're asking me what you're trying to do. Actually I think this is something you know -- what you're trying to do. If it's a matter of information on this, I have fine legal advice here that would be --

Mr. Doyle. I know, but they are both brilliant lawyers I happen to know. I happen to know that you are a very brilliant writer apparently and a very brilliant witness.

Mr. Lees. Thank you, Mr. Doyle.

Mr. Doyle. And you and I were both born in a great state, by the way.

Mr. Lees. We were.

Mr. Doyle. But I'm wondering if you are under any misapprehension as to the purpose, objectives or good faith of this Committee. I'm kind of under the impression that perhaps you don't know what the purpose of this Committee is, and I'm not asking that, Lees, to embarrass you, to try to trick or trap you. I'm talking with you as one American to another. But I'm wondering if you really know what we are trying to do as a committee.

Mr. Lees. Well, Mr. Doyle, I'm glad you have asked me this question as one American to another, --

Mr. Doyle. All right.

Mr. Lees. -- because as an American I have very definite views about certain policies in the past and what has been said about this Committee, the activities of this Committee.

Mr. Doyle. I mean what is the purpose of it at this session in Congress?

Mr. Lees. I know what has been listed organizationwise.

I know the number of people who have been blacklisted. I know the number of people who no longer can work. I know the number of careers that have been completely destroyed. I know a great number of things that have happened.

Mr. Kearney. Is that due to the company they kept?

Mr. Lees. All I know is that these people are respected citizens, and I have been living a very respectable and very, very upright life. I have been born in a great state and lived in that state, as Mr. Doyle has just pointed out. And I feel that 17 years of work in the motion picture industry of which I have devoted my time and my effort has been destroyed by this Committee.

Mr. Doyle. Now, I would assure you that as a member of the Committee there is no purpose or intent to destroy the career of any person nor harm any person. But as long as it appears you rely upon your counsel because you haven't had the time or taken the time to read the law and the jurisdiction of this Committee, let me just quote the purpose of it, if I may, to you and see if you are in accord with this sort of purpose.

Under Public Law 601 the Committee on Un-American Activities as a whole or by subcommittee is authorized "to make from time to time investigations of the extent, character and objects of un-American propaganda activities in the United States."

Do you or do you not feel that that is a worthy purpose?

Mr. Lees. Mr. Doyle, I have my opinion on what constitutes disloyal activities, and I base my opinion on the First Amendment, and I consider disloyal activities that abridge anyone's right to speak or to join organizations of his free will, any rights of religion or beliefs, and I know some organizations that do persecute people because of their religion or their beliefs. I know of organizations that have persecuted people because of their race.

Mr. Doyle. So do I.

Mr. Lees. I believe that these organizations infringe on the rights of the American people in the First Amendment, and I feel that any infringements on the rights of the First Amendment must be defended and the organizations that do these things must be attacked.

On this basis I clearly see the right of this Committee to attack those organizations and to ferret those organizations out, as I understand the First Amendment and the right of the people under the First Amendment.

Mr. Doyle. A few minutes ago you stated, "I have opinion of what is subversive and what is not." Do you remember so stating? And, of course, perhaps we all do that try to be patriotic citizens. We are trying to arrive at some fair conclusion as to what subversive is and what

it is not.

Now, let me ask you again, Mr. Lees. I don't think you answered my question. I don't want to be unfair with you nor press it unduly, but in view of your voluntary statement a few minutes ago, and I quote, "I have opinion what is subversive and what is not,"-- You weren't pressed for that statement. You volunteered that statement just a few minutes ago. I wrote it down. I think I wrote it down verbatim. Do you remember so stating?

Mr. Lees. I believe that's correct.

Mr. Doyle. All right. If we are in agreement on that, I will ask you again. The law says that we are authorized by the Congress of the United States to examine into the extent, character and objects of un-American activities in the United States.

Mr. Lees. Yes.

Mr. Doyle. Now, assuming, therefore, that we are today examining --

Mr. Lees. Are you asking me to assume that, Mr. Doyle, I mean?

Mr. Doyle. Yes, I'm asking you.

Mr. Lees. Because why I said my opinion was on the First Amendment is that I felt that there were a great number of things under the First Amendment that were being infringed upon by organizations, and because these

organizations were not attacked, were not brought here, were not exposed by this Committee, I do not feel that this Committee was doing the thing that you say that they should be doing.

Mr. Doyle. In other words, you don't feel to date we have done a thorough enough job? Is that correct?

Mr. Lees. I feel that for a great number of years that this Committee has failed to go ahead and do the job that the --

Mr. Doyle. All right.

Mr. Lees. -- that the statement you make there is, according to my interpretation of the Bill of Rights.

Mr. Doyle. All right. Now, Mr. Lees, do you feel that that statement in the law, just the statement I have read you, to examine and investigate into the extent, character and objects of un-American propaganda activities in the United States, is a worthy objective?

Mr. Lees. According to the way I see it, I think that the exposure of any infringement of the First Amendment is a worthy objective.

Mr. Doyle. Well, now, is that your final answer to that question?

Mr. Lees. Yes, that is the final answer.

Mr. Doyle. Now, let me go to the next section. This Committee then is also charged with examining, investigating the diffusion within the United States of subversive and

un-American propaganda as instigated from foreign countries. Do you feel that is a worthy objective of the committee of the Congress or not?

Mr. Lees. Un-American propaganda in terms of what?

Mr. Doyle. Well, you said you had your opinion of what is subversive.

Mr. Lees. I base my opinion on what I can clearly see is subversion of the Constitution, which is the rights, as I understand them, of freedom of religion, speech, thought, press, --

Mr. Doyle. Well, --

Mr. Lees. -- rights of trial by jury. I could go on if you want.

Mr. Doyle. In other words, in your opinion what is subversive conduct?

Mr. Lees. Well, I think actually if you ask my opinion on this, which you have, I think where subversion becomes a matter of opinion or the fact that a man has said something that you disagree with, I don't think that disagreement should put a man in a position of not being an American, because I feel that disagreement is the only way that this country has ever grown. There has been disagreement, for example, with General MacArthur today, and what's happened has been the result of a discussion back and forth and conclusions made through disagreement. I believe if no agree-

ment was made or disagreement allowed to be had --

Mr. Doyle. May I ask you don't think for one minute that this Committee or any member of it is interested in holding subversive a person just because we disagree with that person.

Mr. Lees. I don't know about that. That's what bothers me.

Mr. Doyle. I want to set you right. That's a lot of baloney.

Mr. Lees. I'm glad to hear that. I'm still somewhat bothered.

Mr. Doyle. As one American to another, I want to tell you it's a lot of baloney when somebody tells you that this committee of Congress is interested in persecuting or holding a person subversive just because they differ with that person. I have one more question.

Mr. Lees. All right, Mr. Doyle. I would like to give you an opinion on that.

Mr. Doyle. I asked you for your opinion.

Mr. Lees. I'd like to continue.

Mr. Doyle. Now, one step more. I'm reading from the law, trying to get an honest-to-God answer from you.

Mr. Lees. I'm giving you that, Mr. Doyle.

Mr. Doyle. (Reading) ". . .or subversive propaganda of a domestic origin and which attacks the principles of the

form of government as guaranteed by our Constitution."

Now, don't you feel that is a worthy objective and a necessary function in the United States Congress that we investigate into ways and means which are devised and used to upset if need be by force the form of American constitutional government? Aren't we justified? Aren't we charged with that duty as American Congressmen?

Mr. Lees. I think the upholding of the Constitution is not only the job of a Congressman; it is the job of every citizen in this country.

Mr. Doyle. Well, then, you would agree with me that we should go every honest-to-God limit within the law to find out who is subversive and what organizations are subversive and what are not, wouldn't you?

Mr. Lees. As I defined very clearly, I hope, what I consider subversion, and since you're asking me my opinion, Mr. Doyle, I can only give you my opinion.

Mr. Doyle. That's all I want.

Mr. Lees. My feeling is that subversion involves abridgments of the First Amendment. When there is no abridgment of the First Amendment, where it comes an area in which there is no question of a matter of free speech or certain rights guaranteed by the American people, I believe there becomes a very clear line between what is --

Mr. Doyle. Wouldn't you feel --

Mr. Lees. -- abridging one's right.

Mr. Doyle. Wouldn't you feel, Mr. Lees, that if there was any person or organization which propagandized that it was okay if necessary to upset the American Constitutional form of government by force, that that person or organization was subversive and ought to be smoked out and be stamped for what they are, or not?

Mr. Lees. Well, the point is in this question what involves force and violence and what's being said here by this question in terms of-- Let me put it this way: I think that any action of force or violence against this country should be treated and is treated as a breaking of the law by the forces that are in charge of the law.

Mr. Doyle. You have heard Mr. Hayden on yesterday. You said you were in the room here. I think you said you had been here a couple of days and heard all the testimony. That's good, because it gives you the benefit and the Committee the benefit of your testimony in light of the fact that you have heard all the testimony for a couple of days.

I am now reminding you that you heard the testimony of Mr. Hayden, an actor from Hollywood, in answer to my question I think it was. I asked him in substance whether or not it was his opinion that the Communist Party in the United States had as one of its objectives the overthrow of the

constitutional form of government in the United States by force if necessary. Do you remember that question?

Mr. Lees. Yes.

Mr. Doyle. Your answer is "yes." You remember he said that his answer was "yes." Do you remember that?

Mr. Lees. Yes.

Mr. Doyle. All right. Would you feel that in view of that sort of testimony from a former Communist and admitted Communist that this Committee is doing any less than its full duty towards the American people to go every legal limit to ferret out every member of the Communist Party in the United States and to smoke out the ways and means which they devise and use to overthrow the constitutional form of government by force if necessary, as Hayden testified?

Mr. Lees. Mr. Doyle, you're now getting onto a question which I feel throughout the testimony here I have claimed the privilege, because of this kind of organization and other organizations being branded as subversive, and I feel, although I would like to discuss these questions with you at length, that this in a sense can be self-incriminating, and I decline to answer that question.

Mr. Doyle. Mr. Lees, this is my final statement or question. One reason I have asked you these questions involving more or less the philosophy of certain thinking is that I wanted to try to convince you if I could as a

much younger man that this Committee is not interested in persecuting anybody, not you, not even the Communist Party. We are interested in fulfilling our responsibilities to the American people, which charges us with ferreting out and discovering and bringing before the law, as you stated, every person and every organization that is interested, has an objective in upsetting by force if necessary the American form of government. And I hope you will go back to Hollywood and to my native state with a firm knowledge of the fact that this Committee is not apparently functioning the way you thought it was functioning when you came here as a witness. In other words, we are not interested in persecuting.

Mr. Lees. Well, --

Mr. Doyle. I want to try to convince you of that as a much younger man.

Mr. Lees. Mr. Doyle, I would like to go back to California and believe that, but I am going back to California and I know other witnesses and other people who have been before this Committee maybe can't go back to California because there's no point in going back there because they can no longer work in the motion picture industry, and they might try to find a job somewhere else. I don't know how you term this, as persecution or what, but I feel that this certainly comes under the heading of some kind of pressure that can be

termed "blacklist," if you will, and that I don't feel that a blacklist denying people employment for whatever political beliefs they might hold is American.

Mr. Doyle. Not even if those people directly or indirectly are interested in using force and violence to upset the constitutional form of government in this country as testified to yesterday by your fellow actor Hayden?

Mr. Lees. I said this: I have to make myself very clear about this. I said that anyone who uses force or violence should be treated by the proper authorities and should properly be treated by the proper authorities.

Mr. Doyle. All right.

Mr. Lees. I also stated that matters of opinion are sacred under our First Amendment, and when you go into the area of thought -- and, believe me, I as a writer make my living in the area of thought -- in the matter of research, in the matter of reading, in the matter of all these things, I feel that any infringement on perhaps opinions or thoughts which this Committee or some other future committee might deem suddenly un-American becomes a very dangerous thing in this country. Very dangerous.

Mr. Doyle. Well, one question more. Don't you think, in view of your statement, that you felt that persons who had the philosophy of overthrowing this government by force if necessary should be brought before the bar of the law

and prosecuted within the law, in view of that statement by you, don't you think it is our duty as American Congressmen charged with this responsibility by all of the Congress to find out who those persons are in a public session like this and then see to it they are prosecuted within the law? That's what you have just stated, isn't it?

Mr. Lees. I stated a matter of action. As far as getting into the realms of what people believe, if a matter of advocating these things, of trying to talk about these things in terms of destroying our Constitution, as I have said before, I'm a great upholder and believer in our Constitution.

Mr. Doyle. Then do I understand that a courteous answer to me, and I appreciate your courteous answer-- Do I understand then that you feel that if members of the Communist Party, as an American, as testified to by your fellow actor Hayden, just talk about overthrowing the United States of America by force, that is okay as long as they don't take any action to do it? You differentiated just now in action and talking. Do I understand that that is your --

Mr. Lees. Mr. Doyle, I did get into this discussion with you before, and you have now gone again to that area where discussion becomes impossible, and I'm sorry I must claim my privilege not to get into that discussion, in the same way I have claimed my privilege all through this

hearing.

Mr. Doyle. Thank you very much.

I want to say again, Mr. Chairman, and I want to emphasize this, that I think that some of these folks from Hollywood, my native state, as well as other places, are under a firm conviction, whatever the reason is, that this Committee is interested in persecuting rather than protecting our nation. I want to say to you again, Mr. Lees, I hope wherever you go that I have raised a question mark in your mind as to the accuracy of that, because it's damnably false. And I wouldn't be on this Committee for 30 seconds if I felt the objective of this Committee was to persecute any person or any group of persons in America.

But I am also firmly under the conviction that it is the duty of this Committee and it is your duty as an American citizen to help this Committee ferret and smoke out any person that is interested in using force to overthrow the constitutional form of government of the United States.

Thank you very much.

Mr. Kearney. Mr. Chairman, I move we adjourn.

Mr. Wood. Any further questions, Mr. Counsel?

Mr. Tavenner. No, sir.

Mr. Wood. The Committee will recess until ten o'clock in the morning.

Mr. Kenny. Is the witness excused, Mr. Chairman?

Mr. Wood. Yes.

(Thereupon, at 1:35 p.m., the hearing was adjourned, to be reconvened at 10:00 a.m., Thursday, April 12, 1951.)

* * *

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# HEARINGS

BEFORE THE

# COMMITTEE ON UN-AMERICAN ACTIVITIES

## HOUSE OF REPRESENTATIVES

EIGHTY-SECOND CONGRESS

FIRST SESSION

---

Date April 13, 1951

ALTHEA ARCENEAUX
520 MILLS BUILDING
WASHINGTON 6 D C
OFFICIAL REPORTER
TELEPHONE WISCONSIN 5024

100-13875-21-795

# I N D E X

PUBLIC HEARING

April 13, 1951

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Friday, April 13, 1951

UNITED STATES HOUSE OF REPRESENTATIVES,
COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

PUBLIC HEARING

The Committee on Un-American Activities met pursuant to adjournment at 10:10 a.m. in room 226, Old House Office Building, Hon. John S. Wood (chairman) presiding.

Committee members present: Representatives John S. Wood (chairman), Francis E. Walter, Morgan M. Moulder, Clyde Doyle, Harold H. Velde (appearance as noted in transcript), Bernard W. Kearney, Donald L. Jackson, and Charles E. Potter.

Staff members present: Frank S. Tavenner, Jr., counsel; Thomas W. Beale, Sr., assistant counsel; Louis J. Russell, senior investigator; William A. Wheeler and Courtney E. Owens, investigators; John W. Carrington, clerk; and A. S. Poore, editor.

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Mr. Wood. The committee will be in order.

Let the record show that there are present the following members of the committee: Mr. Walter, Mr. Moulder, Mr. Doyle, Mr. Kearney, Mr. Jackson, Mr. Potter, and Mr. Wood, a quorum of the full committee.

Mr. Tavenner. I would like to call as the first witness Mr. Waldo Salt.

Mr. Wood. Will you raise your right hand and be sworn, please? You solemnly swear the evidence you give this committee shall be the truth, the whole truth, and nothing but the truth?

Mr. Salt. I do.

Mr. Wood. Have a seat.

TESTIMONY OF WALDO SALT

Mr. Tavenner. You are Mr. Waldo Salt?

Mr. Salt. I am.

Mr. Tavenner. Are you represented by counsel?

Mr. Salt. Yes, I am represented by Mr. Margolis and Mr. Kenny.

Mr. Tavenner. I believe counsel have already identified themselves for the record.

(Counsel had previously identified themselves as Robert W. Kenny, Los Angeles, California; and Ben Margolis, 112 West Ninth Street, Los Angeles, California.)

Mr. Tavenner. Mr. Salt, will you please state the date of your birth, your present residence, and occupation?

Mr. Salt. I was born in Chicago, Illinois, October 18, 1914. My present residence is 1221 North Kings Road, Los Angeles.

Mr. Tavenner. Will you give the committee a brief statement of your educational training?

Mr. Salt. The period of grammar school I went to a British private school in Victoria, British Columbia. High school was in the San Raphael Military Academy; the Menlo School for Boys, Menlo Park, California; and I took my A. B. at Stanford.

Mr. Tavenner. What has been your employment since you completed your education?

Mr. Salt. I spent one school year as instructor in dramatics and music at Menlo Junior College, and from then on have been employed in the motion picture industry.

Mr. Tavenner. Are you employed in the industry at this time?

Mr. Salt. Not exactly at this time.

Mr. Tavenner. What was the nature of your last employment in the industry?

Mr. Salt. I was at work on an original screen play for Norma Productions, which is an independent with Warner Brothers.

Mr. Tavenner. What was the name of the company?

Mr. Salt. Norma, as in the girl's name.

Mr. Tavenner. What other employment have you had in Hollywood besides that? What are some of the principal pictures in which you have worked as a writer?

Mr. Salt. From present to past, or past to present?

Mr. Tavenner. Well, you begin either way you desire.

Mr. Salt. I started as a junior writer. Shall I give

a history?

Mr. Tavenner. Yes, I believe that would be more satisfactory if you would start from the beginning and tell about your experience and career in Hollywood.

Mr. Salt. I began as a junior writer, I believe I was twenty years old, at Metro-Goldwyn-Mayer; worked there for five years, five and a half years.

Mr. Tavenner. And when was that?

Mr. Salt. I think it began in 1936 and ran through to 1941, as I remember. During that period I had credit on "Shopworn Angel"; in a picture called "Wild Man of Borneo" in collaboration;--

Mr. Tavenner. Will you speak a little louder?

Mr. Salt. I am sorry.

Mr. Wood. The members of the committee can't hear you up here.

Mr. Salt. I am very sorry. The picture "Shopworn Angel" and the picture "Wild Man of Borneo" for Metro-Goldwyn-Mayer. The picture "Tonight we Raid Calais" for Twentieth Century-Fox. "Mr. Winkle Goes to War" for Columbia. "Rachel and the Stranger" for RKO. And the most recent, "The Flame and the Arrow" for Warner Brothers and Norma Productions.

Mr. Tavenner. The last picture to which you referred, "The Flaming Arrow," --

Mr. Salt. "The Flame and the Arrow."

Mr. Tavenner. --"The Flame and the Arrow," was based upon the book of Albert Maltz, was it not?

Mr. Salt. No, it was an original screen play.

Mr. Tavenner. By you?

Mr. Salt. By me.

Mr. Tavenner. What agency has represented you in the past four or five years, if any?

Mr. Salt. I think that I have been represented by two in the past five years. I am not sure. I am now with the Sam Jaffe Agency. Before that I was with the M.C. Levee, L-e-v-e-e, Agency.

Mr. Tavenner. What was the date of the change from one to the other?

Mr. Salt. I think that may have been four years ago. I am not sure.

Mr. Tavenner. You spoke of having been engaged in the teaching profession at one time. Were you a member of the faculty of the School for Writers in Hollywood?

Mr. Salt. Which School for Writers is that?

Mr. Tavenner. The school that was conducted under the auspices of the League of American Writers.

Mr. Salt. At this point I think that we might as well be very clear. I am going to claim the privilege of the Fifth Amendment here, as other witnesses have, because a number of organizations, their membership, individually and

collectively, have been incriminated already by publication of lists without sufficient evidence, chance to cross examine the witnesses against them; have been printed up in leaflets and in publications such as this; and--

Mr. WOOD. Suppose you just make your answer responsive to the question asked. If any question is asked you that you think would incriminate you by giving a truthful answer to it, you have the right to claim that privilege if you want to claim it. I want to say to you that to the question asked, a truthful answer could not possibly incriminate you under any law in existence today, but if you want to claim the privilege, it is all right with this committee. There can only be one of two connotations. So please make your answers responsive to the questions asked and we will get along faster and save a lot of time.

Mr. Salt. I am extremely anxious to get along fast.

Mr. Wood. Make your answers responsive.

Mr. Salt. I would like to make quite clear the legal grounds on which I am proceeding.

Mr. Wood. We understand the provisions of the Fifth Amendment and also the First Amendment of the American Constitution. If it is on those grounds, that is all you need to say.

Mr. Salt. I would like to add this qualification, Mr. Wood, that I have sat through several days of your hearings

here, and in particular I noticed you did not object when one of your witnesses, Mr. Hayden, said to claim the privilege of the Fifth Amendment implied guilt. I know this is not true. I am sure you know it is not true.

Mr. Wood. If it is not true, then your claiming it is a false statement on your part.

Mr. Salt. No. I think there may be a very serious misinterpretation of the Fifth Amendment here.

Mr. Wood. Just answer the questions, please, without undertaking to lecture the committee, and I think we will get along faster.

Mr. Tavenner. Do I understand you have refused to answer the question?

Mr. Salt. I have not yet. I was stating my grounds. In relation to the organizations listed in addition to the 643 already labeled subversive by your committee, I feel that I must claim the privilege of the Fifth Amendment, refuse to answer that on the grounds that it might tend to incriminate me.

Mr. Tavenner. Were you at any time a member of the Board of Directors or other governing body of Actors Laboratory, Inc.?

Mr. Salt. I am sure that the Actors Laboratory is included there. It was investigated by Jack Tenney.

Mr. Wood. What is your answer to the question?

Mr. Salt. Therefore I decline to answer on the grounds previously stated.

Mr. Tavenner. Did you make an announcement in the Daily People's World of January 20, 1944, supporting the formation of a group in Los Angeles to work for the release of Morris U. Schappes?

Mr. Salt. Again, I am sure that it is obvious that I would claim the privilege--

Mr. Kearney. Mr. Chairman, may I suggest that he answer "yes" or "no," and if he feels it is going to incriminate him, to so state, instead of going into a long harangue?

Mr. Wood. Yes.

Mr. Salt. I will repeat my last answer. Again I must claim the privilege. I am sorry if that is a harangue.

Mr. Tavenner. Morris U. Schappes was the teacher at City College in New York who was indicted and convicted for perjury in connection with an investigation of his alleged Communist Party activities at that institution, and I want to ask whether or not you organized or assisted in organizing a movement in California to petition Governor Dewey to commute his sentence?

Mr. Salt. Again I decline on the grounds that this requires me to give evidence against myself.

Mr. Tavenner. Were you a candidate for the executive board of the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America in 1947?

Mr. Salt. I must decline on the grounds previously stated.

Mr. Tavenner. Were you also a candidate for the executive board in 1951?

Mr. Salt. That is the same question; same answer.

Mr. Tavenner. Were you a sponsor of the Statewide Conference on Civil Rights which was held in San Francisco September 27 and 28, 1941?

Mr. Salt. I am sure that this question falls into the same category as earlier questions. I decline to answer on the grounds that it might tend to incriminate me.

Mr. Tavenner. Did you testify under oath before the California State Committee on Un-American Activities in 1944?

Mr. Salt. Is that the Tenney Committee?

Mr. Tavenner. Yes.

Mr. Salt. I believe yes. Yes.

Mr. Tavenner. Did you testify under oath at that time and before that committee in 1944 that you were a member of the Hollywood Democratic Committee?

Mr. Salt. Again, in the context of today, I must refuse to answer that on the grounds that it might tend to incriminate me.

Mr. Tavenner. You take that position notwithstanding you testified under oath to that fact in 1944, if you did so testify?

Mr. Salt. Yes.

Mr. Tavenner. Did you also testify under oath before that committee in 1944 that you attended a surprise birthday party for Carl Winter at his home on September 24, 1944?

Mr. Salt. Again, in the context of today, I must decline to answer that on the grounds that it might tend to be self-incriminating.

Mr. Tavenner. How could it incriminate you today to advise this committee regarding the facts of a matter which you did testify to under oath in 1944?

Mr. Salt. I don't want to go into any harangues. As a taxpayer, I am as anxious to see these hearings end as possible. I disapprove of this entire tendency of government toward government by quiz show. I think it is rather obvious, as the witness yesterday said, that the world situation has altered radically between even 1947 and now.

Mr. Tavenner. But my question to you, how could it incriminate you now--

Mr. Salt. The world situation and the--

Mr. Tavenner. --to make a statement of fact regarding a matter which you have testified under oath about at a previous time before another committee?

Mr. Salt. The world situation and the laws and the situation of this country have changed quite radically since then.

Mr. Tavenner. Were you one of the signers of the nominating petition of Albert Maltz in November 1949 for a position on the executive board of the Screen Writers Guild?

Mr. Salt. I believe that is a matter of public record; not public, but I think it is a matter of record.

Mr. Tavenner. Was that what was known as the so-called progressive section or part of the Screen Writers Guild? Was that in connection with the slate presented by that group?

Mr. Salt. May I consult with counsel for a moment on this?

Mr. Tavenner. Surely.

(Witness and his counsel conferred.)

Mr. Salt. The fact is that I signed for Albert Maltz, petitioning that he be a nominee for the Screen Writers Guild, as an individual, because I felt that Albert Maltz would make a very fine representative of the writers.

Mr. Wood. You were not asked for your reason for doing it. You were asked if you did do it.

Mr. Salt. I will testify to the fact that I signed for Albert Maltz. However, I think that when it goes beyond this into the question of any organizational activity within the Guild, since yesterday and the testimony of your witness, that again I must claim the privilege here on the ground of the Fifth Amendment, as previously stated.

Mr. Tavenner. Was he defeated in that election?

Mr. Salt. As I remember, and with my memory refreshed by testimony, I believe he was.

Mr. Tavenner. Were you affiliated with the Agricultural Aid Committee of the United Cannery, Packing and Allied Workers of America, of which committee you were alleged to be the chairman?

Mr. Salt. I am quite sure that the United Cannery, Packing and Allied Workers of America is one of the trade unions that you have seen fit to include in your list as subversive, and on this ground I will decline to answer as previously justified under the Fifth Amendment.

Mr. Tavenner. Mr. Salt, the Cultural and Scientific Conference for World Peace was held in New York City from March 25 through March 27, 1949, and this conference was attended by delegates from foreign countries as well as from this country. Did you endeavor to establish a comparable conference to be held in California, or in Hollywood, to be specific, at which you planned that many of these foreign delegates would appear as speakers in the Cultural and Scientific Conference which you desired to hold there, that is, Conference for Peace, so-called?

Mr. Salt. You have a special report on the so-called Communist Peace Offensive, so I will have to, obviously, decline to answer that on the grounds previously stated.

Mr. Wood. Well, it isn't obvious to me. I don't know if it is obvious to the other members of the committee or not. Do you decline to answer?

Mr. Salt. I decline to answer on the grounds previously stated, Mr. Chairman.

Mr. Wood. Very well.

Mr. Tavenner. Did you ever attend a meeting at which a person by the name of Alexander Stevens, or J. Peters, was present?

Mr. Salt. I decline to answer on the grounds previously stated.

Mr. Tavenner. Were you acquainted with Lionel Berman?

Mr. Salt. I decline to answer on the grounds previously stated.

Mr. Tavenner. Have you met with John Stapp in your home?

Mr. Salt. I decline to answer on the grounds previously stated.

Mr. Tavenner. Did you have a meeting with Alexander Trachtenberg in Los Angeles in the year 1943?

Mr. Salt. I decline to answer on the grounds previously stated.

Mr. Tavenner. The committee has information, Mr. Salt, that you were issued a 1945 Communist Political Association registration card bearing number 47232. Were you the holder of such a card?

Mr. Salt. Decline to answer on the grounds previously stated.

Mr. Tavenner. Were you the holder of a membership card in the Communist Party for the year 1945, or rather in the Communist Political Association for that year?

Mr. Salt. That is a rephrasing, isn't it, of the last question, Mr. Tavenner?

Mr. Tavenner. Not entirely.

Mr. Salt. It is similar.

Mr. Tavenner. It is related, of course.

Mr. Salt. It is related, therefore I similarly decline to answer on the grounds previously stated.

Mr. Tavenner. Were you issued a registration card for the year 1944 bearing number 47182, by the Communist Party?

Mr. Salt. Similarly, this is a related question, and in claiming the privilege of the Fifth Amendment I would like to say that this and a number of other questions could undoubtedly be answered proudly "yes" or "no" in many countries of the world today, most of the countries outside of this, Spain, Argentina,--

Mr. Wood. You are asked to answer in this country, now.

Mr. Salt. Yes, and in this country, again, I must decline to answer under the protection of the Fifth Amendment of the Constitution.

Mr. Walter. The countries in which you feel that this

question could be answered proudly are the countries behind the Iron Curtain. Was that your meaning?

Mr. Salt. No, that was not my meaning.

Mr. Kearney. Those countries are the countries where they do not have the protection of the Fifth Amendment.

Mr. Salt. I was referring to most of the countries of the world who are still operating on the basis of the example originally set by this brave, proud, fine country of ours, who have patterned their system of freedom and justice and political liberty on our own country's, which I think we are slipping away from now, which makes it quite impossible for a man to answer freely, to speak up freely.

Mr. Tavenner. Were you a member of the Communist Party at any time during the year 1945?

Mr. Salt. Again this seems to me to be a rephrasing of a previous question, Mr. Tavenner.

Mr. Tavenner. What is your answer?

Mr. Salt. I decline to answer that on the grounds previously stated.

Mr. Tavenner. Were you an employee in the Office of War Information during the year 1945?

Mr. Salt. Yes. Yes, I was employed by the Office of War Information.

Mr. Tavenner. Tell us when that employment began and when it ended.

Mr. Salt. I can't be surely specific about this. I believe it began in the early months of 1945 and ended with the summer of 1945.

Mr. Tavenner. What was the nature of your duties and your assignment?

Mr. Salt. I was assigned on what was called the writer-director classification. I worked on a film called "The Cummington Story."

Mr. Tavenner. What was the name of the story?

Mr. Salt. "The Cummington Story." It was a film based on a group of European refugees received in a town of Cummington, Massachusetts, I believe. Following that I worked on the film called "San Francisco 1945," which was a film expressing our point of view towards the San Francisco Conference.

Mr. Tavenner. Whose point of view?

Mr. Salt. The United States.

Mr. Tavenner. In obtaining employment in the Office of War Information, did you take an oath?

(No response.)

Mr. Tavenner. Did you?

Mr. Salt. Is that a question?

Mr. Tavenner. Certainly. I asked you if you took an oath in obtaining your position with the Office of War Information.

Mr. Salt. The word "obtained" confused me. I thought it had to do with seeking it. I did not seek it. I was invited.

Mr. Tavenner. The emphasis is on the oath.

Mr. Salt. I think I probably did. As I remember, there is some form of an oath included in one of the applications, is there not?

Mr. Tavenner. What is the oath? Do you recall it?

Mr. Salt. No, I am not sure that I do.

Mr. Tavenner. Do you recall whether or not you signed an oath that you were not a member of any political party or organization that advocated the overthrow of the Government of the United States?

Mr. Salt. I don't recall the specific wording of that oath.

Mr. Tavenner. Well, were you in April of 1945 a member of any political party or organization that advocated the overthrow of the government?

Mr. Salt. Well, again, quoting Mr. Collins, the world situation has changed a great deal since 1947. The legal rights and the political rights of the individual of this country have changed a great deal since 1947. Various individual interpretations, definitions, have been written into law since then. I believe that this question, again, takes me into an area which might lead to or tend to incriminate me.

Mr. Tavenner. Incriminate you in what way? What do you mean by tending to incriminate you in the answer to the question as to whether or not, at the time you took the oath which you say you took, you were a member of a political party or organization that advocated the overthrow of the government?

Mr. Salt. Same answer, Mr. Tavenner.

Mr. Tavenner. If you executed an oath in April 1945 that you were not a member of a political party or association that advocated the overthrow of the government, was it true or false?

Mr. Salt. Same answer.

Mr. Tavenner. You have made reference several times to the testimony of the witness who appeared here yesterday, Mr. Richard Collins. Mr. Collins testified that he brought you into the Communist Party. Is that testimony true or false?

Mr. Salt. Same answer, Mr. Tavenner.

Mr. Tavenner. What answer is that?

Mr. Salt. I decline to answer.

Mr. Tavenner. On what ground?

Mr. Salt. On the ground of the Fifth Amendment, that such an answer might tend to incriminate me, or, put more specifically within my understanding of the law, might lead to the possibility of prosecution--not conviction or guilt

nor any presumption at all of conviction or guilt, but might simply tend to lead to the possibility of prosecution. This, I believe, is the actual legal status of the Fifth Amendment, the claim to the privilege. I am sorry Mr. Velde is not here, from Illinois, because I am a native of the State of Illinois, and I am informed by counsel, and rather proud of the fact, that in Illinois the courts have ruled that the claim of the privilege of the Fifth Amendment is not only a right but a duty of the citizen, and that any tendency to say that the claim of the privilege against self-incrimination is in itself incriminating, would be to distort, to stand on its head, and twist beyond any possible reasoned meaning the intent of the Constitution as written by our founding fathers, who intended particularly to protect individuals against political inquiry, against inquiry into heresy.

Mr. Tavenner. Is that all?

Mr. Salt. Yes.

Mr. Tavenner. I have no further questions, Mr. Chairman.

Mr. Wood. Mr. Walter.

Mr. Walter. You have testified that in 1945 you were invited to become associated with OWI. Who was it that asked you to take that position?

Mr. Salt. I was asked by the OWI representatives. I

don't know exactly which one. I believe that the official in charge responsible at that time was Mr. Robert Riskind, who was head of the overseas film division.

Mr. Walter. Did you know Mr. Riskind?

Mr. Salt. I have never met him.

Mr. Walter. Was it Mr. Riskind who interviewed you when you obtained your position?

Mr. Salt. No, I believe not. Mr. Riskind was at that time, I believe, in New York. I was in Hollywood.

Mr. Walter. Who interviewed you in Hollywood?

Mr. Salt. A man named Smith whose first name, unfortunately, escapes me, and I realize his rather poor identification, although I think if you go to the records of the OWI overseas film unit,--

Mr. Walter. Yes, we will find out who it was. Where did this interview take place?

Mr. Salt. In Hollywood.

Mr. Walter. Do you know who it was that recommended you to Riskin?

Mr. Salt. No, this I don't know. I think this is rather like employment in any other sense in Hollywood. The OWI information program had rather extensive needs, as you know, and required the services of a great many writers-directors. The full and clear statement of this country's position required all kinds of services. It was not easily

done in film. So that I believe a great many writers from time to time did participate on a volunteer basis and in many other ways, and the hiring and firing of people was done on rather the same basis it would be done in a studio, on the basis of reputation, background, motion picture credits.

Mr. Walter. You declined to answer the question as to whether or not Mr. Richard Collins recruited you into the Communist Party. If he did not, why don't you just say no, he did not?

Mr. Salt. This is the same question put in another way.

Mr. Walter. No, it isn't the same question. I don't like to take a lot of time, but after all we realize the difference in world conditions. It certainly seems to me that as of today those who applauded the efforts of Russia a few years ago might well take the position that, "At that moment I was entirely justified in doing whatever I did. Today conditions are so obviously different that I feel I owe it to this country, that has given me so much, to indicate the activities so that the Congress of the United States may intelligently legislate in the field of national security."

Mr. Salt. That is a rather complicated question as you put it, Mr. Walter, and I think would require a rather complicated answer. I don't want to make harangues. If you are asking me for my opinion on this,--

Mr. Wood. As I recall the question, he simply asked if

Mr. Collins' statement yesterday that he was instrumental in recruiting you in the Communist Party is true or false.

Mr. Salt. If the question is that simple, then the framework of the question, I think, should also be that simple, without an elaborate prejudgment of guilt.

Mr. Walter. We are not interested in convicting anybody of anything. That is not our function. We are seeking information because we feel we are confronted with a very serious menace to the security of our Constitution that you have seen fit to get behind.

Mr. Salt. Or stand in front of.

Mr. Walter. Or stand in front of, as you like, but nevertheless you are using it for the purpose of not aiding this committee. Did Mr. Collins recruit you into the Communist Party?

Mr. Salt. Well, again, Mr. Walter, put in that very simple form, the answer must be the same. I must decline to answer on the grounds of the Fifth Amendment, which I choose to stand in front of.

Mr. Walter. That is all.

Mr. Wood. Mr. Moulder.

Mr. Moulder. Committee counsel, Mr. Tavenner, asked you about an individual-- Was it John Stapp?

Mr. Tavenner. Yes.

Mr. Moulder. How do you spell it?

Mr. Tavenner. S-t-a-p-p.

Mr. Moulder. I am not asking if you are acquainted with him, but do you know who the gentleman is?

Mr. Salt. Same answer.

Mr. Moulder. Do you refuse to answer?

Mr. Salt. I refuse to answer on the grounds of the Fifth Amendment.

Mr. Moulder. The fact you may know who he is or what he is engaged in, your knowledge of that might tend to incriminate you?

Mr. Salt. Perhaps. I just realized Mr. Moulder was not in the room when there was testimony relative to the individual John Stapp. I think if the Congressman had been here he would understand.

Mr. Moulder. You have heard of him before?

Mr. Salt. I have heard his name in this room, and therefore decline to answer any questions concerning him.

Mr. Moulder. Is that the extent of your knowledge of John Stapp, just what you have heard in this room?

Mr. Salt. Same answer.

Mr. Moulder. As I understand, you are a resident of what State?

Mr. Salt. California, Mr. Jackson's district.

Mr. Moulder. What is your age?

Mr. Salt. Thirty-seven.

Mr. Moulder. Thirty-seven. Were you in military service during the last war?

Mr. Salt. No. I was deferred as 4-F.

Mr. Moulder. The question was asked you about a certain number of a Communist card. I want to ask you whether or not you are now a member of the Communist Party. Are you now a member of the Communist Party?

Mr. Salt. I think that the same answer must be given to this, which is that I decline to answer on the ground previously stated.

Mr. Moulder. In the event of an unprovoked military attack upon this country by the Soviet Union, would you feel your allegiance to this country and join the defense of our country against such an attack?

Mr. Salt. This is another question that would tend to lead into a harangue, I am afraid.

Mr. Moulder. That is a simple question.

Mr. Salt. No, I don't believe it is a simple question at all. I think it is probably the major question facing the country today, don't you, Mr. Moulder?

Mr. Moulder. Do you wish to answer the question, or do you decline to answer the question?

Mr. Salt. I would like to answer the question if I may. My answer requires some qualifications, because I do think it is an extremely serious question.

Mr. Wood. Do you mean it would take a lot of explanation to answer that?

Mr. Salt. Yes, because it is a presumptive question. It presumes a war, and I think the presumption of war is the psychological equivalent of advocating preventive war.

Mr. Moulder. My question was, in the event of an unprovoked military attack by the Soviet Union against this country, would you fight in defense of this country, the United States of America?

Mr. Salt. Again I say this is a highly speculative question, Mr. Moulder, and I think it is the kind of speculation--

Mr. Moulder. I don't care to argue with you. Do you believe in or now advocate the overthrow of or a change in our present form of Government by force and violence?

(Hon. Harold H. Velde entered hearing room.)

Mr. Salt. The gentleman on the wall at my left, Mr. Lincoln,--

Mr. Moulder. That is evading my question.

Mr. Salt. No, I don't think it is. You have asked a question that touches certainly to the deepest part of myself, a question that touches my deepest loyalty to my country,--

Mr. Potter. To our country, you are referring to, the United States?

Mr. Salt. If you are an American citizen, which I presume

you to be, being a Congressman here, then it is "our" country, obviously.

Mr. Potter. Then why can't you respond to the gentleman's question?

Mr. Salt. I am responding to the question. It enters the largest possible political field, which is the field of advocacy.

Mr. Moulder. You have stated that in some countries you could proudly answer the questions propounded to you by counsel of the committee, such as whether or not you are now a member of the Communist Party, have ever been, and many other questions. You stated that in some countries you could proudly answer those questions, but that you couldn't in this country that you purport to have so much devotion to. In what country or countries could you proudly answer the questions?

Mr. Salt. I am not speaking of myself. I said those questions could be answered by the citizens of those countries. I am a citizen of this country.

Mr. Moulder. You would have no hesitancy in answering the question in the Soviet Union, would you?

Mr. Salt. I don't know. I have never been there. I have no plans to go there. I was thinking in particular of a country like France, a country like Britain, our Allies.

Mr. Moulder. And Russia?

Mr. Salt. I was not thinking of Russia.

Mr. Moulder. That is all.

Mr. Wood. Mr. Doyle.

Mr. Doyle. I think you heard the testimony of the witness yesterday. You were here throughout the hearing yesterday, I believe?

Mr. Salt. I believe so.

Mr. Doyle. And the day before?

Mr. Salt. I believe I was here. I didn't hear everything, but I was here.

Mr. Doyle. The reason I asked the question, then you heard my question on each day to some of the witnesses, in which I called attention to the law under which this committee operates. Did you hear my question on that point?

Mr. Salt. I have a written statement I would like to read.

Mr. Doyle. Will you please answer my question?

Mr. Salt. It would have bearing on your question.

Mr. Doyle. I haven't asked the question yet. Were you in the hearing room and heard my question?

Mr. Salt. Yes.

Mr. Doyle. It doesn't call for a written statement, does it?

Mr. Salt. No, but I have a written statement and I think it might be in order--

Mr. Doyle. Let me ask the next question as long as you have answered that you were present in the hearing room the last couple days. I call your attention that under the law under which Congress has asked this committee to operate and make report about, it provides that we shall investigate and examine into "the extent, character, and objects of un-American propaganda activities in the United States" which disseminated either from foreign countries or within this country.

And I think I called attention yesterday to the fact that the commonly accepted definition of "subversive," and the definition given by Mr. Webster in his dictionary, is "To cause utter ruin, destruction; to overthrow from the foundations."

I will ask you as an American citizen whether or not you feel it is in any way improper, or not to the best interests of our nation, that this committee should undertake in good faith to examine into the extent of any activities by any person or any group of persons who may be interested in subversive activities designed to overthrow the foundations of our American form of Government? Do you understand my question?

Mr. Salt. I believe I do. It is rather long, but I think I followed it. The undertaking in good faith by the nation and by the people's elective representatives to

search out and punish the acts of subversion, I think is one of the highest and most worthy things that could be done. I think it has been done in the past, and I think that Congress has certainly accomplished very important things. I am thinking particularly of the La Follette Committee under Roosevelt.

I think this question of good faith that you put is a very serious question. I remember the debate on the law that you read from, and in that debate I recall that I believe the author of the legislation, Mr. John Rankin, said that the vote showed that the Members of Congress are in favor of having a vigilante committee. "I," Mr. Rankin said,"took up this fight where he (meaning Martin Dies) left off."

Mr. Doyle. You are reading, in part, from the sheet that you pulled out of your pocket a while ago that you wanted to read?

Mr. Salt. No. I am reading from a small note.

Mr. Doyle. I put that term "good faith" in my question for your benefit and for the benefit of the committee, because we are seeking good faith answers by patriotic American citizens. So I deliberately put that phrase in it, "in good faith," the same as I did the other day, because I sort of gathered the inference from what you have said and from what some of the other witnesses have said before,

that they had an idea this committee was not acting in good faith in trying to uncover the subversive activities of persons or groups. Is that your opinion, that we are not in good faith?

Mr. Salt. Well, I would not like to go into the motives or advocacies of this committee any more than I want or believe this committee has the constitutional right to go into my advocacies. I can only discuss what I believe to be the fact of the actions of the committee over its history, the witnesses that it has called, their character and kind, and the results of the committee's activity.

Mr. Doyle. Well, I don't know whether to assume that you are not willing to answer the question of whether or not you feel the committee is in good faith in its work?

Mr. Salt. If you insist on my personal opinion, I would be happy to give it to you.

Mr. Doyle. Well, I stated frankly to you that I am under the impression, and some of the other witnesses have felt, that the committee is not in good faith.

Mr. Salt. Then I will give you my direct answer, Mr. Doyle. Based on the entire record of this committee, which has been rather supported than repudiated by the present membership, based on the kinds of witnesses that from time to time have been brought forward here and their testimony

accepted without any serious cross examination--such as the known perjurers, Larry Doyle and Harper Knowles; a murderer called McCuiston; Gerald Smith; the members of the Motion Picture Alliance in Hollywood--on that basis I can only say that I must draw my own conclusion for myself that the investigations are not in good faith.

Mr. Doyle: Then my assumption is correct. I assumed from the very start as you began to testify today that you were testifying, in part, at least, as you did because you felt this committee was not in good faith; and apparantly I was correct in that assumption, wasn't I?

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Jls.
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Well, I just wish to say this, Mr. Salt. There was a time, as I understand it, when this committee did not allow witnesses before it to have their own counsel. I was one of the members of Congress that strenuously opposed that procedure in this committee which I first came to this Congress, and I would still oppose it if the committee undertook now to deny witnesses the right of counsel in the hearing room, as you have today.

I state that to you simply because I want you to realize that I am one of the members of the committee that has undertaken -- and I am sure all of the present members of this committee have undertaken -- in good faith to be factual and to establish the truth, whatever it is.

We are not undertaking to persecute. I don't know of a single member of this committee that is interested in persecuting any citizen; but, on the other hand, I will state frankly to you as a resident of the State of California that I am interested in this definition of Webster, and under the law as it is written to help ferret out any person or any group of persons who are interested, either presently or past or in the future, in subversive misconduct or propaganda.

That is what this committee is designed to do and what it will do.

I heard yesterday and the day before witnesses of your own profession testify that in their judgment the Communist Party of the United States was interested in the overthrow

of our form of constitutional government, and in the face of that sort of testimony, which has not been contradicted by you or any other person, who claims the privilege of the Fifth Amendment and is unwilling to state whether or not you have been or are now a member of the Communist Party -- in the face of that attitude towards you men and women who may or may not be members of the Communist Party, but at least claim the privilege when we ask you about it, I am constrained to conclude that the Communist Party in the United States of America is interested and has been, according to their own testimony as members of the Communist Party, in the forceful overthrow, if necessary, of the American form of government which has born you and which has born me.

Thank you very much.

Mr. WOOD. Any further questions? Mr. Velde?

Mr. VELDE. I have no questions.

Mr. WOOD. Mr. Jackson?

Mr. JACKSON. I have just a couple of questions.

Mr. Salt, you are employed by Norma Productions; is that my understanding?

Mr. SALT. No. That was terminated as soon as my subpoena was made public.

Mr. JACKSON. Who is the head of Norma Productions?

Mr. SALT. Norma Productions is an independent company, I believe, made up of Harold Hecht and Burt Lancaster.

Mr. JACKSON. When was your last employment at RKO, Mr. Salt?

Mr. SALT. It was just before I went to work on this. I would say that it was three or four months. I am not exactly sure of the date. I was rushing to finish one screenplay to move over to another.

Mr. JACKSON. Was that in 1950?

Mr. SALT. I think it probably was, yes.

Mr. JACKSON. What script were you engaged on at RKO?

Mr. SALT. I finished the screenplay of "The Day They Gave the Babies Away."

Mr. JACKSON. Who hired you at RKO?

Mr. SALT. Eddie Granger.

Mr. JACKSON. Now, during the period of time that you were with the OWI, who was your immediate responsible superior, Mr. Salt? Who supervised your work generally?

Mr. SALT. That is a very difficult question to answer. I am sure that you all have some memory of the complications in those years. I think that the responsible Government man who was a civil service representative was Mr. Smith. The chief of production was Robert Riskind, who left during the period that I was there, because the war ended in Europe. He was followed by his assistant, whose name I don't remember.

Mr. JACKSON. To whom did you hand your completed work on a day-to-day basis or week-to-week basis? Who received

the script?

Mr. SALT. Well, it couldn't be done that way. I would have to explain the actual process and work of production. A documentary film is quite different in its production form than an entertainment film, at least the documentaries made there. Usually it is based on film already taken which is there that is being put together, put into some kind of, hopefully, artistic entertaining form. The writer goes along with this, helping to suggest arrangements of the film and preparing commentary to go with it. At several stages along the way, in each of the projects we were on on the San Francisco conference picture, for instance, we were in New York. The conference was in San Francisco. The film came to us three days later. We naturally read all of the daily teletype releases and tried to plan a picture on a conference while it was going on, because the office in Washington was very anxious to have some kind of a picture at the end of the conference for use.

So that there was no immediate day-to-day supervision, but there would be rather frequent discussions of the material, supervision of the material, in a projection room, by either Mr. Riskind or the man who followed him. We brought the print to Washington for general approval and discussion. There was an advisory board of policy who also would move in from time to time to discuss this. There was the whole OWI

staff, which was on 57th Street. We were on 45th Street.

So that I would say that the number of people who were in day-to-day contact with the film, every few days or every week, were more people than you would find in Hollywood, actually.

Mr. JACKSON. That is not an unusual situation in Washington.

In common with some of the other members of the committee, Mr. Salt, I am sorry that you have seen fit to stand upon your unquestioned right to refuse to answer many of the questions which have been asked this morning, and questions in which, very frankly many of them, I see no possibility of self-incrimination.

In conclusion, Mr. Chairman, I would just like to say that I feel that when Mr. Salt walks out of this committee room, if he is in any manner incriminated by his refusal to answer many of these questions, that that incrimination -- and I would like to know your opinion, Mr. Salt, whether you think that that element of incrimination which might grow out of your refusal to answer questions is your fault, the committee's fault, or the fault of the American people, who may place their own construction upon your refusal to answer these questions. Whose fault do you think it is?

Mr. SALT. Well, I don't know. It has been an old family tradition that you don't try to lay blame but seek out the

root of the problem.

Mr. JACKSON. That is precisely what this committee is attempting to do. It certainly is not a whistle stop on the way to jail. If we merely proceed to conceivably sit or take whatever other course is open to this committee, we are not fullfilling our function of obtaining information.

I personally should hate to see it become a whistle stop on the way to jail, because we are not going to find out anything. The only things we find out are from those people who come in here.

In some cases it is personal conviction, undoubtedly. In some cases because they don't want to go to jail. But it seems to me that the function which we properly pursue is attempting to obtain information.

Mr. WOOD. Mr. Potter, do you have any questions? I want to give the members a chance to answer this call.

Mr. POTTER. Mr. Salt, do you belong to the Ku Klux Klan organization?

Mr. SALT. No, I do not, Mr. Potter.

Mr. POTTER. Do you belong to the Communist Party or are you a member of the Communist Party?

Mr. SALT. I am sure that the Congressman understands the very wide difference there.

Mr. POTTER. You answered my first question very easily, and the second question can be answered just as easily.

Mr. SALT. Well, as a witness I feel that I am in a rather unfair situation here, because it is a trick question. I would like to be able to answer it honestly. I do have to claim the privilege on the last half of the question.

Mr. POTTER. In other words, you claim the privilege of the Fifth Amendment to my question as to whether you are now a member of the Communist Party. Is that correct?

Mr. SALT. Yes.

Mr. POTTER. You are a young man, and you have done fairly well in this country of ours. Many men have had to give a lot more than you for the freedom which we are interested in, and many men today of your age are giving a lot more than you have ever given.

That is all, Mr. Chairman.

Mr. WOOD. The committee will take a recess for thirty minutes. Unless there are further questions, you may be excused.

(Witness excused)

(Whereupon, at 11:25 a.m., the hearing was recessed until 11:55 a.m., at which time the following proceedings were had.)

Mr. WOOD. Let the committee be in order.

Let the record show that there are present of the members of the committee, Mr. Doyle, Mr. Jackson, Mr. Potter, Mr. Kearney, and Mr. Wood, a quorum of the full committee.

Mr. TAVENNER. Mr. Paul Jarrico.

Mr. WOOD. Mr. Jarrico, will you please raise your right hand and be sworn.

You solemnly swear the testimony you give before this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. JARRICO. I do.

TESTIMONY OF PAUL JARRICO

Mr. TAVENNER. You are Mr. Paul Jarrico?

Mr. JARRICO. That's right.

Mr. TAVENNER. Are you represented by counsel?

Mr. JARRICO. Yes, I am. By Mr. Margolis and by Mr. Kenny.

Mr. TAVENNER. Will you please state your full name, place of birth, and your age.

Mr. JARRICO. Well, my full name is Israel Paul Jarrico, though I am known personally and professionally and legally as Paul Jarrico. I was born in Los Angeles, California, on January 12, 1915, and I reside at 320 South Sherbourne Drive, Los Angeles, 48, California.

Mr. TAVENNER. Will you give the committee a brief statement of your educational background?

Mr. JARRICO. I was educated in the public schools of Los Angeles. I attended the University of California at Los Angeles, the University of California at Berkeley. I graduated from the University of Southern California in 1936 with a degree of bachelor of arts,

Mr. TAVENNER. How are you now employed?

Mr. JARRICO. Well, until two weeks ago I was a screen writer.

Mr. TAVENNER. What was your last employment?

Mr. JARRICO. I was employed at RKO Radio Pictures until the day I received a subpoena from this committee.

Mr. TAVENNER. Will you give the committee a statement of your employment record, please?

Mr. JARRICO. Well, it is a rather long one.

Mr. TAVENNER. Briefly.

Mr. JARRICO. I will try to summarize it. I first obtained employment in the motion picture industry in 1937, and have been employed more or less continuously since by practically every studio in Hollywood, except for a brief time I spent in the Merchant Marine and a short time I spent in the United States Navy.

Mr. TAVENNER. What was the last screenplay on which you were employed?

Mr. JARRICO. The last screenplay on which I was employed was "The Las Vegas Story," which is currently shooting in Hollywood, with Jane Russell and Victor Mature. I urge you all to see it.

Mr. TAVENNER. By what company were you employed?

Mr. JARRICO. RKO Radio Pictures.

Mr. TAVENNER. Who employed you?

Mr. JARRICO: I was employed by the studio.

Mr. TAVENNER. The studio must have had an official representative, of course, in making the employment. Who was he?

Mr. JARRICO. Well, my immediate producer was Mr. Robert Sparks. However, I must protest at this point. It seems to me an attempt to create the basis for a blacklist in Hollywood, on the basis of guilt by employment, guilt by the mere fact that you employ a man. Mr. Sparks, a conservative gentleman, I am sure, employed me because he thought I was the best man to do that particular job, and not because of my politics.

Mr. TAVENNER. Were you engaged in screenplay writing along with Richard Collins?

Mr. JARRICO. Yes. He was my collaborator for several years.

Mr. TAVENNER. Over what period of time was he a collaborator with you?

Mr. JARRICO. From the fall of 1941 until the summer of 1943.

Mr. TAVENNER. You were present, I believe, at this hearing room during the giving of his testimony yesterday?

Mr. JARRICO. Yes, I was.

Mr. TAVENNER. I suppose you heard his testimony, in which he stated that you were a member of the Communist Party?

Mr. JARRICO. I heard his testimony in regard to a great

many things. I heard him attempting to purge himself before this committee and perjuring himself before this committee.

Mr. TAVENNER. Did he perjure himself in regard to his statement that you were a member of the Communist Party?

Mr. JARRICO. I refuse to answer that question on the grounds that it may tend to incriminate me.

Mr. TAVENNER. Then what did you mean by stating that he perjured himself in his testimony here?

Mr. JARRICO. I refuse to answer that question also, on the same grounds.

Mr. TAVENNER. And what is that ground?

Mr. JARRICO. That it may tend to incriminate me. That doesn't mean that it would incriminate me. It just means that it might tend to, that it might subject me to prosecution, not to conviction.

Mr. TAVENNER. In other words, for you to answer the question would put you in fear that you might be prosecuted for some criminal offense?

Mr. JARRICO. It might place me in jeopardy, yes.

Mr. TAVENNER. When did you receive your subpoena to appear before this committee?

Mr. JARRICO. I believe the date was March 23rd. I am not completely certain. I believe that is the correct date.

Mr. TAVENNER. Did you confer with Mr. Collins about his appearance -- Mr. Richard Collins, about his appearance

before this committee after you were served your subpoena to appear here?

Mr. JARRICO. I refuse to answer that question on the same ground.

Mr. TAVENNER. When you referred to Mr. Richard Collins perjuring himself before this committee, were you referring in any way to his testimony as to the occasion when you visited him with regard to his testimony before this committee?

Mr. JARRICO. I have already refused to answer the same question, phrased rather differently. I believe it is the same question. At any rate, to make it clear, I refuse to answer this question also, on the same ground.

Mr. TAVENNER. You refuse to answer in what particular? You have in mind with regard to Mr. Collins' testimony when you said that he perjured himself before this committee?

Mr. JARRICO. That's correct.

Mr. VELDE. Counsel, is the word "perjured" or "purged"?

Mr. JARRICO. I used both words. I used "purge" and "perjury." I think the line between them is very thin.

I wonder if I might at this point introduce a statement, Mr. Chairman. I have sat here all day yesterday and heard my patriotism maligned, my loyalty impugned. I wonder whether I might read a fairly short statement, which states quite concisely my attitude towards my country and towards this committee.

Mr. WOOD. We are giving you the opportunity to answer whatever questions are asked you here, which are intended to reflect on that very subject matter. At the conclusion of your testimony, we will be happy to have you file for the record here any statement that you desire to make.

Mr. JARRICO. I can only answer the questions that are presented to me when I am being cross examined. However, in my statement I am able to make a more considered statement of my position.

Mr. WOOD. Following the custom and practice of the committee, you will be given the privilege of filing that statement with the committee for the record when you have finished your testimony.

Mr. JARRICO. I would like to reply publicly.

Mr. WOOD. In this connection, sir, I would like to if I may, Mr. Counsel, interpose at this point this observation: Perjury is a rather grave offense, not only under our law but under every moral code that I know anything about. Now you have leveled a charge against a man that you say was your collaborator for several years in the same industry that you are in that he has deliberately committed that offense here before this committee yesterday.

Don't you think that when you make that charge yourself that you owe it to yourself, you owe it to Mr. Collins, you owe it to the American people, and particularly the people in your

industry, to inform this committee as to just how and in what manner you contend that he swore falsely before this committee yesterday? Don't you think in fairness to every conception of decency and common justice and honesty that you owe it to the peopleof America, and particularly in your industry, to let them know in what particular you claim he swore falsely?

Mr. JARRICO. I shall issue a statement and otherwise communicate.

Mr. WOOD. You are under oath now. Under your oath you have sworn that he committee perjury. One or the other of you is swearing falsely. He has pinpointed his testimony. Don't you think you ought to pinpoint yours?

Mr. JARRICO. This is not my forum, Mr. Chairman, and this is not the place for me to discuss my differences with Mr. Collins. I don't choose to do it here.

Mr. DOYLE. May I suggest this: I think, Mr. Jarrico, you were not being questioned by our counsel or by anyone else as to whether or not it was your opinion that Mr. Collins had perjured himself. You volunteered the statement to this committee. We were not asking you whether or not he perjured himself. You yourself volunteered the charge that he perjured himself.

Mr. JARRICO. I was asked a question based on an assertion that Mr. Collins made here yesterday. I answered that question by saying that I refused to answer that question, and that I

refuse to consider Mr. Collins' testimony here as truthful. Now, that is my position. I don't intend to discuss with you wherein it was untruthful or wherein it was truthful.

Mr. DOYLE. The only reason I brought it to your attention is that you volunteered the charge that he had perjured himself. We had not asked you whether or not he perjured himself or testified falsely. I just wanted to make that suggestion to you.

Mr. JARRICO. My answer stands, sir.

Mr. WOOD. Continue the questioning.

Mr. TAVENNER. Are you now or have you ever been a member of the Communist Party?

Mr. JARRICO. I refuse to answer that question on the ground that it might tend to incriminate me, as I shall refuse to answer any question regarding my political affiliations or activities.

Mr. TAVENNER. Mr. Chairman, I have no further questions.

Mr. WOOD. Any questions, Mr. Doyle?

Mr. DOYLE. I think I have one or two of the gentleman. The statement that you were bornin Los Angeles means that you are also a native son, as I am, of California.

Mr. JARRICO. I am very proud of it, Mr. Doyle, as you are.

Mr. DOYLE. I note you also graduated from USC, and so did I. We are both American citizens. I assume, Mr. Jarrico,

that you would be interested in helping this committee to uncover any person or any group of persons who were subversive in their attitude towards the constitutional form of government in our Nation. Is my assumption correct?

Mr. JARRICO. Mr. Doyle, I should be happy to help this committee uncover subversion, but one man's subversion is another man's patriotism. I consider the activities of this committee subversive of the American Constitution.

Mr. DOYLE. Well, I assumed you did when you refused to answer a minute ago.

(Representative Harold H. Velde left the hearing room.)

Mr. DOYLE. Now, as long as this is a committee in good faith undertaking to serve our Nation, I am going to ask you a frank question. I think no member of the committee has asked quite this kind of question.

Why do you feel this committee's function is subversive of American rights and citizenship? You have made a statement that we are un-American. That means that under Webster's dictionary we are undertaking to overthrow the foundation of our constitutional government. You realize that, don't you?

Mr. JARRICO. I certainly do.

Mr. DOYLE. In what way is this committee undertaking to overthrow the constitutional form of government in this Nation?

Mr. JARRICO. Well, if I might read my statement, I think it covers that very point very specifically.

Mr. DOYLE. Well, I am not asking you to read a statement. As long as you prepared a statement, you certainly are qualified to answer my question briefly, not to read a dissertation.

You made a pretty serious charge, under Webster's definition of "subversiveness," when you say this committee is subversive in its conduct.

Mr. JARRICO. Sir, I believe this country was founded on thedoctrine of freedom, the right of a man to advocate anything he wishes -- advocate it, agitate for it, organize for it, attempt to win a majority for it. And I think that any committee that intimidates people, that makes it impossible for people to express their opinions freely, is subverting the basic doctrine of the United States and of its Constitution.

Mr. DOYLE. And does your philosophy go to the point of feeling that the United States Congress, when it created this law, Public Law 601, and set up this committee, was controverting and destroying the rights of American citizens?

Mr. JARRICO. I am certain that Congress had no such intention. However, ten of my friends, very dear friends, have gone to jail for coming before this body and saying that Congress may not investigate in any area in which it may not legislate, and since the Constitution of the United States specifically states that Congress shall make no law restricting

the freedom of speech, and since countless decisions of the courts have held that this provision of the Constitution means that Congress cannot investigate into areas of opinion, of conscience, of belief, I believe that in asking that those men be cited for contempt of Congress and in successfully sending these men to jail, that this committee has subverted the meaning of the American Constitution, yes.

Mr. DOYLE. Those ten men were cited and convicted under the laws of our country, and when the courts held them guilty were the courts subversive, in your opinion?

Mr. JARRICO. The Supreme Court never ruled on the basic doctrine involved. I would like to think that some day it will, and that the stand that the ten took will be recognized historically along with the stand that Jefferson took against the Alien and Sedition laws.

Mr. DOYLE. Well, now, let me ask you this question: Do I understand your testimony correctly then that when the Federal court held these ten men guilty that you hold that that court was subversive of the rights of American citizens?

Mr. JARRICO. The courts have made errors before.

Mr. DOYLE. I am asking you a fair question.

Mr. JARRICO. I do not blame the courts. I blame this committee for its attempt to deny people the right to their opinions.

Mr. DOYLE. Yes, but this committee was not the Federal

court. I am asking you a frank question, whether or not the Federal court was guilty of subversive conduct when it held these men guilty.

Mr. JARRICO. The courts also upheld the Alien and Sedition laws. The courts also in the famous Dred Scott decision upheld slavery.

Mr. DOYLE. I am asking you a fair question, am I not? If it is not a fair question, tell me so and I will ask you another question.

Mr. JARRICO. I have said that the courts in upholding the contempt citations against these men, in my opinion, contributed toward the general destruction of liberty in this country.

Mr. DOYLE. All right.

Mr. WOOD. Just a moment. Let the record show that Mr. Jackson, a member of the committee, has departed the committee, but there is now present Mr. Velde, which still constitutes a quorum of the committee.

Mr. DOYLE. I will ask you another question, Mr. Jarrico, and if you think the form of my question is not fair I want you to tell me so, because I am trying in good faith to be fair. I am not trying to take any advantage of you or lay any groundwork for any persecution.

I think you said that you believed that the American citizen had the right to advocate anything he wished to?

Mr. JARRICO. That's correct.

Mr. DOYLE. Do I understand, therefore, that you think an American citizen has the right to advocate the forceful overthrow of our constitutional form of government?

Mr. JARRICO. I believe he may advocate it. I believe that it is unlikely he will get a great response to such a thing. I want to make it clear that I am personally opposed to the overthrow of this government by force and violence and to the use of force and violence. However, President Lincoln said that the people of this country have the right to revolution, if necessary, if the democratic processes are clogged, if the people can no longer exercise their will by constitutional means.

Mr. DOYLE. Do you know of any organization in the United States that is regulated from within the United States that advocates the forceful overthrow of the constitutional form of government? Do you know of any organization that does?

Mr. JARRICO. Well, the McCarran Act, the Smith Act --

Mr. DOYLE. I am asking you about an organization. Do you know of any organization?

Mr. JARRICO. I am answering that question, sir. I am saying that various acts passed by the United States Congress have defined certain organizations as organizations which advocate the overthrow of this Government. I do not necessarily agree with these definitions.

Mr. DOYLE. I am not asking you whether you agree with the definition or not. I am asking you as man to man in good faith whether or not you know any such organization. I am assuming that you as an American citizen are interested in protecting our American form of government against forceful revolution. If my assumption is wrong, of course the basis of my question is wrong. I am not asking you whether or not you are a member of any such organization, you notice. I am not asking that question. You have stood on your Constitutional right under the Fifth Amendment. I am not asking you in that area. But I am just assuming as man to man that you, if you know of any organization in America that favors that policy, in good faith will come out and tell us so.

Mr. JARRICO. Well, sir, this committee, --

Mr. DOYLE. Do you know of any such organization?

Mr. JARRICO. According to this committee, every organization that has advocated peace in this country --

Mr. DOYLE. Just a minute. That question can be answered yes or no. We have other witnesses from Hollywood here. We want to have them be heard, too, so they can get home over the weekend.

Mr. JARRICO. By your definition, sir, every organization that has stood for decency and progress, the New Deal, against discrimination, for peace, and so on -- these organizations are all allied with an organization which advocates the overthrow of this government. I do not accept that definition.

Mr. DOYLE. In other words, you don't accept the definition of Mr. Webster's dictionary.

Mr. JARRICO. Yes, I do accept the definition of Mr. Webster.

Mr. DOYLE. I am asking you whether or not, under the definition of Mr. Webster, you know of any organization in this country that advocates what Mr. Webster says is subversive conduct, that's all. That is what I am asking you. I am assuming that you want to help protect the American Government.

Mr. JARRICO. If I knew of such an organization, sir, I should help you to expose it.

Mr. DOYLE. Do you know of any individual that is interested in that?

Mr. JARRICO. If I knew of such an individual, sir, I should help you to expose him.

Mr. DOYLE. All right. Now, one more question. In answer to our counsel you stated that you believed that our functioning as a committee was to form the basis of a blacklist. Why do you believe this committee is interested in blacklisting people so they can't get employment, if they are honest, patriotic citizens. Is that your statement?

Mr. JARRICO. You are not interested in that end, but you had better revise your methods, because your methods have had that end. I know of many people who are blacklisted in

Hollywood as a result of the hearings in 1947, and I know that today the basis is being laid for an increase of that blacklist, so that anyone who has advocated anything progressive is going to be suspect. And the Motion Picture Alliance for the Preservation of American Ideals, quaintly named, is going to be the organization in Hollywood that decides who shall work and who shall not work, what pictures shall be made and what pictures shall not be made, and this is an organization that upholds this committee and thinks it is doing a splendid job in exposing so-called "Reds."

Mr. DOYLE. What is the name of that committee?

Mr. JARRICO. The Motion Picture Alliance for the Preservation of American Ideals. You should know it very well, Mr. Doyle.

Mr. DOYLE. But I don't happen to know it, sir. You see, there are many of us, Mr. Jarrico, in spite of your assumption, that are just as much interested as you are in protecting the rights of American citizens and are just as progressive and just as patriotic toward liberal thinking, whether you believe it or not.

I wish to state -- I know for myself, and I state it for myself and I state it for every member of the committee -- that we are not interested in blacklisting anyone. I wouldn't be true to my duty as a citizen if I allowed you to charge that we are without denying it. But I will say this: My own

belief is that you gentlemen who come to this committee and unalterably claim the Fifth Amendment and the First Amendment when we get into the area of questioning you about the organizations you have been or are members of, are making it very difficult for this committee as a committee of Congress to function.

Mr. JARRICO. I feel I am defending the Constitution, sir, and not hiding behind it. I feel that sincerely. And I feel that if you were sincere in your declarations against blacklisting that you should make it plain that people who claim their Constitutional privileges should not be discriminated against in Hollywood, because Hollywood has the impression that you intend everyone who is called before this committee and who does not cooperate with this committee to be driven from the industry.

Mr. WOOD. Mr. Jarrico, I must at this point challenge that statement, in the interest of the members of this committee, with whom I have served for some time and for whom I have the highest regard.

No man has ever come before this committee yet and answered truthfully and frankly the questions that have been put to him who has ever, to my knowledge, been injured thereby. If people are being deprived of any rights or privileges of employment because of their appearance before this committee, it has been because of matters that they themselves have

brought out, and not this committee. If being a member of a subversive organization and admitting such causes a man to lose some employment rights, that is his responsibility and not this committee's. If he declines to answer whether he has or not and thereby loses employment rights, that likewise is his responsibility and not this committee's. This committee has never yet been responsible forany man being a member of any organization, subversive or otherwise.

The only thing on earth that this committee has ever attempted to do or is attempting to do now is to ascertain, under the functions it is charged with carrying out by the very act of the Congress that created it, what activities in the realm of subversiveness in this country are going on and who is being responsible for it.

Mr. DOYLE. I wish to thank my distinguished chairman for making that clarification.

May I ask you one more question, Mr. Jarrico. The law states that the purpose of our investigation is to report to Congress any necessary remedial legislation in the field of subversive conduct. Have you any suggestion of any remedial legislation that we should report to Congress. It states that in the law. That is why I am asking youin good faith.

Mr. JARRICO. Well, I have one. You might revise your guide to subversive organizations and publications issued by this committee. It includes, for instance, the Hollywood

Democratic Committee, and without wishing to embarrass you, Congressman Doyle, perhaps you remember that that committee contributed to your campaign and wrote speeches for your campaign. It is listed here as a subversive organization.

Mr. DOYLE. I don't remember that. I don't think I had any knowledge of it. I have many friends in Hollywood, both in and out of the industry. But be that as it may, have you any suggestion as to how the functioning of this committee should be remedied? That is what I am asking you. How shall we revise the list if we can't get the help of people like you that are informed? How can we get the help to remedy the legislation?

Mr. JARRICO. Well, I think that if you made it absolutely clear that you were defending the First Amendment and the Fifth Amendment and the people who defended those amendments, instead of subjecting them to blacklisting and other liability, that you would be doing a great service to the country.

Mr. DOYLE. Well, I wish to state this, and this is my final question. I am very sure, Mr. Jarrico, that no member of this committee is interested in any way less than you are in protecting the rights of the American citizens under the First and Fifth Amendments. But apparently your considered opinion and conclusion differs with that of members of the committee as to ways and means in which we are charged with doing that.

Mr. JARRICO. Well, I can't see where you can pretend for a moment that you are protecting the First and Fifth Amendments when everything you have done is directed towards abridging them, curtailing them, limiting them, subverting them.

Mr. DOYLE. This is my final question, Mr. Chairman.

Do you mean then that this committee in calling you, for instance, as a typical case -- that when this committee subpoenas you to come and be questioned about what you know, if anything, about subversive people or organizations, that we are controverting your Constitutional rights under the First and Fifth Amendments?

Mr. JARRICO. I certainly do.

Mr. DOYLE. Then you take the position that the Congress has no right to call people before it and to question them as to their philosophy and whether or not it favors the forceful overthrow of our Government?

Mr. JARRICO. Congress has no right to legislate in this area. It cannot pass any law restricting the freedom of speech, and therefore it has no right to investigation in this area. It cannot inquire into a man's opinions, his attitudes, his beliefs of any kind. That is my firm position, yes.

Mr. DOYLE. Well, the reason I pressed you for your opinion is that I feel that the committee should have considered opinion. As long as you stand on the First and

Fifth Amendments, I wanted the basis upon which you stood.

Mr. JARRICO. You have it, sir.

Mr. KEARNEY. Can you tell me the name of the producer of "Outrageous Story"?

Mr. JARRICO. I already have introduced that name into the record under protest. It was Robert Sparks.

Mr. KEARNEY. Can you tell me who the script writer was?

Mr. JARRICO. I was.

Mr. KEARNEY. And the director?

Mr. JARRICO. Robert Stephenson. Again I wish to say that you are trying to intimidate these people.

Mr. KEARNEY. Just a moment. I want to ask a question. To this question I want a yes or no answer.

Do you believe the Communist Party is dedicated to the overthrow of the United States Government by force or violence?

Mr. JARRICO. I refuse to answer that question on the grounds previously stated.

Mr. KEARNEY. That is all, Mr. Chairman.

Mr. WOOD. Mr. Potter? Mr. Counsel, do you have any further questions for the witness?

Mr. TAVENNER. No, sir.

Mr. WOOD. Do you want to hold the witness for further questioning later or should he be excused?

Mr. TAVENNER. I suggest he be excused.

Mr. JARRICO. May I introduce my statement now, sir?

Mr. WOOD. File it with the reporter.

(The statement referred to is as follows:)

My father was a Russian Jew, a poet and a fighting man. At the age of seventeen he organized an armed self-defense corps, to protect the Jews of his home town, Kharkov, against a massacre. In other cities of Imperial Russia these massacres occurred -- pogroms they were called. In Kharkov, where the intended victims organized, there was no pogrom.

Thrown into a Czarist prison, he managed to escape to America. Like millions of other immigrants, he never ceased to marvel at the miracle he discovered here. Freedom! To him it was no abstraction, but a matter of life and death. Imagine - a land in which one could advocate whatever one believed. Advocate it, agitate for it, organize for it, and somedsy gain a majority for it. Any change whatsoever. Not a perfect country, but an infinitely perfectable one - because it was free.

My father became a lawyer, a defender of the poor, what the cynics call a do-gooder. He taught me to live this country, really to love it, not with the demonstrative hypocrisy of a professional patriot but with a profound concern for its people and its future.

Today freedom and America are no longer synonymous. The mircale of being able to think freely, speak freely, write freely, meet freely - no more. Do so and you lose your job.

Do so and your'e smeared as subversive. Do so and you go to jail. The mircale has become a mirage. You look around today and you see Americans afraid to open their mouths. Or opening them only to purge themselves, only to perjure themselves, only to inform on their friends. Consider it. In the land of the free, the home of the brave.

Why? Because we are threatened by communism, we are told. To protect our liberties we must give up our liberties. To preserve morality we must abandon morality. To prevent war we must prepare for war. To stop aggression we must embark on aggression. What fantastic nonsense.

What is communism? Are we allowed to discuss it? Is it a militant form of socialism? Does it require war, by its very nature? Is it the opposite of freedom. Are we allowed to debate it? What is capitalism? Was it once progressive? Is it now decadent? Does it need a war economy in order to survive? Are we allowed to say so?

No, for it is not our loyalty to our country that is behgjudged, but our loyalty to the particular economic system that prevails here. And that is the biggest lie of all: that capitalism and democracy are somehow the same thing, that it's un-American to stand for a social change.

Under the guise of fighting communism, Hitler plunged the world into a bloody war. With the same rationalization we have now intervened in a civil war 7,000 miles from our

shores, and responsible American leaders are still proposing that we extend this war, that we attack China now. Your willingness to see the people of the world annihilated, your willingness to see the people of America annihilated, that becomes the sole test of your patriotism.

Well, it is not my test, and it is not my patriotism.

I am proud of my beliefs. I am pround of my affiliations. I'll be damned, though, if I'll disclose them to my enemies, to be used against my friends.

Yes, for the moment they're riding high, these arbiters of conformity. MacArthur is down, but McCarran and McCarthy are still high in the saddle.

But only for the moment. The minorities who are the majority in this country, and especially the great Negro people, they will be heard from. The working men, the hard pressed farmers, the people, yes, the ordinary people - they will be heard from. There will be no pogroms in this country, and no concentration camps. There will be no war of atomic annihilation. The miracle of freedom shall be reborn. And I shall be able to leave to my son - undiminished - the heritage my father bequeathed to me.

Mr. TAVENNER. Mrs. Meta Reis Rosenberg.

Mr. WOOD. Raise your right hand. You solemnly swear the testimony you give before this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mrs. ROSENBERG. I do.

Mr. WOOD. Be seated, please. For the purpose of examining this witness, let the record show that the same number of the committee are present: Mr. Doyle, Mr. Velde, Mr. Kearney, Mr. Potter, and Mr. Wood.

TESTIMONY OF META REIS ROSENBERG

Mr. TAVENNER. You are Mrs. Meta Reis Rosenberg?

Mrs. ROSENBERG. That's right.

Mr. TAVENNER. You spell your middle name R-e-i-s?

Mrs. ROSENBERG. Right.

Mr. TAVENNER. Mrs. Rosenberg, will you state where you were born?

Mrs. Rosenberg. In San Francisco, California.

Mr. TAVENNER. What has been your educational background?

Mrs. ROSENBERG. Well, we moved to Los Angeles when I was very young, and all of my early education was in Los Angeles public schools, and I went to Hollywood High School in Hollywood. That is the extent of my educational background.

Mr. TAVENNER. By the way, are you represented by counsel?

Mrs. ROSENBERG. Yes, I am.

Mr. TAVENNER. If you desire to confer with them, you may do so at any time.

Mrs. ROSENBERG. Thank you.

Mr. TAVENNER. How have you been employed, Mrs. Rosenberg, during the period in which you were engaged in professional

work?

Mrs. ROSENBERG. Well, originally, about 1933 or '34, I was employed by Fox as a reader, and then in '35 and '36 I was in New York representing a motion picture agency by the name of Smal Landau, and I went back to Hollywood and worked for Warner Brothers as a reader in 1937 and part of '38, when I quit my job to get married. Then I resumed working in 1940 for Paramount as a special reader.

Mr. TAVENNER. You began that assignment when?

Mrs. ROSENBERG. 1940.

Mr. TAVENNER. 1940 at Paramount?

Mrs. ROSENBERG. Paramount. And then I became head of the reading department at Paramount, and then I became assistant story editor at Paramount.

Mr. TAVENNER. When did you become the story editor at Paramount?

Mrs. ROSENBERG. Well, I imagine it was about -- it must have been around 1942. I must have been there two years before I became one of the story editors. I was assistant to a man called Bill Dozier at Paramount. Then I stayed at Paramount until 1945, when I asked to be released from my contract, and I went to a motion picture agency by the name of Berg Allen Berg. There I became head of their literary department, where I was until 1949, in February. And I haven't worked

since. I have been a wife and mother.

Mr. TAVENNER. Then you became a member of the Hollywood group, we may say, when you returned from New York about 1937?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. At the time you returned from New York, was there an organization in Hollywood by the name of the Joint Anti-Fascist Refugee Committee?

Mrs. ROSENBERG. I believe there was.

Mr. TAVENNER. Was there also an organization known as the Hollywood Anti-Nazi League?

Mrs. ROSENBERG. Yes, there was. Of that I am sure.

Mr. TAVENNER. Were you ever a member of these organizations?

Mrs. ROSENBERG. No, not to my knowledge.

Mr. TAVENNER. Did you attend their meetings?

Mrs. ROSENBERG. Yes, I did, their public meetings. Since I was not a member of the organization, I didn't attend any of the board meetings or committee meetings, but I did go to their public meetings, yes.

Mr. TAVENNER. Were you interested in the particular programs of those groups?

Mrs. ROSENBERG. I was very interested, yes.

Mr. TAVENNER. What was the nature of your interest?

Mrs. ROSENBERG. Well, during the Spanish Civil War I had a very strong feeling for the Loyalists, and I was

interested in hearing the point of view of any organization or finding out any information that I could regarding the Loyalist fight. As far as the Anti-Nazi League is concerned, I felt that it was terribly important at that time to make the American people aware of the nature of the Fascism in Germany and the menace to peace and people all over the world.

Mr. TAVENNER. Well, did you follow up your interest in the Anti-Nazi League by becoming interested in any other organization which seemed to make its cause the same cause of the Anti-Nazi League?

Mrs. ROSENBERG. Well, as a matter of fact, I did. I had gone to a number of meetings of the Anti-Nazi League or an organization -- I don't remember the name of it. I think it might have been called the Motion Picture Artists Committee, which people like Bob Montgomery and Freddie March and Melvyn Douglas were associated with for Spain. I was also very interested in the reelection of Roosevelt and in the continuation of his policies at that time.

I met a woman who was known to me then as Madeleine Ruthven.

Mr. TAVENNER. Will you spell the last name.

Mrs. ROSENBERG. R-u-t-h-v-e-n. And she told me that she was a member of the Communist Party, and she explained to me that the Communist Party -- which was something I already understood -- that the Communist Party was backing the Loyalists

in Spain. The Communist Party was very active in support of Roosevelt, and the Communist Party was the most militant organization in the United States in terms of their opposition to Hitler in Germany, and in terms of educating the American people to this. And she told me that since I already believed in these things, which I did, and that the Communist Party was the most effective organization to work for and against those things I believed in, that she thought I should join it, because she felt it was perfectly ridiculous for someone to have these strong beliefs and not do anything positive about them, that one must make a positive step. This seemed perfectly reasonable to me, and I did join the Communist Party in 1938.

Mr. TAVENNER. You joined after your conversation with the person you just referred to --

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. -- as Madelaine Ruthven?

Mrs. ROSENBERG. That's right.

Mr. TAVENNER. Do you know what position she held within the Communist Party?

Mrs. ROSENBERG. No.

Mr. TAVENNER. Or what function she performed?

Mrs. ROSENBERG. I am not absolutely sure. She was some sort of executive of the party. That I understood. But the Party structure has never been terribly clear to me, so I am

not absolutely sure. I think she might have been what is known or what was known at that time as an organizational secretary, but I am not sure. I think that is probably what she was, sortof in general charge of personnel and detail.

Mr. TAVENNER. Well, now, as a result of her invitation to you to unite with the Party, were you received into the Party and assigned to a cell or group of the Party?

Mrs. ROSENBERG. Yes. I went to a meeting, the first meeting I ever attended, where a man by the name of John Howard Lawson was in charge of the meeting, and I understood that he was also in charge of the Hollywood group of the Communist Party. And I was assigned to a group of people. I mean I was assigned to meet with a group of people, with whom I did meet.

I must qualify this by saying that I only met with them for a while, because this was in 1938, and in July -- I don't know what month this was. It was probably early in '38 -- but in July of '38 I got married to a man called Irving Reis, who was not then nor to my knowledge hashe ever become a member of the Communist Party. And so when I got married to him I sort of became inactive. I was more interested in my marriage than I was in Party activities, and for a long time I didn't go to any meetings nor did I even join any outside organizations during this period or before it. I had never been a member of any of these organizations.

Mr. TAVENNER. Well, now, will you tell us the names of the persons in the group of Communist Party members to which you were assigned when you first joined the Party?

Mrs. ROSENBERG. As I remember it, there was a Frank Tuttle -- Frank and Tania Tuttle. He was married to her at that time. He isn't now -- Waldo Salt, Paul Jarrico.

Mr. TAVENNER. Paul Jarrico?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Waldo Salt?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. He is the same Mr. Salt who testified here this morning, or were you present?

Mrs. ROSENBERG. I wasn't present, but I assume that he is the same. Paul Jarrico.

Mr. TAVENNER. Did you see the witness on the stand who immediately preceded you?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Is it the same person?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Proceed, please.

Mrs. ROSENBERG. Sam Ornitz.

Mr. TAVENNER. Sam Ornitz?

Mrs. ROSENBERG. O-r-n-i-t-z. Herbert Biberman, Dorothy Tree and her husband, Michael Uris, and a man called Francis Faragoh, F-a-r-a-g-o-h, who is a writer.

Mr. TAVENNER. Did the woman Madelaine Ruthven also attend the group meetings?

Mrs. ROSENBERG. Yes, very often. As a matter of fact, I should have mentioned her. I met often in her home. I left her out. She did attend. She was active.

Mr. TAVENNER. To whom did you pay your Communist Party dues at that particular time?

Mrs. ROSENBERG. At that time I believe I paid them to Madelaine Ruthven.

Mr. TAVENNER. You stated that you were only with that group a few months before you retired temporarily.

Mrs. ROSENBERG. That's right.

Mr. TAVENNER. How many meetings do you think you attended during that period?

Mrs. ROSENBERG. Oh, I really couldn't say. I attended some meetings and then I got married, and for a while I was inactive, and then I began to go to meetings again.

Mr. TAVENNER. Did all of these persons whose names you have mentioned attend one or more of those meetings with you?

Mrs. ROSENBERG. Oh, yes, yes.

Mr. TAVENNER. How long was it before youreturned to the attendance of meetings?

Mrs. ROSENBERG. What happened was that in 1940, when I went to work for Paramount as a reader and eventually became assistant story editor, which put me in touch with most of the

writers in Hollywood, since this was part of my job involved in stories and writers, when war was declared the following year, after war was declared by the United States, an organization was formed called the Hollywood Writers Mobilization about 1942. I think this must have been early in '42. And I undertook an assignment for this organization which was directly in sympathy with the organization, and so was I, not only with the Government at that time but with the Communist Party at that time. There was no conflict in my mind in terms of the attitudes of the Party towards the war effort and the attitudes of the Government towards the war effort. There was no conflict at all. There was a no-strike clause. There was every interest in the Party in seeing that people did as much work as possible for the war effort.

So I joined this organization in a capacity in which I felt I could be of most value, which was to -- I was in charge of getting all the material, not all the material but a good deal of the material written for those stars who went on camp tours and hospital tours in this country and overseas. This was mostly comedy material, as you probably remember, and I was a kind of liaison between the writers mobilization and two organizations, one called the Victory Committee, which was the producers organization for such activities, headed by Eddie Manix, Charlie Feldman, Kenneth Thompson -- all very conservative men, I hasten to add -- and the USO Camp Shows

organization, headed by a man named Abe Lastfogel, who was in charge of the William Morris office. And what they would do was they would say Olivia DeHaviland was to go on a camp tour in this country. "Would you get some kind of little routine worked up for her?" I would call a writer and I would get the writer together with DeHaviland, and we would discuss what was best suited to her personality and her type of talent, and something would be written for her. It would be given directly to either USO Camp Shows or to the Victory Committee, and that would be the end of it. Off she would go.

There were hundreds and hundreds of actors and actresses who entertained during the war, as you know, and there had to be a great deal of material written, and I was in charge of it.

Mr. TAVENNER. Now, that was immediately after this country became involved in the war?

Mrs. ROSENBERG. That's right.

Mr. TAVENNER. During that period of time were you attending Communist Party meetings?

Mrs. ROSENBERG. I did attend some during that time, yes. I attended a few, simply because I felt that since I was doing what I could for the war effort, and since that thing was the primary issue in the Party at the time, there wasn't any particular reason for me to go to all those Mobilization meetings, that I had to go to meet with all those people that I had to meet with, and also go to Communist Party meetings where they were discussing the same things, as far

as I was concerned. So I attended meetings, but not very many.

Mr. TAVENNER. Were those meetings of the same group that you had formerly been assigned to or a different group?

Mrs. ROSENBERG. No, they were different people then during the war.

Mr. TAVENNER. Well, tell us about your assignment to the second group and when that occurred.

Mrs. ROSENBERG. Well, I don't exactly remember, Mr. Tavenner, when it occurred, but was probably sometime around 1941, and it was in connection with the Writers Mobilization work, because most of the people in the group had some connection with the Mobilization.

Mr. TAVENNER. Just a minute. You say "most of the people in the group"?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. What group?

Mrs. ROSENBERG. In the second group.

Mr. TAVENNER. Of the Communist Party?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Had some connection with the Hollywood Writers Mobilization?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Very well. Tell us who were in this second group, and in giving us the names of them, state also

whether or not they were connected with the Hollywood Writers Mobilization, and if you can recall, in what capacity.

Mrs. ROSENBERG. Well, the first one that comes to my mind, the most natural one, of course, is Robert Rossen, who was the second chairman of the Mobilization. There was Abe Polonsky. I don't know that he had any special job in the Mobilization. He did a good deal of work. He is a very brilliant writer.

Mr. TAVENNER. Abe Polonsky?

Mrs. ROSENBERG. Yes, Polonsky. There was Albert Maltz. I don't remember whether Maltz worked in the Mobilization or not, but I remember him in the meetings. There was Lester Cole. There was Richard Collins. There was a man named Carleton Moss, who made a film for the Capra unit, an excellent film, as a matter of fact, on the Negro soldier in the war effort -- the Army unit known as the Capra unit, headed by Frank Capra. Gordon Kahn. I don't remember whether Kahn was active in the Mobilization or not, but I remember him in these meetings.

The point is, you see, it is difficult for me to remember about the Mobilization. The Mobilization was an organization made up of all officially recognized writers' groups in the industry, which meant that every writer in the industry was a member of the Hollywood Writers Mobilization and was working for them, and the Mobilization did work for the OWI, for the

Navy, for the Army. They did propaganda work for all the Government agencies engaged in this type of work. And I am trying to restrict now my memory to those people I knew as Communists, and I think those are the only ones that I can mention.

Mr. TAVENNER. Those are the only ones?

Mrs. ROSENBERG. Those are the only ones I know.

Mr. TAVENNER. Who were members of your cell and who were also members of the Writers Mobilization?

Mrs. ROSENBERG. Those are the people that I saw in Communist meetings, yes.

Mr. TAVENNER. I would like to ask you if you knew an individual by the name of Edward Biberman.

Mrs. ROSENBERG. Yes, I did. I was in meetings with him. He was not a writer, and as far as I know had no connection with the Mobilization. He was an artist, painter. He is Herbert Biberman's brother.

Mr. TAVENNER. Well, now, can you recall the name of any other person who was a member of this group who was not connected with the Writers Mobilization?

Mrs. ROSENBERG. The only other person I can remember that might have been a member of this group -- and I don't hesitate to say that I knew him as a Communist. It was just simply in one group I knew him, and I think this is not terribly important -- is a man by the name of George Willner,

who was an agent, a literary agent with a company called Nat Goldstone.

Mr. TAVENNER. Would you spell that name?

Mrs. ROSENBERG. W-i-l-l-n-e-r.

Mr. TAVENNER. Do you recall his first name?

Mrs. ROSENBERG. George.

Mr. TAVENNER. Were you acquainted with these individuals prior to your being assigned to the group with them?

Mrs. ROSENBERG. Some of them, yes, because of my work in the Mobilization, and some of them I had simply known as writers in the industry. After all, I was in contact with most of the writers in the industry.

Mr. TAVENNER. I would like you to state to the committee just what transpired at the meetings in as general a way, with such particulars as you can recall, relating to any things that would indicate the type of control that the Communist Party had over its members.

Mrs. ROSENBERG. Well, at that time, Mr. Tavenner, the control was more over its members in terms of general attitude than it was on any issue of politics, because as I have said before there was no conflict between the people who were in the Party and the people who were not in the Party as to the issues of the day.

Mr. TAVENNER. You are speaking now of the war period?

Mrs. ROSENBERG. I am talking of the war period, between '41 and '44. There was, however, a general attitude on the

part of the more vocal people in the Party to hand down decisions which were never really discussed. In other words, the discussions which were held would end pretty much as they started, and it took me a long time, I am afraid, to finally understand that this was the type of discipline that was entirely, in my opinion, undemocratic and which I could not uphold or agree with, either in its principle or in its policies.

For instance, I was one of the people who was confused and bewildered and somewhat shocked in 1939 by the Nazi-Soviet Pact. I had joined the Party on the basis of being anti-Hitler. Naturally, this came somewhat as a surprise to me, and it was explained to me that this was an expedient measure on the part of the Soviet Union to gain time; that there was never a question in their mind but what they were going to fight the Germans. It was just a question of gaining time. I accepted this.

There were other switches of this sort, as you are all well aware, from time to time; and I found it more and more difficult to accept, simply because if you are thinking independently it is very difficult to go from one opinion to another quite so quickly.

Finally in 1944 or '45, I think it was, the Duclos letter was issued. This was another shock to me.

Mr. TAVENNER. D-u-c-l-o-s?

Mrs. ROSENBERG. Yes. Duclos was a French Communist who didn't question but who challenged the policy of the American Communist Party.

Mr. TAVENNER. It was his challenge that was accepted as the proper Communist Party line to be adopted in this country?

Mrs. ROSENBERG. That's right. Now, one of the things -- and it will probably sound naive -- that disturbed me most, since I really had no really great political understanding of these things -- one of the things that disturbed me most was that here was a group of people who had felt that Earl Browder was a very great and important man one minute, and after the Duclos letter they didn't say, "Here is a man who has made a mistake. We cannot any longer accept his leadership, so we will replace him," in what would seem to me to be legitimate terms if that is the way they felt. They turned one minute from thinking this was a very great man to the next minute of tearing him limb from limb and practically crucifying him. This was the kind of thing I couldn't understand.

So finally I felt that it was about time in my life that I thought for myself, and I realized that in the Party this is not really possible.

I would like to illustrate this with what is to me a particularly pertinent quotation. There is an Italian by the name of Ignacio Siloni, who is a very great Italian

novelist, who was an important Party member up until around 1929 or '30, who was in fact a member of the Comintern with Togliatti, who is presently the head of the Communist Party in Italy. Siloni left the Party in 1929 or '30, and I recently read a statement of his on why he was in it and why he was out of it, and he said this. He said that in the Communist Party there is no such a thing as an adversary in good faith; that even with a man of the stature of Lenin, whom Siloni obviously considered a man of great stature, one could not really disagree with any reasonable intelligent terms. The minute you disagree they begin to call you names, and this is a form of intimidation, this is a form of fear, and people have a dreadful desire to belong once they belong to something. And this is in my opinion a very bad and a very dangerous policy of any organization. I consider it one of the most dangerous policies of the Communist Party -- that there is no really independent thinking among the rank and file.

This was one of the most decisive reasons for my leaving, outside of the fact that when I left in 1945 I not only disagreed with the procedure in the Party, but I disagreed with their policy.

(Representative Francis E. Walter entered the hearing room.)

Mr. TAVENNER. Well, now, will you tell the committee just what induced you to leave the Party and how you left it?

Mrs. ROSENBERG. Well, I have already told the committee to the best of my ability what induced me to leave. I felt that I could no longer belong to an organization which I had joined for what seemed to me the highest motives, and then I found out that -- I had always believed that if an organization was anti-Fascist in the best possible sense that it must naturally then be pro-democratic in the best possible sense, and when I found out that it was not I was naturally disenchanted, shall we say. I was no longer interested.

Mr. TAVENNER. How did you go about terminating your relationship with the Party?

Mrs. ROSENBERG. Well, I hadn't been going to meetings for a long time. I had been going to meetings irregularly during the war, not for reasons of politics but simply because I was so busy with war work; and after that I just began to skip meetings one after another around 1944, and I asked for my release from Paramount in 1945, my release from my contract.

Mr. TAVENNER. Do you recall when that was in 1945?

Mrs. ROSENBERG. It must have been around August. I had a couple of years to go on my Paramount contract, but I felt that I had gone as far as I could go in the organization, because it isn't really possible for a woman to be a front office executive in a major studio, and I felt that I would rather be in an agency where there is really no discrimination

against women, where a woman can be as important an agent as a man. So I left Paramount and went to an agency called Berg Allen Berg, which I have mentioned before, in '45. I must have gone there around September, and not very long after I went a man whom I had never met, whom I had never seen, came to see me, a Party functionary by the name of John Stapp. He asked me why I had not been coming to meetings for so very long and what I intended to do about it, and I told him I intended to get out, that I didn't intend to come to meetings at all any more; and that was the end of it.

Mr. TAVENNER. Do you recall about how long that was after you took the employment with the agency?

Mrs. ROSENBERG. It must have been a very short time, I think. Probably not more than a month.

Mr. TAVENNER. When do you consider you had actually withdrawn from the Party?

Mrs. ROSENBERG. Well, spiritually I had withdrawn before that; but I had not actually said so to them. I simply hadn't gone to meetings.

Mr. TAVENNER. I would like to go back a little and ask you more detailed questions about your experience while in the Party. You have spoken of the procedure in the meetings and the imparting of the Communist Party line to the group.

Now, how was that line imparted? Were there ever occasions

when high functionaries of the Party addressed your group?

Mrs. ROSENBERG. Yes. For one thing, I remember very early in my experience in the Communist Party around 19--you will have a record of this date. I wouldn't, because I didn't keep records. About 1939, it must have been, a man called Carl Winter, who was a Party functionary from New York as I understood it, a member of the Central Committee, came out and addressed a meeting at which I was on Party matters. I don't actually remember the issues that were discussed at that time. I simply remember that I did meet him at that meeting. I never saw him again.

Mr. TAVENNER. Were there any others whose names you can recall?

Mrs. ROSENBERG. Well, John Howard Lawson very often would come to the meetings, even if he were not a member of the particular group, in order to explain certain problems that had arisen, of certain projects which they felt were important.

Mr. TAVENNER. What in your opinion was the thing in Hollywood which the Communist Party was really after?

Mrs. ROSENBERG. Well, I think there were two things, mainly. I think the first one was that they felt that by getting important writers, actors, producers, and so forth, important people in the motion picture industry who were well known to most people in the country, or at least whose names

are seen on screens all over -- I think that they felt that by getting the complete sympathy and support and activity of these people that they themselves would gain prestige in the country.

I also think that because these people earned large sums of money they probably felt that it would be a very important thing to be able to get money, because they solicited funds all the time. They asked for money all the time, not only in terms of dues but for special things. If "The New Masses" were in trouble, which it seemed to be constantly, they were asking for money, and I think that probably the Communist Party in Hollywood was able to give them quite a good deal.

Mr. TAVENNER. What about your own Party dues?

Mrs. ROSENBERG. At the time I was in the Party I was working at Paramount. I wasn't making a great deal of money, and I didn't pay much in dues. Originally when I joined the Party I was a reader. I was making very little money, and I paid very little amount, and for a while I didn't pay any, because I had no money of my own and my husband, not being a member of the Party, was not particularly interested in supporting it. He didn't disagree with those anti-Hitler, pro-Roosevelt, anti-Franco sympathies of mine, but he was not interested in the Communist Party. So I couldn't honestly ask him to support it.

When I went to work for Paramount I earned a little more

money, but it never was much at any time. When I went to Berg Allen Berg I wasn't a member of the Party any longer.

Mr. TAVENNER. In other words, you virtually withdrew from the Party at the time --

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. -- that you went to your new employment?

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Now, at the time that you were in Paramount and while you were in the Communist Party, did you meet a person by the name of Bea Winters?

Mrs. ROSENBERG. Oh, yes. Bea Winters was hired at Paramount, not by me, but she was hired at Paramount. She had been a secretary in the industry for a long time, an executive secretary, with an excellent reputation, and she was hired in the story department. Her job was to reorganize the story files, which were badly in need of reorganization at that time, and she did a really magnificent job of it.

When I was head of the reading department I was automatically in charge of those story files for a while, and consequently she and I worked together. She was my secretary. When I became assistant story editor she was no longer my secretary.

When I left Paramount to go to Berg Allen Berg, Berg Allen Berg had not for a long time had an official story department. They wanted to establish one again. They had

writers, but they didn't have a real story department, and I felt that their files were badly in need of reorganization. The first person I thought of was Bea Winters, because she was awfully good at this. She was also a good secretary, and I hired her.

I read the testimony of Sterling Hayden saying that Bea Winters had recruited him into the Party. Now, during this time she was my secretary at Berg Allen Berg I did not know of her affiliation with theCommunist Party. I had never seen her in a meeting. I did know, however, of her leftist sympathies, because this was the sort of thing that was discussed in general, and she felt the same way as a lot of other people I knew, no more, no less. However, when I hired her at Berg Allen Berg it was on the basis of merit rather than her political opinions. She left. She must have worked for me for about a year and a half there, or so; and then she left to retire because she didn't want to work any more at that time. She is working again now. I however, had no knowledge of Sterling Hayden's membership in the Communist Party. As a matter of fact, I didn't know about Larry Parks either. It was interesting, because I was story editor at Berg Allen Berg, and they were both clients. I couldn't have been more surprised. But of course I was out of the Party then.

Mr. TAVENNER. While you were in the Party and while

working for Paramount in charge of the reading department, were you in a position where you could, if you chose, favor any particular writer's work in the work that you did?

Mrs. ROSENBERG. Not as head of the reading department, but I was in a position of some influence when I was assistant story editor. However, there are several things that have to be considered in this light. One is that I had a very good reputation as a story editor, and I was very jealous of that reputation, and if I were to recommend writers because I thought their politics were similar to mine and they didn't turn out good scripts, I would not only not have a good job, but I would not have a good reputation.

Another thing was that in no major studio is it possible for anyone in such a position to really exercise very much influence, because, for instance, in Paramount Y. Frank Freeman was the head of the studio, and at the time I worked there Mr. DaSylva was under him, and also Mr. Ginsberg.

Mr. TAVENNER. What DaSylva?

Mrs. ROSENBERG. Buddy DaSylva. He has since died. And Henry Ginsberg after him. And there are producers; there are directors; there were two front office executives above me. There was Mr. Freeman, and there was Mr. Ginsberg, all of whom were very concerned about what writers were hired and what stories were bought and knew as much as I did about these things.

My main interest was in doing a good job, and there was no reason for me to hire people for political reasons. I was doing a war job, which I felt was enough for the Party.

Mr. TAVENNER. Actually, during the period of the war when the Communist Party was interested in promoting the war effort, there was comparatively little occasion for the exercise of preference?

Mrs. ROSENBERG. There was no occasion for it. There was really no occasion for it. I haven't got the records, but the committee could certainly get them, I am sure, from Paramount. If you will go over the list of writers who were hired and who worked at Paramount during that time, you will find no preponderance at all of left people. They were hired on the basis of could they fill the assignment or couldn't they.

We made such pictures as "Wake Island," "The Story of Dr. Wassel," "Double Indemnity," "Lost Weekend." These were pictures which might be considered propaganda, but hardly subversive.

Mr. TAVENNER. After your employment with Berg Allen Berg, you were then in a position of greater importance and greater responsibility, were you not?

Mrs. ROSENBERG. Yes, I was, and I represented writers of every possible political color. I represented people like Sinclair Lewis, James Hilton, Richard Llewellyn, Clement Dane, Laura Hobson. I sold books such as "Belvedere," which was

made into a Clifton Webb picture called "Sitting Pretty," and subsequently into several sequels; a book called "East River," by Scholom Asch, and I sold "Gentlemen's Agreement" to Zanuck. I was very proud again of the fact that I had a reputation as an agent, which was unique in the sense that I never represented anybody I didn't believe had talent, and many people came to me whom I refused to represent.

I don't feel that it is my place to explain this to you, but I think if you will check with other people in the industry you can find this out for yourselves.

Mr. TAVENNER. You have named a number of individuals there as persons for whom you have sold pictures or writings.

Mrs. ROSENBERG. Yes.

Mr. TAVENNER. Were any of those persons whose names you have mentioned members of the Communist Party?

Mrs. ROSENBERG. Oh, no, I don't believe so. Certainly not to my knowledge, and I would be very surprised to hear it.

I also represented Dalton Trumbo, who had been a client of Berg Allen Berg's for many years before I came there, as was, for instance, Ian Rand. They represented anybody they felt was talented and that they could do a job with. My association with Dalton at Berg Allen Berg was entirely professional. He had a contract at that time at Metro, and there was actually very little to do for him.

Mr. TAVENNER. The point that I want for the committee is

whether or not at any time, even after you left the Communist Party, you knowingly favored any Communist writer in the promotion of his particular writing or script.

Mrs. ROSENBERG. Not to my knowledge.

Mr. TAVENNER. I have no further questions, Mr. Chairman.

Mr. WOOD. Mr. Walter, any questions?

Mr. WALTER. No questions.

Mr. WOOD. Mr. Doyle?

Mr. DOYLE. No, I think not, Mr. Chairman.

Mr. WOOD. Mr. Velde?

Mr. VELDE. You mentioned that the Communist Party line represented controlled thinking, or words to that effect. In your opinion, who controlled the Communist Party line? How did you get the Communist Party line?

Mrs. ROSENBERG. Well, the people naturally -- this is partly a question of leadership and partly a question of personality, because a man like Herbert Biberman, who was not necessarily to my knowledge in any high position of leadership, talked a great deal; and when a man talks a great deal and with a certain eloquence he can control other people. But aside from that it was obvious to me that the person who really did most of the thinking or of the deciding for the group was John Howard Lawson.

Mr. WOOD. Mr. Kearney?

Mr. KEARNEY. I haven't any questions.

Mr. WOOD. Mr. Potter?

Mr. POTTER. Mrs. Rosenberg, when you were working with writers preparing the scripts for various USO personalities, you stated that it was difficult to actually influence the script; is that true?

Mrs. ROSENBERG. Well, they weren't really scripts, you see. They were just little comedy sketches. It wasn't even a question of influence. It was a question of what was the sort of thing that Ingrid Bergman could best do to entertain soldiers. Could she dance or sing or could she recite a poem? It was that sort of thing. It was a question of the capacity and personality of the stars.

Mr. POTTER. Was any effort made by Communist leaders in an effort to have you influence it? You said it wasn't done, but I am wondering if that was ever suggested. Was it brought to your attention that this would be a good thing to do?

Mrs. ROSENBERG. No. I must honestly tell you, Mr. Potter, that this was never done. Either I was in a field where it didn't seem advisable or, as Mr. Tavenner has helped me explain, this was in a period where there was no conflict between the political policies of the Party and of the Government.

Mr. POTTER. For my own information, what is a reader?

Mrs. ROSENBERG. Well, a reader is somebody who takes a novel, whether it is in galley form or an original story

written for the screen, reads it and does a synopsis of it, ranging anywhere from one page to fifty pages, for those people who are in executive charge of the studio who haven't time to read the whole thing, because there are hundreds and hundreds and hundreds of such books and stories and plays submitted monthly to studios. The people in charge simply haven't the time to read everything themselves, and they need someone to boil it down for them, to say to them, "This is something you should look into," or "Don't bother about this."

Mr. POTTER. I will say that you brought a great deal of charm to our committee.

Mrs. ROSENBERG. Thank you, Mr. Potter.

Mr. WOOD. I wish to express on behalf of the committee our deep appreciation for your coming here and the very frank manner in which you have answered the questions which were asked you.

Unless there is some reason why she should be retained, we will excuse the witness.

Mrs. ROSENBERG. I have a wire which I don't think should necessarily be introduced into the record, but it rather adroitly represents the attitude of some of my friends in Hollywood about my policital activities, and I will leave it to the discretion of the counsel as to whether he wants to read it or not. It comes from a man called Nunnally Johnson, who is a producer and writer at Fox.

Mr. WOOD. Suppose you leave it.

Mrs. ROSENBERG. Let the counsel decide.

Mr. TAVENNER. I will certainly read it, Mr. Chairman, perhaps to save the witness a little embarrassment:

"Mrs. Meta Rosenberg. Statler Hotel, Washington, D. C.

"I trust this will convince you that politics is no business for a fetching girl. Politics is for flat chested girls." (Laughter)

Mr. WOOD. Thank you very much. You may be excused.

(Witness excused)

Mr. TAVENNER. Victor Killian.

Mr. WOOD. You do solemnly swear the testimony you give before this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. KILLIAN. I do.

TESTIMONY OF VICTOR KILLIAN

Mr. TAVENNER. You are Mr. Victor Killian?

Mr. KILLIAN. Yes, sir.

Mr. TAVENNER. Are you represented by counsel?

Mr. KILLIAN. I am.

Mr. TAVENNER. Will counsel again identify themselves for the record.

Mr. KENNY. Robert Kenny, Los Angeles.

Mr. MARGOLIS. Ben Margolis, Los Angeles.

Mr. TAVENNER. Will you please state your age and place

of birth.

Mr. KILLIAN. I was born in Jersey City, March 6, 1891.

Mr. TAVENNER. What is your present occupation?

Mr. KILLIAN. I am an actor.

Mr. TAVENNER. Will you state briefly for the committee your educational training.

Mr. KILLIAN. Very brief, indeed. I went to four years of public school, and that's all.

Mr. TAVENNER. What has been your record of employment?

Mr. KILLIAN. You mean Hollywood or --

Mr. TAVENNER. Let us confine it to Hollywood.

Mr. KILLIAN. I went out there in 1935. I was under contract to Columbia Studios.

Mr. TAVENNER. Have you been there ever since?

Mr. KILLIAN. Well, not entirely. I made my residence there ever since, but I did go to New York on occasion to do an occasional play in New York.

Mr. TAVENNER. What was your last employment?

Mr. KILLIAN. My last employment was in a picture called — I believe it is going to be called "The Tall Target," done at M-G-M. A story of the attempted assassination of Lincoln.

Mr. TAVENNER. Who employed you?

Mr. KILLIAN. The producer, who is Richard Goldstone.

Mr. TAVENNER. Will yougive us the names of other pictures in which you have participated?

Mr. KILLIAN. I have been in something like one hundred and twenty-five or thirty picture. I can jump around. I cannot keep them chronological.

Mr. TAVENNER. Let us state some of the principal ones within the past three or four years.

Mr. KILLIAN. The past three or four years? I was in "The Flame and the Arrow." I was in a picture not yet released, something about going down into the bowels of the earth to escape atom bombs. I think that was called under production "Night Without Stars." I was in a picture with Bob Hope. It was called "The Lemon Drop Kid." It is not yet released, to my knowledge. I find it hard to remember them. I can't offhand remember any. I know they are there.

Mr. TAVENNER. Mr. Killian, the committee has information that you were issued a Communist Party registration card in 1945, bearing No. 47342. Is that correct?

Mr. KILLIAN. I am going to stand on the Fifth Amendment. I am not going to spell it out for you, but I merely say I refuse to answer that questio. on the grounds that my answer might tend to incriminate me.

Mr. TAVENNER. Are you now or have you ever been a member of the Communist Party?

Mr. KILLIAN. I refuse to answer that question on the grounds previously stated.

Mr. TAVENNER. I have no further questions, Mr. Chairman.

Mr. WOOD. Mr. Doyle?

Mr. DOYLE. Do you know, Mr. Killian, of any organization in our country, the United States, which has for one of its objectives the subversive overthrow of our form of Government? I am not asking if you are a member of any. I am asking you if you know of any.

Mr. KILLIAN. If I knew of any such organization, I would report it to the proper authorities.

Mr. DOYLE. One of the objectives of this law under which we serve is to make reports to Congress as to remedial legislation and connect it with subversive misconduct of persons or organizations. Do you have any suggestion as to any remedial legislation?

Mr. KILLIAN. I am not equipped to do that at all. As I say, I am a person of very little education, and certainly no legal knowledge.

Mr. DOYLE. We all receive education, of course, other than that which we acquire in the classroom.

Mr. KILLIAN. Well, I hope so.

Mr. DOYLE. I think that's all.

Mr. WOOD. Mr. Walter?

Mr. WALTER. No questions.

Mr. WOOD. Mr. Potter?

Mr. POTTER. No questions.

Mr. WOOD. Mr. Kearney?

Mr. KEARNEY. No questions.

Mr. WOOD. Mr. Velde?

Mr. VELDE. No questions.

Mr. WOOD. Any further questions by counsel?

Mr. TAVENNER. No, sir.

Mr. WOOD. Is there any reason why this witness should not be excused?

Mr. TAVENNER. No, sir.

Mr. WOOD. You are excused.

(Witness excused)

Mr. TAVENNER. Mr. Fred Graff.

Mr. WOOD. You solemnly swear the testimony you give before this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. GRAFF. So help me God.

TESTIMONY OF FRED GRAFF

Mr. TAVENNER. You are Mr. Fred Graff?

Mr. GRAFF. That's correct.

Mr. TAVENNER. The proper spelling of your last name is G-r-a-f-f?

Mr. GRAFF. That's right.

Mr. TAVENNER. Are you represented by counsel?

Mr. GRAFF. Two very able ones, I hope.

Mr. TAVENNER. Will counsel again identify themselves for the record.

Mr. KENNY. My client has a right to hope. Robert Kenny.

Mr. MARGOLIS. Ben Margolis.

Mr. TAVENNER. Mr. Graff, will you state when and where you were born?

Mr. GRAFF. I was born in New York City, 1920, June 2nd. Spent most of my life there. My father died in 1941. I was an only child. I had the support of my mother, who wasn't well, and we moved to California, Los Angeles.

Mr. TAVENNER. When did you move to California?

Mr. GRAFF. That would be approximately June 1942.

Mr. TAVENNER. What is your profession?

Mr. GRAFF. A semi-employed freelance actor.

Mr. TAVENNER. Will you state to the committee what your employment has been since you went to Hollywood in 1942, briefly. For what companies have you worked?

Mr. GRAFF. Before '42?

Mr. TAVENNER. No, since '42.

Mr. GRAFF. Oh, since '42. Under very peculiar circumstances as these things work, I found myself with a contract with Columbia Pictures in 1944. I think it was February. That's right.

Mr. TAVENNER. And what was your next employment, or did you still remain under contract with that concern?

Mr. GRAFF. Well, I remained under contract for the

remainder of the year, at which time I was called to serve my country. I was inducted into the U. S. Infantry, served, went overseas, returned, and was honorably discharged in 1946.

Mr. TAVENNER. After your discharge, what was your record of employment?

Mr. GRAFF. I had found six weeks remaining on my contract, and I filled them out at Columbia. I must say that during the time I was there I had gotten very little work. They had a plan for me when they first signed me on possibly a starring moving picture. It fell through in the first week, and I hadn't worked since at the studio. I returned. They had no plans for me. I finished my six weeks, at which time I was suddenly out of work, dropped, no money, and having spent a little over a year at Columbia, I hadn't advanced in my career. I had invested time there. They paid me, and meanwhile I had been still an unknown actor, unperformed.

At that time I was very conscious of my rights as a returning G.I., and felt honored to exercise those rights. And I found that in my being discharged, six weeks after my returning, that the bill of rights was in existence and it guaranteed fifty-two weeks' employment at the studios, any place you worked, for any returning G.I. I talked to my union about it. There was some hesitancy at first, but they finally agreed to discuss it with the studio. The attorney got in touch with the studio. They had a conference, and as

a returning soldier they still didn't recognize the principle in the studio that I was entitled to the remainder of the fifty-two weeks, but they made the concession that they didn't recognize it, but since it was right after the war they weren't going to test the case of a returning G.I. being entitled to begin his career again.

Mr. TAVENNER. When did you return to the West Coast?

Mr. GRAFF. Return?

Mr. TAVENNER. Yes, from the service.

Mr. GRAFF. 1946. When I was discharged, I returned to my mother, who was alone, to take up the support. She wasn't well, and I went back to work. February of '46. Is that what you wanted to know.

Mr. TAVENNER. I am trying to understand the dates.

Mr. GRAFF. Oh, the dates. Is that what you want? I was discharged on February 1, 1946.

Mr. TAVENNER. When did you enter the service?

Mr. GRAFF. I entered the service in December 1944.

Mr. TAVENNER. Where were you between 1944 and 1946?

Mr. GRAFF. I spent six months in infantry training at Camp Roberts, California. I was then assigned for overseas duty as an infantry replacement trainee.

Mr. TAVENNER. About when did you leave the United States?

Mr. GRAFF. I left the United States -- I can't remember the exact date. It would be, I guess, in the early part of '45.

Mr. TAVENNER. Excuse me, I didn't understand you.

Mr. GRAFF. In the early part of 1945.

Mr. TAVENNER. In the early part of 1945?

Mr. GRAFF. Forty-five. I left on a transport and arrived in the Philippines and was assigned to a replacement depot.

Mr. TAVENNER. And when you left, of course, you left from California for the Philippines?

Mr. GRAFF. Yes, that's right. That's correct. We boarded, I believe, near San Francisco on a troop ship.

Mr. TAVENNER. How long had you been in San Francisco prior to your leaving for the Philippines? Were you stationed there?

Mr. GRAFF. Oh, no. I have had no stationing in the United States except for the training.

May I say something? Would this gentleman like a picture? You are just making me nervous. You keep looking at me, and I am trying to concentrate here.

Mr. TAVENNER. I think you should goahead and take your photograph.

Now let us see if we understand each other. When was it you left the United States for service overseas?

Mr. GRAFF. Didn't you get that?

Mr. TAVENNER. No, I didn't.

Mr. GRAFF. Approximately -- it must have been around

April or May, perhaps, of 1945, I left this country. That's right. Didn't I say that?

Mr. TAVENNER. You said early in '45, I thought.

Mr. GRAFF. I see.

Mr. TAVENNER. Immediately before your leaving this country for overseas service, where were you stationed?

Mr. GRAFF. I was stationed in the Philippines, outside of Manila about a hundred miles.

Mr. TAVENNER. Then I have again misunderstood you. I am sorry. I thought you left this country for the Philippines in early 1945.

Mr. GRAFF. Where was I stationed? Didn't I say I had six months' infantry training at Camp Roberts?

Mr. TAVENNER. Yes. Were you still at Camp Roberts up until the time that you left for the service overseas?

Mr. GRAFF. Yes, that's right. I had gotten a leave, you know, prior to overseas. I got my leave, which was for approximately ten days, and I had gone overseas.

Mr. TAVENNER. Camp Roberts is in the southern part of California, isn't it?

Mr. GRAFF. Yes.

Mr. TAVENNER. A hundred or so miles from Los Angeles; possibly 150 miles?

Mr. GRAFF. I think it is more than that. I used to spend my weekends practically doing all traveling to get home. It was approximately 400 miles each way.

Mr. TAVENNER. Each way, but weekends you went to your home in Los Angeles?

Mr. GRAFF. Went home just about to sleep, eat, and go back.

Mr. TAVENNER. The committee has information, Mr. Gaff --

Mr. GRAFF. My name is Graff.

Mr. TAVENNER. Graff. I am sorry. -- that on December 9, 1944, there was issued to you a registration card of the Communist Political Association which bears No. 47363. Did you receive such a card?

Mr. GRAFF. (After consulting counsel) I believe in the principle in relation to the Constitution. I am always ready to defend it, and I must state that I feel that it is my duty as an American to claim this privilege that was invested in this country by people who have fought for it, and that is the right to not testify to such questions because they might tend to incriminate me today.

Mr. TAVENNER. To incriminate you?

Mr. GRAFF. That's correct. And I might add that this right does not commit anybody to assume whether there is any guilt involved or whether it is incriminating or not. I am sure you gentlemen are well aware of that.

Mr. TAVENNER. Are you now or have you ever been a member of the Communist Party?

Mr. GRAFF. Well, it is the same question. You are

trying to obviously now --

Mr. WOOD. Please just answer the question or decline to answer.

Mr. GRAFF. All right. I am sorry. I am trying to answer it my way. I think I have done everything to do that. I just must state that as a beginning young actor my coming all the way here from California to answer this question before this committee is pretty -- I am pretty indignant about it.

Mr. WOOD. Do you answer it or not?

Mr. GRAFF. I refuse to answer it, because it is the same question. I stated why, and on those grounds.

Mr. TAVENNER. I have no further questions.

Mr. WOOD. Mr. Walter?

Mr. GRAFF. Incidentally, I have thought a lot about it, and I have learned a lot. May I say something?

Mr. WOOD. I am giving the members of the committee an opportunity to ask questions. If you have a prepared statement you would like to file with the committee, please hand it to the reporter.

Mr. GRAFF. May I hand it to the press also?

Mr. WOOD. Anybody you want to after you get off the witness stand.

Mr. Walter, do you have any questions?

Mr. WALTER. No questions.

Mr. WOOD. Mr. Doyle?

Mr. DOYLE. No questions.

Mr. WOOD. Mr. Velde?

Mr. VELDE. No questions.

Mr. WOOD. Mr. Potter?

Mr. POTTER. No questions.

Mr. WOOD. Does counsel know of any reason why the witness should be detained further?

Mr. TAVENNER. No, sir.

Mr. WOOD. The witness may be excused.

. GRAFF. May I say something to this committee?

Mr. WOOD. Your statement is in the record.

(The statement referred to is as follows:)

No one can call it an honor to be called before this committee, but in a way I'm complimented. For a relatively unknown, semi-employed actor to be summoned along with all these outstanding artists is a kind of flattery.

I ask myself what role I'm expected to play here. And I see they're casting only two parts today: pigeon or stoolpigeon.

Well, I can't believe the American people will ever accept the current attempt to glamorize the informer. And I couldn't accept that role, even if it paid off. One hardly knows whom to despise more these days, the individuals who have thus degraded themselves or those who have induced them to do so.

On the other hand, I don't want to be victimized, blacklisted. I have no taste for martyrdom, and I doubt if anyone has.

I ask myself why I've been called. Why an unimportant guy like me? And I see that's the reason itself. Because this committee wants to say to everyone, no matter how unimportant, "Keep your mouth shut. Don't hope for anything. And above all, don't hope for peace. That's subversive."

Yes, looking back for the possible reasons I may have been called, I can find only one explanation. I have spoken out loudly for peace.

Well, I've decided to accept neither of the two roles I am offered today. Not only will I not be a stoolpigeon, I will not be a pigeon. I shall invoke my privilege as an American under the Fifth Amendment of our Constitution, and we shall soon see the day when the unimportant people of this country all get together.

That'll be the end of this committee, and the end of wars forever.

Mr. WOOD. I would like to announce for the record at this point, as has been previously announced by this committee, that any person whose name has been given in these public hearings as having been affiliated with the Communist Party or any other organization that may have been cited by either the committee or the Attorney General of America as being a subversive or front

organization who desires to do so, we will certainly welcome their presence here at such time as the committee may be able to make the proper arrangements, to make whatever reply or response they desire in connection therewith. And in this connection the committee has received a telegram today from one person whose name has been used here by a witness that has previously been on the stand, and he is requesting and will be accorded that privilege as soon as the committee can get around to it.

Is there anything further today?

Mr. TAVENNER. No, sir.

Mr. WOOD. The committee will stand in recess until Tuesday of next week at 10 o'clock.

(Whereupon, at 1:45 o'clock p.m., the committee was recessed, to reconvene at 10:00 o'clock a.m., Tuesday, April 17, 1951.)

100-138764-795

ENCLOSURES TO DIRECTOR FROM SAC LOS ANGELES:

2 copies each of 3 lists of persons mentioned during HCUA hearings at Los Angeles during September, 1951

Re: COMPIC
IS - C

LA file 100-15732

Bufile 100-138754

100-131154-965

ENCLOSURE

## LIST #1

| Subject | Identifying Witness | Date Witness Identified Subject Before HCUA |
|---|---|---|
| LORETTA ADAMS<br>Bufile [redacted]<br>LA fil | HAROLD ASHE | September 17, 1951 |
| JOE AIDLIN<br>Bufile [redacted]<br>LA fil | HAROLD ASHE | September 17, 1951 |
| SAM ALBERT<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY | September 19, 1951 |
| MICHEL ALTMAN<br>Bufile [redacted]<br>LA fil | DAVID RASKIN<br>DAVID RASKIN | September 5, 1951<br>September 20, 1951 |
| ROBERT AMES<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 |
| LOU AMSTER<br>Bufile [redacted]<br>LA file<br>NY file | MARTIN BERKELEY | September 19, 1951 |
| BETTY ARDEN<br>Bufile [redacted]<br>LA file<br>SF file | MILDRED ASHE | September 17, 1951 |
| SPENCER AUSTRIAUN<br>Bufile [redacted]<br>LA fil | MILDRED ASHE<br>HAROLD ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 17, 1951<br>September 19, 1951 |
| SONORA BARR<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY | September 19, 1951 |
| BEN BARZMAN<br>Bufile [redacted]<br>LA file<br>NY file | TOWNSEND<br>MARTIN BERKELEY<br>GEORGE GLASS | September 18, 1951<br>September 19, 1951<br>September 5, 1951 |

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|---|---|---|
| Susan Wells | Martin Berkeley | September 19, 1951 |
| Sam Wilczak | Krieger | September 11, 1951 |
| Charles Young | Mildred Ashe | September 17, 1951 |

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|---|---|---|
| Victor Shapiro | Martin Berkeley | September 19, 1951 |
| L. Sibeson | Eve Ettinger | September 9, 1951 |
| Sonya Soloto y | Mildred Ashe | September 17, 1951 |
| Betty Sommett | Mildred Ashe | September 17, 1951 |
| Lucy Stander | Harold Ashe<br>Martin Berkeley<br>Mildred Ashe | September 17, 1951<br>September 19, 1951<br>September 17, 1951 |
| Janet Stevenson | George Glass | September 5, 1951 |
| James Storm | Harold Ashe | September 17, 1951 |
| Robert Tasker | Elizabeth Wilson | September 21, 1951 |
| Jim Thompson | Martin Berkeley | September 19, 1951 |
| Dr. Tjashian | Mildred Ashe | September 17, 1951 |
| Gordon Todd | Martin Berkeley | September 19, 1951 |
| Dr. Toshin | Harold Ashe | September 17, 1951 |
| Shepard Traube | Martin Berkeley | September 19, 1951 |
| Alice Twitchell | Martin Berkeley | September 19, 1951 |
| Nicholas Vela | Leo Townsend | September 18, 1951 |
| Bernard Verhoue | Martin Berkeley | September 19, 1951 |
| Julia Walsh | Harold Ashe | September 17, 1951 |
| Bill Ward | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Clara Ward | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Richard Weil | Martin Berkeley<br>George Dock | September 19, 1951<br>September 4,6, 1951 |

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|---|---|---|
| Mrs. John Howard Lawson (Sue Lawson) | W. Blowitz | September 20, 1951 |
| | Elizabeth Wilson | September 21, 1951 |
| Cliff Lechrome | Harold Ashe | September 17, 1951 |
| Elmer Lertzman | Harold Ashe | September 17, 1951 |
| Melvyn Letzman | Harold Ashe | September 17, 1951 |
| Dr. Ben Lieberman | S. Resnick | September 11, 1951 |
| Dr. Joseph Littleman | S. Resnick | September 11, 1951 |
| Morton Lynn | Martin Berkeley | September 19, 1951 |
| Allen Matthews | Elizabeth Wilson | September 21, 1951 |
| | Martin Berkeley | September 19, 1951 |
| John McGrew | Eugene Fluery | September 10, 1951 |
| | Bernyce Fluery | September 10, 1951 |
| Henry Meyers | Leo Townsend | September 18, 1951 |
| Patricia Miller | Martin Berkeley | September 19, 1951 |
| Tom Miller | Harold Ashe | September 17, 1951 |
| Katherine Neil (O'Neal) | Martin Berkeley | September 19, 1951 |
| Jack Moore | Harold Ashe | September 17, 1951 |
| Eddie O'Toole | Harold Ashe | September 17, 1951 |
| Lester Pullen | Martin Berkeley | September 19, 1951 |
| Gertrude Purcell | Martin Berkeley | September 19, 1951 |
| Mary Raden | Harold Ashe | September 17, 1951 |
| Bob Roberts | Martin Berkeley | September 19, 1951 |
| Wayne Ronka | Martin Berkeley | September 19, 1951 |
| Frances Sage | Martin Berkeley | September 19, 1951 |
| Louise Seidel | Elizabeth Wilson(YCL) | September 21, 1951 |

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|---|---|---|
| Philip Eastman | Eugene Fluery<br>Bernyce Fluery | September 10, 1951<br>September 10, 1951 |
| Bernice Fraser | D. Rakain | September 5, 1951 |
| Ann Froelick | Beck | September 4,6,25, 1951 |
| Harold Goldman | Martin Berkeley | September 19, 1951 |
| Kathleen Goldman | Martin Berkeley | September 19, 1951 |
| John Gordon | Martin Berkeley | September 19, 1951 |
| Vera Gordon | Martin Berkeley | September 19, 1951 |
| Paggy Gruen | Elizabeth Wilson<br>Beck | September 21, 1951<br>September 4,6, 1951 |
| Harold Heckd | Martin Berkeley | September 13, 1951 |
| Dr. A. G. Hickoc | S. Roenick | September 11, 1951 |
| Dr. A. G. Hickox | Harold Ashe | September 17, 1951 |
| Red Hines | Harold Ashe | September 17, 1951 |
| John Hubley | Eugene Fluery<br>Bernyce Fluery | September 10, 1951<br>September 10, 1951 |
| Mrs. Charles Katz | Krieger | September 11, 1951 |
| Roland Kibee | Martin Berkeley | September 19, 1951 |
| Herbert Klein(Kline) | Martin Berkeley | September 19, 1951 |
| Mina Klein | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Searle Kramer | Martin Berkeley | September 19, 1951 |
| Stanley Lawrence | Harold Ashe<br>Mildred Ashe<br>Frank Davis<br>Martin Berkeley | September 17, 1951<br>September 17, 1951<br>September 12, 1951<br>September 19, 1951 |

LIST #3

| Subject | Identifying Witness | Date Witness Identified Subject Before HCUA |
|---|---|---|
| Jimmy Allen | Mildred Ashe | September 17, 1951 |
| Betty Anderson | George Beck | September 4,5, 1951 |
| George Bassman | Martin Berkeley | September 19, 1951 |
| Kay Bassman | Martin Berkeley | September 19, 1951 |
| Mr. Beeman | Mildred Ashe | September 17, 1951 |
| Mrs. Beeman | Mildred Ashe | September 17, 1951 |
| Morton Beeman | Harold Ashe | September 17, 1951 |
| Ruth Beeman | Harold Ashe | September 17, 1951 |
| Miriam Bonner | Harold Ashe<br>S. Resnick | September 17, 1951 |
| Bernard Borhaus | Martin Berkeley | September 19, 1951 |
| Frank Buchman | Leo Townsend | September 18, 1951 |
| Allan Campbell | Martin Berkeley | September 19, 1951 |
| P. D. Cope | Harold Ashe | September 17, 1951 |
| Bob D'Ambarey | Martin Berkeley | September 19, 1951 |
| Leona D'Ambarey | Martin Berkeley | September 19, 1951 |
| Ambur Dana | Elizabeth Wilson | September 22, 1951 |
| Danny Dare | Martin Berkeley | September 19, 1951 |
| Nicholas Dela | Martin Berkeley | September 19, 1951 |
| Howard Dimsdale | Martin Berkeley | September 19, 1951 |
| Arnaud D'Usseau | Martin Berkeley | September 19, 1951 |
| Mary Lou Eastman | Eugene Fluery | September 10, 1951 |
| | Bernyce Fluery | September 10, 1951 |

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|---|---|---|
| M. D. FREEMAN<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| LILLIAN BENJAMIN HOLTHER<br>Bufile [redacted]<br>LA file [redacted] | MILDRED ASHE | September 17, 1951 |
| LILLIAN JONES<br>Bufile [redacted]<br>LA file [redacted]<br>or<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | HAROLD ASHE | September 17, 1951 |
| JOHN LEGGY<br>Bufile [redacted]<br>LA file [redacted] (not known)<br>PD file [redacted] | HAROLD ASHE<br>FRANK DAVIS<br>MILDRED ASHE | September 17, 1951<br>September 12, 1951<br>September 17, 1951 |
| TOM PATTERSON<br>Bufile [redacted]<br>LA file (not known)<br>or<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| NAT PRAGER<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| IRVING J. WHITE<br>Bufile [redacted]<br>LA file [redacted]<br>Juneau [redacted] | MARTIN BERKELEY | September 19, 1951 |
| ELIZABETH WILSON<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted]<br>or<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | BECK | September 25, 1951 |

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LIST #2

| Subject | Identifying Witness | Date Witness Identified Subject Before HCUA |
|---|---|---|
| MAX APPLEMAN<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| F. BROWN<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| ROSE BURN<br>Bufile [redacted]<br>LA file [redacted] | MILDRED ASHE | September 17, 1951 |
| PAT CALLAHAN<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted]<br>or<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | HAROLD ASHE | September 17, 1951 |
| NORVAL CRUTCHER<br>Bufile [redacted]<br>LA file [redacted]<br>or<br>Bufile [redacted]<br>LA file [redacted]<br>or<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| LEE ETTINGER<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| DICK FISKE<br>Bufile [redacted]<br>LA file (not known) | ELIZABETH WILSON | September 21, 1951 |

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LIST #2

| Subject | Identifying Witness | Date Witness Identified Subject Before HCUA |
|---|---|---|
| MAX APPLEMAN<br>Dufile [redacted]<br>LA fil [redacted] a)<br>SF fil [redacted] | MARTIN BERKELEY | September 19, 1951 |
| F. BROWN<br>Dufile [redacted]<br>LA fil [redacted] n)<br>SF fil [redacted] | MARTIN BERKELEY | September 19, 1951 |
| ROSE DUSH<br>Dufile [redacted]<br>LA file [redacted] | MILDRED ACHE | September 17, 1951 |
| PAT CALLAHAN<br>Dufile [redacted]<br>LA file [redacted]<br>SF file [redacted]<br>or<br>Dufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | HAROLD ACHE | September 17, 1951 |
| MORVAL GRUNCHER<br>Dufile [redacted]<br>LA file [redacted]<br>or<br>Dufile [redacted]<br>LA file [redacted]<br>or<br>Dufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| LEE STRINGER<br>Dufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| DICK FIGGE<br>Dufile [redacted]<br>LA file (not known) | ELIZABETH WILSON | September 21, 1951 |

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JAN 24 1952
FBI - LOS ANGELES

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|---|---|---|
| M. B. BERMAN<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| WILLIAM BENJAMIN HOLTHER<br>Bufile [redacted]<br>LA file [redacted] | MILDRED ASHE | September 17, 1951 |
| LILLIAN JONES<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | | |
| JOHN LEON<br>Bufile [redacted]<br>LA file [redacted] (not known)<br>PD file [redacted] | HAROLD ASHE<br>FRANK DAVIS<br>MILDRED ASHE | September 17, 1951<br>September 12, 1951<br>September 17, 1951 |
| TOM PATTERSON<br>Bufile [redacted]<br>LA file (not known) | HAROLD ASHE | September 17, 1951 |
| Bufile [redacted]<br>LA file [redacted] | | |
| NAT PRAGER<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 |
| IRVING L. WHITE<br>Bufile [redacted]<br>LA file (not known)<br>Juneau file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| ELIZABETH WILSON<br>Bufile [redacted]<br>LA file [redacted] (not known)<br>SF file [redacted] | BECK | September 25, 1951 |
| Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | | |

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|---|---|---|
| Susan Wells | Martin Berkeley | September 19, 1951 |
| Sam Wilczak | Krieger | September 11, 1951 |
| Charles Young | Mildred Acho | September 17, 1951 |

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|---|---|---|
| Victor Shapiro | Martin Berkeley | September 19, 1951 |
| L. Sibeson | Eve Ettinger | September 9, 1951 |
| Sonya Soloteoy | Mildred Ashe | September 17, 1951 |
| Betty Sonnett | Mildred Ashe | September 17, 1951 |
| Lucy Stander | Harold Ashe<br>Martin Berkeley<br>Mildred Ashe | September 17, 1951<br>September 19, 1951<br>September 17, 1951 |
| Janet Stevenson | George Glass | September 5, 1951 |
| James Storn | Harold Ashe | September 17, 1951 |
| Robert Tasker | Elizabeth Wilson | September 21, 1951 |
| Jim Thompson | Martin Berkeley | September 19, 1951 |
| Dr. Tjashian | Mildred Ashe | September 17, 1951 |
| Gordon Todd | Martin Berkeley | September 19, 1951 |
| Dr. Toshin | Harold Ashe | September 17, 1951 |
| Shepard Traube | Martin Berkeley | September 19, 1951 |
| Alice Twitchell | Martin Berkeley | September 19, 1951 |
| Nicholas Vela | Leo Townsend | September 18, 1951 |
| Bernard Vorhous | Martin Berkeley | September 19, 1951 |
| Julia Walsh | Harold Ashe | September 17, 1951 |
| Bill Ward | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Clara Ward | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Richard Weil | Martin Berkeley<br>George Bock | September 19, 1951<br>September 4,6, 1951 |

| | | |
|---|---|---|
| Mrs. John Howard Lawson (Sue Lawson) | W. Blewitt | September 20, 1951 |
| | Elizabeth Wilson | September 21, 1951 |
| Cliff Lechrome | Harold Ashe | September 17, 1951 |
| Elmer Lertzman | Harold Ashe | September 17, 1951 |
| Melvyn Letzman | Harold Ashe | September 17, 1951 |
| Dr. Ben Lieberman | S. Resnick | September 11, 1951 |
| Dr. Joseph Littleman | S. Resnick | September 11, 1951 |
| Morton Lynn | Martin Berkeley | September 19, 1951 |
| Allen Matthews | Elizabeth Wilson | September 21, 1951 |
| | Martin Berkeley | September 19, 1951 |
| John McGrew | Eugene Fluery | September 10, 1951 |
| | Bernyce Fluery | September 10, 1951 |
| Henry Meyers | Leo Townsend | September 18, 1951 |
| Patricia Miller | Martin Berkeley | September 19, 1951 |
| Tom Miller | Harold Ashe | September 17, 1951 |
| Katherine Neil (O'Neal) | Martin Berkeley | September 19, 1951 |
| Jack Moore | Harold Ashe | September 17, 1951 |
| Eddie O'Toole | Harold Ashe | September 17, 1951 |
| Lester Pullen | Martin Berkeley | September 19, 1951 |
| Gertrude Purcell | Martin Berkeley | September 19, 1951 |
| Mary Raden | Harold Ashe | September 17, 1951 |
| Bob Roberts | Martin Berkeley | September 19, 1951 |
| Wayne Ronka | Martin Berkeley | September 19, 1951 |
| Frances Sage | Martin Berkeley | September 19, 1951 |
| Louise Seidel | Elizabeth Wilson(YCL) | September 21, 1951 |

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|---|---|---|
| Philip Eastman | Eugene Fluery<br>Bernyce Fluery | September 10, 1951<br>September 10, 1951 |
| Bernice Fraser | D. Raksin | September 5, 1951 |
| Ann Froelick | Beck | September 4,6,25, 1951 |
| Harold Goldman | Martin Berkeley | September 19, 1951 |
| Kathleen Goldman | Martin Berkeley | September 19, 1951 |
| John Gordon | Martin Berkeley | September 19, 1951 |
| Vera Gordon | Martin Berkeley | September 19, 1951 |
| Paggy Gruen | Elizabeth Wilson<br>Beck | September 21, 1951<br>September 4,6, 1951 |
| Harold Hecht | Martin Berkeley | September 13, 1951 |
| Dr. A. G. Hickoc | L. Resnick | September 11, 1951 |
| Dr. A. G. Hickox | Harold Ashe | September 17, 1951 |
| Red Hines | Harold Ashe | September 17, 1951 |
| John Hubley | Eugene Fluery<br>Bernyce Fluery | September 10, 1951<br>September 10, 1951 |
| Mrs. Charles Katz | Kriegor | September 11, 1951 |
| Roland Kibee | Martin Berkeley | September 19, 1951 |
| Herbert Klein(Kline) | Martin Berkeley | September 19, 1951 |
| Mina Klein | Harold Ashe<br>Mildred Ashe | September 17, 1951<br>September 17, 1951 |
| Searle Kramer | Martin Berkeley | September 19, 1951 |
| Stanley Lawrence | Harold Ashe<br>Mildred Ashe<br>Frank Davis<br>Martin Berkeley | September 17, 1951<br>September 17, 1951<br>September 12, 1951<br>September 19, 1951 |

LIST #3

| Subject | Identifying Witness | Date Witness Identified Subject Before HCUA |
|---|---|---|
| Jimmy Allen | Mildred Ashe | September 17, 1951 |
| Betty Anderson | George Beck | September 4,5, 1951 |
| George Baseman | Martin Berkeley | September 19, 1951 |
| Kay Baseman | Martin Berkeley | September 19, 1951 |
| Mr. Beeman | Mildred Ashe | September 17, 1951 |
| Mrs. Beeman | Mildred Ashe | September 17, 1951 |
| Morton Beeman | Harold Ashe | September 17, 1951 |
| Ruth Beeman | Harold Ashe | September 17, 1951 |
| Miriam Bonner | Harold Ashe<br>S. Resnick | September 17, 1951 |
| Bernard Borhaus | Martin Berkeley | September 19, 1951 |
| Frank Buchman | Leo Townsend | September 18, 1951 |
| Allan Campbell | Martin Berkeley | September 19, 1951 |
| E. C. Cope | Harold Ashe | September 17, 1951 |
| Bob D'Ambarey | Martin Berkeley | September 19, 1951 |
| Leona D'Ambarey | Martin Berkeley | September 19, 1951 |
| Ambur Dana | Elizabeth Wilson | September 22, 1951 |
| Danny Dare | Martin Berkeley | September 19, 1951 |
| Nicholas Dola | Martin Berkeley | September 19, 1951 |
| Howard Dimsdale | Martin Berkeley | September 19, 1951 |
| Arnaud D'Usseau | Martin Berkeley | September 19, 1951 |
| Mary Lou Eastman | Eugene Fluery<br>Bernyce Fluery | September 10, 1951<br>September 10, 1951 |

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|---|---|---|---|
| JANE WILSON<br>Bufile [redacted]<br>LA fil[redacted]<br>CG fil[redacted] | HAROLD ASHE | September 17, 1951 | b6<br>b7C |
| CARL WINTER<br>Bufile [redacted]<br>LA fil[redacted]<br>DE fil[redacted] | LEO TOWNSEND | September 18, 1951 | |

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|---|---|---|
| PAUL TRIVERS<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| DALTON TRUMBO<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>KRIEGER<br>A. R. FRANK<br>GEORGE BECK | September 19, 1951<br>September 11, 1951<br>September 10, 1951<br>September 4,6,25, 1951 |
| FRANK TUTTLE<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | D. RAKSIN<br>MARTIN BERKELEY<br>BECK | September 20, 5, 1951<br>September 19, 1951<br>September 25, 1951 |
| MICHAEL ULIS<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| HERTA UDEKVITZ<br>Bufile [redacted]<br>LA file [redacted] | ELIZABETH WILSON | September 21, 1951 |
| RENA VALE<br>Bufile [redacted]<br>LA file [redacted]<br>CG file [redacted] | HAROLD ASHE | September 17, 1951 |
| JOHN UDER<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>MARTIN BERKELEY | September 18, 1951<br>September 19, 1951 |
| JOHN WEXLEY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>MARTIN BERKELEY<br>BECK | September 18, 1951<br>September 19, 1951<br>September 4,6,24, 1951 |
| GEORGE WILNER<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>EVE STTINGER<br>BECK | September 19, 1951<br>September 10, 1951<br>September 4,6,25, 1951 |
| TIBA WILNER<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| JACK WILSON<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 |

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|---|---|---|---|
| JOHN STAPP<br>Bufile [redacted]<br>LA fil[redacted] | LEO TOWNSEND<br>W. BLOWITZ<br>ELIZABETH WILSON | September 18, 1951<br>September 20, 1951<br>September 21, 1951 | b6<br>b7C |
| PHIL STEVENSON<br>Bufile [redacted]<br>LA fil[redacted] | GEORGE GLASS | September 5, 1951 | |
| DONALD OGDEN STEWART<br>Bufile [redacted]<br>LA fil[redacted]<br>NY fil[redacted] | MARTIN BERKELEY | September 19, 1951 | |
| ARTHUR STRAHN<br>Bufile [redacted]<br>LA fil[redacted] | MARTIN BERKELEY<br>GEORGE BECK | September 19, 1951<br>September 4, 6, 1951 | b6<br>b7C |
| ELY SULLIVAN<br>Bufile [redacted]<br>LA fil[redacted] | MARTIN BERKELEY | September 19, 1951 | |
| BESS TAFFEL<br>Bufile [redacted]<br>LA fil[redacted] | LEO TOWNSEND<br>MARTIN BERKELEY | September 18, 1951<br>September 19, 1951 | |
| JAMES THORN<br>Bufile [redacted]<br>LA fil[redacted]<br>NY fil[redacted] | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | b6<br>b7C |
| LOUISE TODD<br>Bufile [redacted]<br>LA fil[redacted]<br>SF fil[redacted] | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| LEO TOWNSEND<br>Bufile [redacted]<br>LA fil[redacted] | GEORGE GLASS<br>BECK | September 5, 1951<br>September 4,6,25, 1951 | b6<br>b7C |
| JAMES TRACY<br>Bufile [redacted]<br>LA fil[redacted]<br>SF fil[redacted] | HAROLD ASHE | September 17, 1951 | |
| DOROTHY TREE<br>Bufile [redacted]<br>LA fil[redacted] | MARTIN BERKELEY | September 19, 1951 | |

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|---|---|---|---|
| SAMUEL SILLEN<br>Bufile [redacted]<br>LA file<br>NY file | LEO TOWNSEND | September 18, 1951 | b6<br>b7C |
| WILMA SHAW<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |
| VIOLA BRETHERTON SHORE<br>Bufile [redacted]<br>LA file<br>NY file | MARTIN BERKELEY | September 19, 1951 | |
| MAX SILVER<br>Bufile [redacted]<br>LA file | KRIEGER<br>S. RESNICK<br>LEO TOWNSEND | September 11, 1951<br>September 11, 1951<br>September 18, 1951 | b6<br>b7C |
| GEORGE SKLAR<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |
| RALPH SMITH<br>Bufile [redacted]<br>LA file<br>SF file | HAROLD ASHE (YCL) | September 17, 1951 | |
| HELEN SLOTE<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| NEMMY SPARKS<br>Bufile [redacted]<br>LA file<br>NY file | LEO TOWNSEND | September 18, 1951 | |
| PERCY SPRATCAY<br>Bufile [redacted]<br>LA file | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| GALE SONDERGAARD<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY<br>ELIZABETH WILSON<br>D. RAKSIN | September 19, 1951<br>September 21, 1951<br>September 5, 1951 | b6<br>b7C |
| LIONEL STANDER<br>Bufile [redacted]<br>LA file<br>NY file | HAROLD ASHE<br>MILDRED ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 17, 1951<br>September 19, 1951 | |

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|---|---|---|---|
| DR. GORDON [redacted] Bufile LA file | KRINGER | September 11, 1951 | b6 b7C |
| LAWRENCE [redacted] Bufile LA file LR file | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| ROBERT [redacted] Bufile LA fil | LEO TOWNSEND<br>MARTIN BERKELLY<br>A. R. FRANK | September 18, 1951<br>September 19, 1951<br>September 10, 1951 | |
| MADELINE [redacted] Bufile LA fil | D. RAKSIN<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>BECK | September 20, 1951<br>September 21,22, 1951<br>September 19, 1951<br>September 24,6, 1951 | b6 b7C |
| LEE [redacted] Bufile LA file (not known) | MARTIN BERKELEY<br>EVE LETTINGER | September 19, 1951<br>September 10, 1951 | |
| WALDO [redacted] Bufile LA file | LEO TOWNSEND<br>D. RAKSIN<br>MARTIN BERKELEY | September 18, 1951<br>September 20, 1951<br>September 19, 1951 | |
| JOHN [redacted] Bufile LA fil | ELIZABETH WILSON<br>MARTIN BERKELEY<br>BECK | September 21, 1951<br>September 19, 1951<br>September 4, 6, 1951 | b6 b7C |
| ISADORE [redacted] Bufile LA file NY file | MARTIN BERKELEY | September 19, 1951 | |
| BUDD [redacted] Bufile LA file PH file | D. RAKSIN<br>MARTIN BERKELEY<br>ELIZABETH WILSON(YCL) | September 5,20, 1951<br>September 19, 1951<br>September 21, 1951 | b6 b7C |
| VIRGINIA [redacted] Bufile LA file | ELIZABETH WILSON(YCL)<br>MARTIN BERKELEY | September 21, 22, 1951<br>September 19, 1951 | |
| EVA [redacted] Bufile LA file | HAROLD ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 19, 1951 | |

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|---|---|---|
| WILLIAM POMERANCE<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | EUGENE FLUERY<br>BERNYCE FLEURY<br>MARTIN BERKELEY | September 10,24, 1951<br>September 10, 1951<br>September 19, 1951 |
| MAURICE RAPF<br>Bufile [redacted]<br>LA file [redacted]<br>AL file [redacted] | ELIZABETH WILSON<br>LEO TOWNSEND<br>MARTIN BERKELEY | September 21, 1951<br>September 18, 1951<br>September 19, 1951 |
| BOB REED<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| LETA REIS<br>Bufile [redacted]<br>LA file [redacted] | D. RAKSIN | September 5, 1951 |
| DR. FRED REYNOLDS<br>Bufile [redacted]<br>LA file [redacted] | S. RESNICK | September 11, 1951 |
| FRED RINALDO<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>MARTIN BERKELEY<br>ELIZABETH WILSON | September 18, 1951<br>September 19, 1951<br>September 21, 1951 |
| MARIE RINALDO<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND | September 18, 1951 |
| DR. ALEXANDER RISKIN<br>Bufile [redacted]<br>LA file [redacted] | S. RESNICK | September 11, 1951 |
| W. LESTER RIVERS<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| MARGARET ROBERTS<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| MARGURITE ROBINSON<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| MRS. META ROSENBERG<br>Bufile [redacted]<br>LA file [redacted] | A. R. FRANK | September 10, 1951 |

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| MAURICE MURPHY<br>Bufile [redacted]<br>LA fil [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON | September 19, 1951<br>September 21, 1951 | b6<br>b7C |
| LETA O'CONNOR<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MILDRED ASHE | September 17, 1951 | |
| MORTIMER OFFNER<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | LEO TOWNSEND<br>ELIZABETH WILSON<br>BUCK<br>MARTIN BERKELEY | September 18, 1951<br>September 21, 1951<br>September 4,6,25, 1951<br>September 19, 1951 | |
| MRS. SADIE ORNITZ<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON | September 19, 1951<br>September 22, 1951 | b6<br>b7C |
| SAM ORNITZ<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON | September 19, 1951<br>September 22, 1951 | |
| CHARLES PAGE<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| DOROTHY PARKER<br>Bufile [redacted]<br>LA fil [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| LARRY PARKS<br>Bufile [redacted]<br>LA fil [redacted] | LEO TOWNSEND | September 18, 1951 | |
| JOY PEPPER<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | LEO TOWNSEND | September 18, 1951 | |
| PETTIS PERRY<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | MILDRED ASHE | September 17, 1951 | b6<br>b7C |
| ABE POLONSKY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>BUCK | September 18, 1951<br>September 4,6, 1951 | |
| SYLVIA POLONSKY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND | September 18, 1951 | |

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|---|---|---|---|
| DR. SIMON MARCUS<br>Bufile [redacted]<br>LA file [redacted] | S. RESNICK | September 11, 1951 | b6<br>b7C |
| BRIAN MAHLON<br>Bufile [redacted]<br>LA file [redacted] | DECK | September 6, 1951 | |
| WALTER McELROY<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MILDRED ASHE | September 17, 1951 | |
| CHARLES McLAUGHLIN<br>Bufile [redacted]<br>LA file [redacted]<br>SD file [redacted] | HAROLD ASHE | September 17, 1951 | b6<br>b7C |
| IDA MILLER<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MILDRED ASHE | September 17, 1951 | |
| JOHN MILLER<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| JOSEF MIRCHEV<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| BOB MINOR<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | MILDRED ASHE<br>HAROLD ASHE | September 17, 1951<br>September 17, 1951 | |
| ANN ROTH MORGAN<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| MRS. JACK MOORE<br>Bufile [redacted]<br>LA file [redacted] | HAROLD ASHE | September 17, 1951 | |
| KAREN MOSLEY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>GEORGE GLASS | September 18, 1951<br>September 5, 1951 | |

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|---|---|---|
| AL LEAVITT<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| ROBERT LEE<br>Bufile [redacted]<br>LA file [redacted] | ELIZABETH WILSON<br>MARTIN BERKELEY<br>LEO TOWNSEND | September 21, 1951<br>September 19, 1951<br>September 18, 1951 |
| ISOBEL LENNART<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| CHARLES LEONARD<br>Bufile [redacted]<br>LA file [redacted]<br>NK file [redacted] | MARTIN BERKELEY | September 19, 1951 |
| HELEN LEONARD<br>Bufile [redacted]<br>LA file [redacted] | GEORGE BECK | September 6, 1951 |
| MELVIN LEVY<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON<br>GEORGE BECK | September 19, 1951<br>September 22, 1951<br>September 4, 6, 1951 |
| JOSEPH LOSEY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND | September 18, 1951 |
| LOUISE LOSEY<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND | September 18, 1951 |
| ALBERT MALTZ<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY<br>A. R. FRANK<br>GEORGE BECK | September 19, 1951<br>September 10, 1951<br>September 25, 1951 |
| ARNOLD MANOFF<br>Bufile [redacted]<br>LA file [redacted] | LEO TOWNSEND<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>BECK<br>MILDRED ACHE | September 18, 1951<br>September 21, 1951<br>September 19, 1951<br>September 4,6,25, 1951<br>September 17, 1951 |
| MARGE MANOFF<br>Bufile [redacted]<br>LA file [redacted] | ELIZABETH WILSON | September 21, 1951 |

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| MICHION KILLIAN<br>Bufile<br>LA fil | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| VICTOR KILLIAN<br>Bufile<br>LA fil | MARTIN BERKELEY | September 19, 1951 | |
| HERBERT KLEIN<br>Bufile<br>LA fil | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| LESTER KOENIG<br>Bufile<br>LA fil | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| HY KRAFT<br>Bufile<br>LA fil<br>NY fil | MARTIN BERKELEY | September 19, 1951 | |
| RUDY LAMBERT<br>Bufile<br>LA fil<br>SF fil | MILDRED ASHE | September 17, 1951 | |
| RING LARDNER, JR.<br>Bufile<br>LA fil | ELIZABETH WILSON<br>GEORGE GLASS<br>MARTIN BERKELEY<br>A. R. FRANK | September 22, 1951<br>September 5, 1951<br>September 19, 1951<br>September 10, 1951 | b6<br>b7C |
| MARC LAWRENCE<br>Bufile<br>LA fil | MARTIN BERKELEY<br>JEFF COREY | September 19, 1951<br>September 22, 1951 | |
| JOHN HOWARD LAWSON<br>Bufile<br>LA fil | HAROLD ASHE<br>LEO TOWNSEND<br>D. RAKSIN<br>W. BLOWITZ<br>ELIZABETH WILSON<br>MARTIN BERKELLY<br>BECK<br>A. R. FRANK | September 17, 1951<br>September 18, 1951<br>September 20, 1951<br>September 20, 1951<br>September 21,22, 1951<br>September 19, 1951<br>September 25, 1951<br>September 10, 1951 | |
| ELIZABETH LEACH<br>Bufile<br>LA fil | LEO TOWNSEND<br>ELIZABETH WILSON | September 18, 1951<br>September 21, 1951 | b6<br>b7C |

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|---|---|---|
| WILLIAM INGHAM<br>Bufile [redacted]<br>LA fil | HAROLD ASHE | September 17, 1951 |
| JORIS IVENS<br>Bufile [redacted]<br>LA file<br>NY file | MARTIN BERKELEY | September 19, 1951 |
| DAN JAMES<br>Bufile [redacted]<br>LA file | LEO TOWNSEND<br>MARTIN BERKELEY | September 18, 1951<br>September 19, 1951 |
| LILLITH JAMES<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 |
| PAUL JARRICO<br>Bufile [redacted]<br>LA fil | LEO TOWNSEND<br>D. RAKSIN<br>ELIZABETH WILSON(YCL)<br>MARTIN BERKELEY<br>A. R. FRANK | September 18, 1951<br>September 20, 5, 1951<br>September 21, 1951<br>September 19, 1951<br>September 10, 1951 |
| SYLVIA JARRICO<br>Bufile [redacted]<br>LA fil | LEO TOWNSEND<br>ELIZABETH WILSON(YCL) | September 18, 1951<br>September 21, 1951 |
| V. J. JEROME<br>Bufile [redacted]<br>LA fil )<br>NY fil | HAROLD ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 19, 1951 |
| GORDON KAHN<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY<br>A. R. FRANK<br>GEORGE GLASS | September 19, 1951<br>September 10, 1951<br>September 5, 1951 |
| CHARLES KATZ<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY<br>KRIEGER | September 19, 1951<br>September 11, 1951 |
| JEFF KEBRE<br>Bufile [redacted]<br>LA fil<br>SF fil | HAROLD ASHE<br>MILDRED ASHE<br>MARTIN BERKELLY | September 17, 1951<br>September 17, 1951<br>September 19, 1951 |
| VIRGINIA KIDRE<br>Bufile [redacted]<br>LA file | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 |

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| ELMER HANNOF<br>Bufile<br>LA fil<br>SF fil | [redacted] m) | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 |
| LOU HARRIS<br>Bufile<br>LA fil | [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON<br>GEORGE BECK<br>HAROLD ASHE<br>MILDRED ASHE | September 19, 1951<br>September 21, 1951<br>September 4, 6, 1951<br>September 17, 1951<br>September 17, 1951 |
| VERA HARRIS<br>Bufile<br>LA fil | [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON<br>HAROLD ASHE<br>MILDRED ASHE | September 19, 1951<br>September 21, 1951<br>September 17, 1951<br>September 17, 1951 |
| DON HEALY<br>Bufile<br>LA fil | [redacted] | HAROLD ASHE | September 17, 1951 |
| LILLIAN HELLMAN<br>Bufile<br>LA fil<br>NY fil | [redacted] | MARTIN BERKELEY | September 19, 1951 |
| IRV HENSCHEL<br>Bufile<br>LA fil | [redacted] | MARTIN BERKELEY | September 19, 1951 |
| DAVID HILBERMAN<br>Bufil<br>LA fi<br>NY fi | [redacted] | EUGENE FLEURY<br>BERNYCE FLEURY | September 10, 1951<br>September 10, 24, 1951 |
| EDWARD HUEBSCH<br>Bufile<br>LA fil | [redacted] | LEO TOWNSEND<br>MARTIN BERKELEY | September 18, 1951<br>September 19, 1951 |
| CHARLOTTE HULL<br>Bufile<br>LA fil | [redacted] | HAROLD ASHE | September 17, 1951 |
| MORGAN HULL<br>Bufile<br>LA fil | [redacted] | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 |
| E. McCLELLAND HUNTER<br>Bufile<br>LA fil | [redacted] | MARTIN BERKELEY | September 19, 1951 |

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| ALICE GOLDBERG<br>Bufile [redacted]<br>LA fil [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| DON GORDON<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| MICHAEL GORDON<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| JAY GORNEY<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | LEO TOWNSEND<br>MARTIN BERKELEY<br>GEORGE GLASS | September 18, 1951<br>September 19, 1951<br>September 5, 1951 | b6<br>b7C |
| SANDRA GORNEY<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | LEO TOWNSEND<br>GEORGE GLASS | September 18, 1951<br>September 5, 1951 | |
| JAMES GOR [redacted]<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| BETTY GRANT<br>Bufile [redacted]<br>LA fil [redacted]<br>SF fil [redacted] | ELIZABETH WILSON<br>GEORGE BECK | September 21, 1951<br>September 4, 6, 25, 1951 | b6<br>b7C |
| MORTON GRANT<br>Bufile [redacted]<br>LA fil [redacted]<br>SF fil [redacted] | W. BLOMITZ<br>ELIZABETH WILSON<br>BECK<br>MARTIN BERKELEY | September 20, 1951<br>September 21, 1951<br>September 25, 4, 6, 1951<br>September 19, 1951 | |
| WILL GREER<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | HAROLD ASHE | September 17, 1951 | b6<br>b7C |
| DASHIEL HAMMETT<br>Bufile [redacted]<br>LA fil [redacted]<br>NY fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |

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| FRANCIS FARAGO<br>Bufile [redacted]<br>LA fil<br>SF fil | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| EVELYN FARGO<br>Bufile [redacted]<br>LA fil<br>SF fil | KRIDGER | September 11, 1951 | |
| MARY VIRGINIA FARMER<br>Bufile [redacted]<br>LA fil | MILDRED ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 19, 1951 | |
| DR. MORRIS FEDER<br>Bufile [redacted]<br>LA fil | S. REGNICK | September 11, 1951 | b6<br>b7C |
| CARL FOREMAN<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY | September 19, 1951 | |
| EMIL FRED<br>Bufile [redacted]<br>LA fil | HAROLD ASHE<br>GEORGE GLASS | September 17, 1951<br>September 5, 1951 | |
| LESTER FULLER<br>Bufile [redacted]<br>LA fil | EVE ETTINGER<br>MARTIN BERKELEY | September 9, 1951<br>September 19, 1951 | b6<br>b7C |
| BETTY GARRETT<br>Bufile [redacted]<br>LA fil<br>NY fil | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| ED GILBERT<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| CHARLES [redacted]<br>Bufile [redacted]<br>LA fil | LEO TOWNSEND | September 18, 1951 | |
| KELLY GLEICHMAN<br>Bufile [redacted]<br>LA fil<br>SU fil | MARTIN BERKELEY<br>D. RAKSIN | September 19, 1951<br>September 5, 1951 | |

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| SONJA PAUL<br>Bufile [redacted]<br>LA fil | ELIZABETH WILSON<br>MARTIN BERKELEY | September 21, 1951<br>September 19, 1951 | b6<br>b7C |
| SAM DANCY<br>Bufile [redacted]<br>LA fil<br>PH fil | HAROLD ASHE<br>MILDRED ASHE | September 17, 1951<br>September 17, 1951 | |
| HOWARD DA SYLVA<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |
| HOWARD DAVIS<br>Bufile [redacted]<br>LA fil | KRIEGER | September 11, 1951 | b6<br>b7C |
| SHIRLEE DAVIS<br>Bufile [redacted]<br>LA fil | KRIEGER | September 11, 1951 | |
| MELVYN DOUGLAS<br>Bufile [redacted]<br>LA fil | ELIZABETH WILSON | September 22, 1951 | |
| JACK DRUCKMAN<br>Bufile [redacted]<br>LA fil | S. RESNICK | September 11, 1951 | b6<br>b7C |
| PHILIP DUNNE<br>Bufile [redacted]<br>LA file (not known) | ELIZABETH WILSON | September 22, 1951 | |
| ROSE ELMAN<br>Bufile [redacted]<br>LA fil | MILDRED ASHE | September 17, 1951 | |
| EDDIE ELISCU<br>Bufile [redacted]<br>LA file<br>NY file | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| CYRIL ENDFIELD<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |
| GUY ENDORE<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |

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| LEO CERKIN<br>Bufile [redacted]<br>LA fil<br>NY fil | KRIEGER | September 11, 1951 |
| CLYDE CHAMPION<br>Bufile [redacted]<br>LA fil | HAROLD ASHE | September 17, 1951 |
| TOM CHAPMAN<br>Bufile [redacted]<br>LA fil | ELIZABETH WILSON | September 21, 1951 |
| EDWARD CHERNOFF<br>Bufile [redacted]<br>LA fil<br>NY fil | MARTIN BERKELEY | September 19, 1951 |
| JEROME CHERNOFF<br>Bufile [redacted]<br>LA fil<br>NY fil | MARTIN BERKELEY | September 19, 1951 |
| PAUL CLIDE<br>Bufile [redacted]<br>LA fil<br>SA fil | HAROLD ASHE<br>MILDRED ASHE<br><br>MARTIN BERKELEY | September 17, 1951<br>September 17, 1951<br><br>September 19, 1951 |
| JEAN COLE<br>Bufile [redacted]<br>LA fil | W. BLOMITZ | September 20, 1951 |
| LESTER COLE<br>Bufile [redacted]<br>LA fil | W. BLOMITZ<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>BECK<br>BECK<br>GLASS | September 20, 1951<br>September 21, 1951<br>September 19, 1951<br>September 6, 1951<br>September 25, 6, 1951<br>September 5, 1951 |
| RICHARD COLLINS<br>Bufile [redacted]<br>LA fil | D. RAKSIN<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>BECK<br>A. M. FRANK | September 20, 1951<br>September 21, 1951<br>September 19, 1951<br>September 25,4,6, 1951<br>September 10, 1951 |
| CHARLES DAGGETT<br>Bufile [redacted]<br>LA fil | MILDRED ASHE<br>HAROLD ASHE<br>GLASS | September 17, 1951<br>September 17, 1951<br>September 5, 1951 |

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| EARL B[illegible] Bufile [redacted] LA file [redacted]) NY file [redacted] | LEO TOWNSEND<br>A. R. FRANK | September 18, 1951<br>September 10, 1951 | b6<br>b7C |
| WILLIA[illegible] Bufile [redacted] LA fil [redacted]m) NY fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| BEATRICE BUCHMAN Bufile [redacted] LA fil [redacted] NY fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| HAROLD BUCHMAN Bufile [redacted] LA fil [redacted] | LEO TOWNSEND<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>A. R. FRANK | September 18, 1951<br>September 21, 1951<br>September 19, 1951<br>September 10, 1951 | b6<br>b7C |
| SIDNEY BUCHMAN Bufile [redacted] LA fil [redacted] NY fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| SYD BURKE Bufile [redacted] LA fil [redacted] | HAROLD ASHE<br>MARTIN BERKELEY | September 17, 1951<br>September 19, 1951 | b6<br>b7C |
| JESSIE BURNS Bufile [redacted] LA fil [redacted] | MARTIN BERKELEY<br>ELIZABETH WILSON | September 19, 1951<br>September 21, 1951 | |
| HUGO B[illegible] Bufile [redacted] LA fil [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| HARRY CARLISLE Bufile [redacted] LA fil [redacted] | ELIZABETH WILSON<br>MARTIN BERKELEY | September 21, 1951<br>September 19, 1951 | |
| MORRIS COHNOVSKY Bufile [redacted] LA file [redacted] NY file [redacted] | LEO TOWNSEND | September 18, 1951 | b6<br>b7C |
| PHOEBE COHNOVSKY Bufile [redacted] LA file [redacted] NY file [redacted] | LEO TOWNSEND | September 18, 1951 | |

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| EDWARD BIBERMAN<br>Bufile [redacted]<br>LA file [redacted] | EUGENE FLEURY<br>BERNYCE FLEURY<br>BERNYCE FLEURY<br>MARTIN BERKELEY | September 10, 1951<br>September 10, 1951<br>September 24, 1951<br>September 19, 1951 | b6<br>b7C |
| HERBERT BIBERMAN<br>Bufile [redacted]<br>LA file [redacted] | D. RAKSIN<br>MARTIN BERKELEY<br>ELIZABETH WILSON<br>BERNYCE FLEURY | September 20, 1951<br>September 19, 1951<br>September 21, 1951<br>September 10, 1951 | |
| DR. LEO BIGELMAN<br>Bufile [redacted]<br>LA file [redacted] | D. RAKSIN<br>ELIZABETH WILSON<br>MARTIN BERKELEY<br>S. RESNICK | September 20, 1951<br>September 21, 1951<br>September 19, 1951<br>September 11, 1951 | |
| HENRY BLANKENHORN<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| HARRY BRIDGES<br>Bufile [redacted]<br>LA file [redacted]<br>SF file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| JOHN BRIGHT<br>Bufile [redacted]<br>LA file [redacted] | MILDRED ASHE<br>MARTIN BERKELEY<br>ELIZABETH WILSON | September 17, 1951<br>September 19, 1951<br>September 21, 1951 | |
| JOSEPHINE BRIGHT<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| GOLDIE BROMBERG<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | MARTIN BERKELEY | September 19, 1951 | |
| J. EDWARD BROMBERG<br>Bufile [redacted]<br>LA file [redacted]<br>NY file [redacted] | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| ALLEN BROTZ<br>Bufile [redacted]<br>LA file [redacted] | MARTIN BERKELEY | September 19, 1951 | |

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|---|---|---|---|
| NORMA BARZMAN<br>Bufile [redacted]<br>LA fil<br>NY fil | LEO TOWNSEND | September 18, 1951 | b6<br>b7C |
| GEORGE BECK<br>Bufile [redacted]<br>LA fil | ELIZABETH WILSON | September 21, 1951 | |
| LEON BECKER<br>Bufile [redacted]<br>LA file | MARTIN BERKELEY | September 19, 1951 | |
| ALBERT BEIN<br>Bufile [redacted]<br>LA fil | MARTIN BERKELEY | September 19, 1951 | b6<br>b7C |
| NICHOLAS BELA<br>Bufile [redacted]<br>LA file | EVE ETTINGER<br>LEO TOWNSEND<br>MARTIN BERKELEY | September 10, 1951<br>September 18, 1951<br>September 19, 1951 | |
| BEN BENGALL<br>Bufil<br>LA fi<br>NY fi | LEO TOWNSEND | September 18, 1951 | |
| SIDNEY BENSON<br>Bufile [redacted]<br>LA file<br>NY file | LEO TOWNSEND | September 18, 1951 | b6<br>b7C |
| HELMAR BERGMAN<br>Bufile [redacted]<br>LA fil | HAROLD ASHE | September 17, 1951 | |
| MARTIN BERKELEY<br>Bufile [redacted]<br>LA fil | EVE ETTINGER | September 9, 1951 | b6<br>b7C |
| ALVA BESSIE<br>Bufile [redacted]<br>LA fil | LEO TOWNSEND<br>WILLIAM BLOWITZ<br>GEORGE BECK<br>GEORGE BECK | September 18, 1951<br>September 20, 1951<br>September 4, 1951<br>September 6, 1951 | |